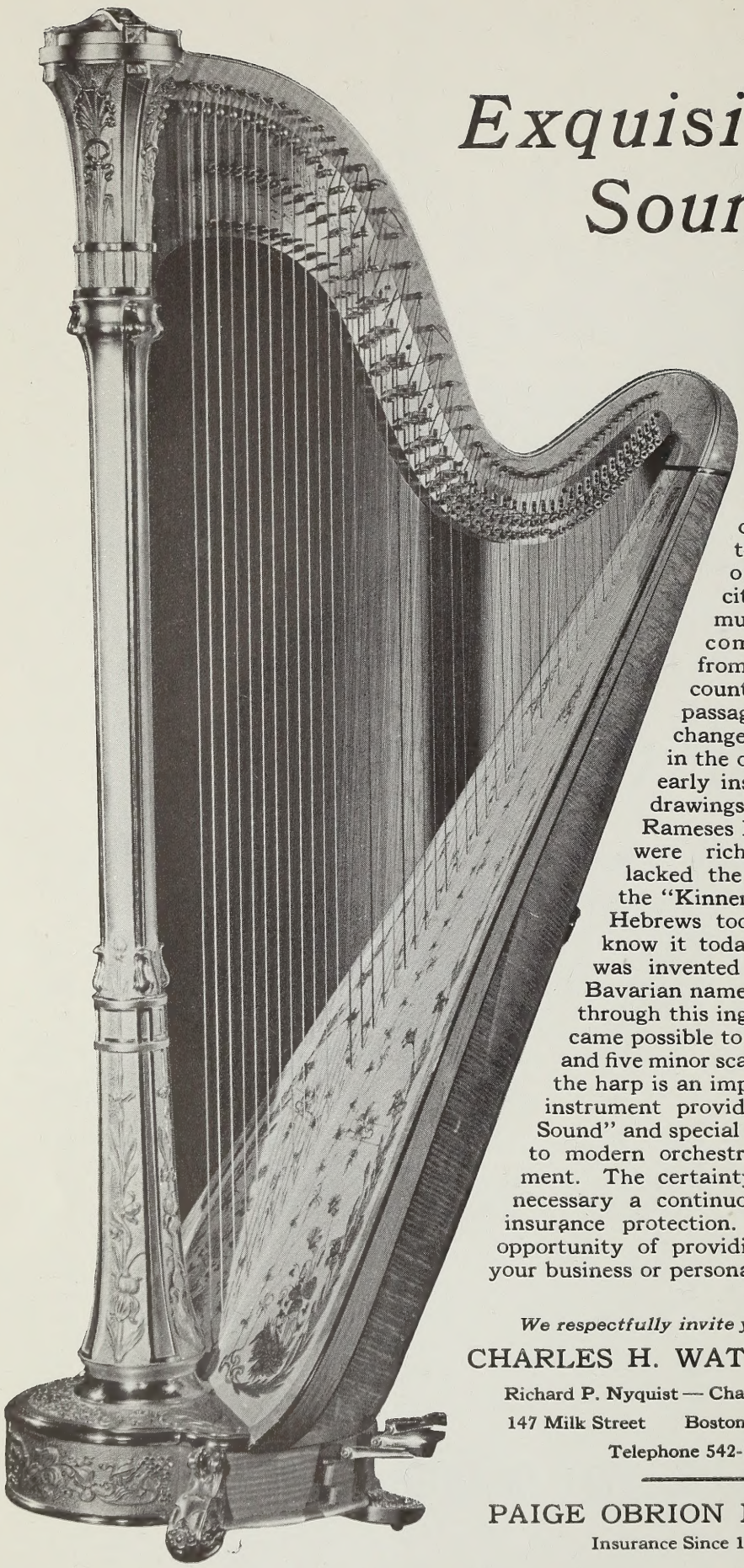


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

1

EIGHTY-EIGHTH SEASON 1968-1969



Exquisite Sound

From the palaces of ancient Egypt to the concert halls of our modern cities, the wondrous music of the harp has compelled attention from all peoples and all countries. Through this passage of time many changes have been made in the original design. The early instruments shown in drawings on the tomb of Rameses II (1292–1225 B.C.) were richly decorated but lacked the fore-pillar. Later the "Kinner" developed by the Hebrews took the form as we know it today. The pedal harp was invented about 1720 by a Bavarian named Hochbrucker and through this ingenious device it became possible to play in eight major and five minor scales complete. Today the harp is an important and familiar instrument providing the "Exquisite Sound" and special effects so important to modern orchestration and arrangement. The certainty of change makes necessary a continuous review of your insurance protection. We welcome the opportunity of providing this service for your business or personal needs.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

Richard P. Nyquist — Charles G. Carleton

147 Milk Street Boston, Massachusetts

Telephone 542-1250

PAIGE OBRION RUSSELL

Insurance Since 1876

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA INC.

HENRY B. CABOT *President*
TALCOTT M. BANKS *Vice-President*
JOHN L. THORNDIKE *Treasurer*
PHILIP K. ALLEN
ABRAM BERKOWITZ
ABRAM T. COLLIER
THEODORE P. FERRIS
ROBERT H. GARDINER
FRANCIS W. HATCH
ANDREW HEISKELL
HAROLD D. HODGKINSON
E. MORTON JENNINGS JR
EDWARD M. KENNEDY
HENRY A. LAUGHLIN
EDWARD G. MURRAY
JOHN T. NOONAN
MRS JAMES H. PERKINS
SIDNEY R. RABB
RAYMOND S. WILKINS

TRUSTEES EMERITUS

PALFREY PERKINS LEWIS PERRY EDWARD A. TAFT

ADMINISTRATION OF THE BOSTON SYMPHONY ORCHESTRA

THOMAS D. PERRY JR *Manager*

JAMES J. BROSNAHAN
Associate Manager, Business Affairs

HARRY J. KRAUT
Associate Manager, Public Affairs

MARY H. SMITH
Concert Manager

MARVIN SCHOFER
Press and Public Information

SYMPHONY HALL BOSTON MASSACHUSETTS

"A greatest symphony orchestra does now exis
and it is headquartered in Boston, Massachusetts

Hi Fideli





Red Seal Recordings

RCA

The Boston Symphony Orchestra would like to call to your attention the four concerts to be given in Symphony Hall this season by visiting orchestras

ORCHESTRE de PARIS

Charles Munch *conductor*

Wednesday evening October 23

TORONTO SYMPHONY ORCHESTRA

Seiji Ozawa *conductor*

Sunday afternoon December 1

THE CLEVELAND ORCHESTRA

George Szell *conductor*

Sunday afternoon February 16

MINNEAPOLIS SYMPHONY ORCHESTRA

Stanislaw Skrowaczewski *conductor*

Saturday evening March 15

Further information on the above series of concerts may be obtained from the offices of the Boston University Celebrity Series, 535 Boylston Street KEnmore 6-6037

Makanna, Inc.

The Trousseau House of Boston



Today's Silhouette

Belted, pocketed and flared—plaid taffeta topped with velveteen and rimmed in White satin. Red top with Black and White plaid skirt or Green with Red and Green plaid. Sizes 8-14. $145.00

416 Boylston Street, Boston

54 Central Street, Wellesley

CAMBRIDGE COFFEE, TEA & SPICE HOUSE

Gourmet Cookware
Wicker Furniture Imported Cheeses
And Many, Many Etceteras



60 Westland Ave. · Back Bay
(Between Symphony Hall and The Fenway)

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Alfred Krips
George Zazofsky†
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Eiichi Tanaka*
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird†

second violins
Clarence Knudson
William Marshall
Michel Sasson
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Ronald Knudsen
Max Hobart
John Korman
Christopher Kimber
Spencer Larrison

violas
Burton Fine
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Carol Procter
Jerome Patterson
Ronald Feldman
Willem Stokking

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Hugh Matheny

english horn
Laurence Thorstenberg

clarinets
Gino Cioffi
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets
Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones
William Gibson
Josef Orosz
Kauko Kahila

tuba
Chester Schmitz

timpani
Everett Firth

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Olivia Luetcke

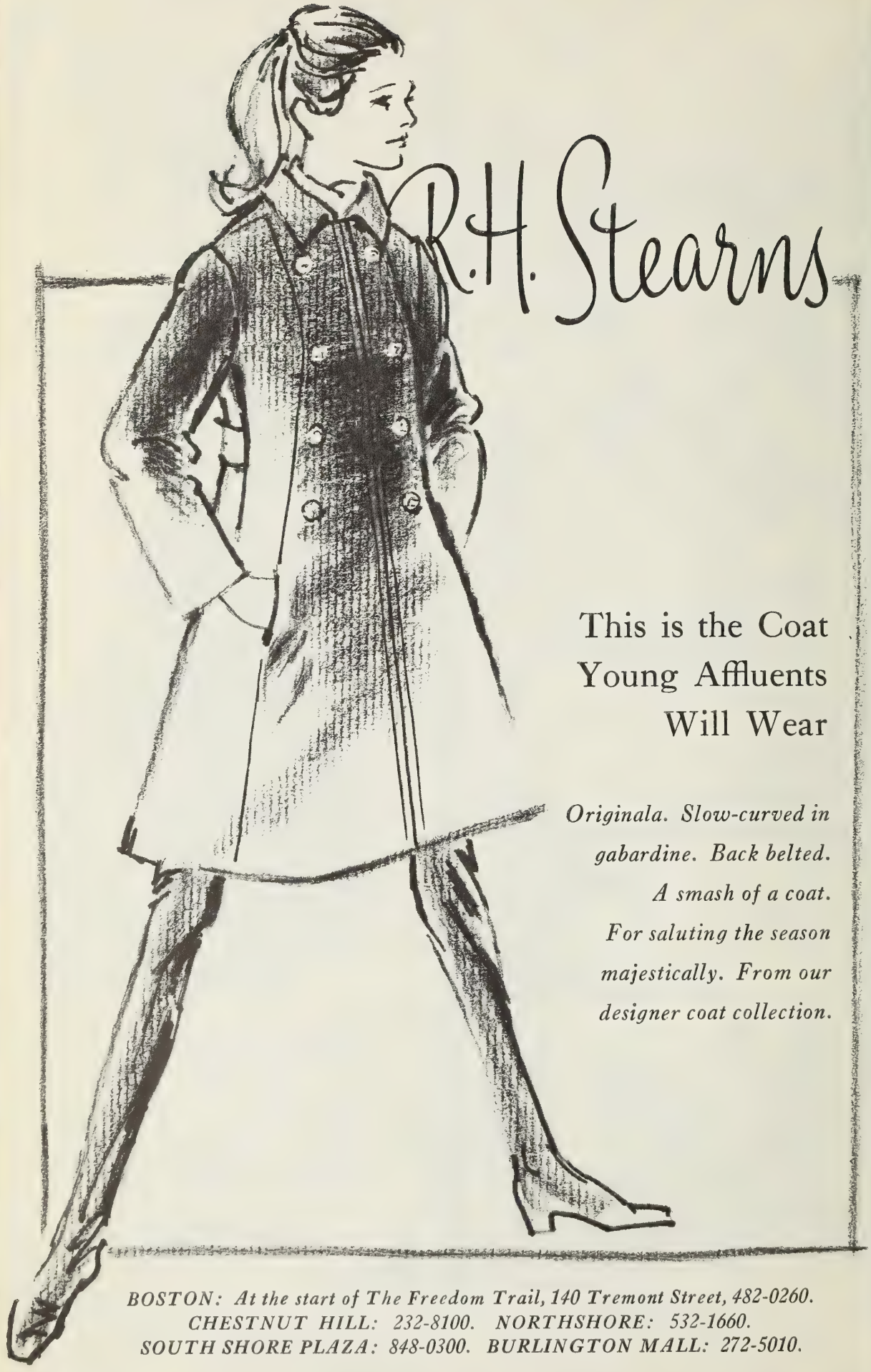
librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

* member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Sheldon Rotenberg.

† Raymond Sird plays on the third stand for part of the season, while George Zazofsky is on leave of absence.



R.H. Stearns

This is the Coat
Young Affluents
Will Wear

Originala. Slow-curved in gabardine. Back belted. A smash of a coat. For saluting the season majestically. From our designer coat collection.

BOSTON: At the start of The Freedom Trail, 140 Tremont Street, 482-0260.
CHESTNUT HILL: 232-8100. NORTHSHORE: 532-1660.
SOUTH SHORE PLAZA: 848-0300. BURLINGTON MALL: 272-5010.

BOSTON SYMPHONY ORCHESTRA

CONTENTS

Program for September 27 & 28 1968 11

Future programs 61

Program notes

Mozart — Symphony no. 39 in E flat 12
by John N. Burk

Beethoven — Ah! perfido op. 65 16
by Andrew Raeburn

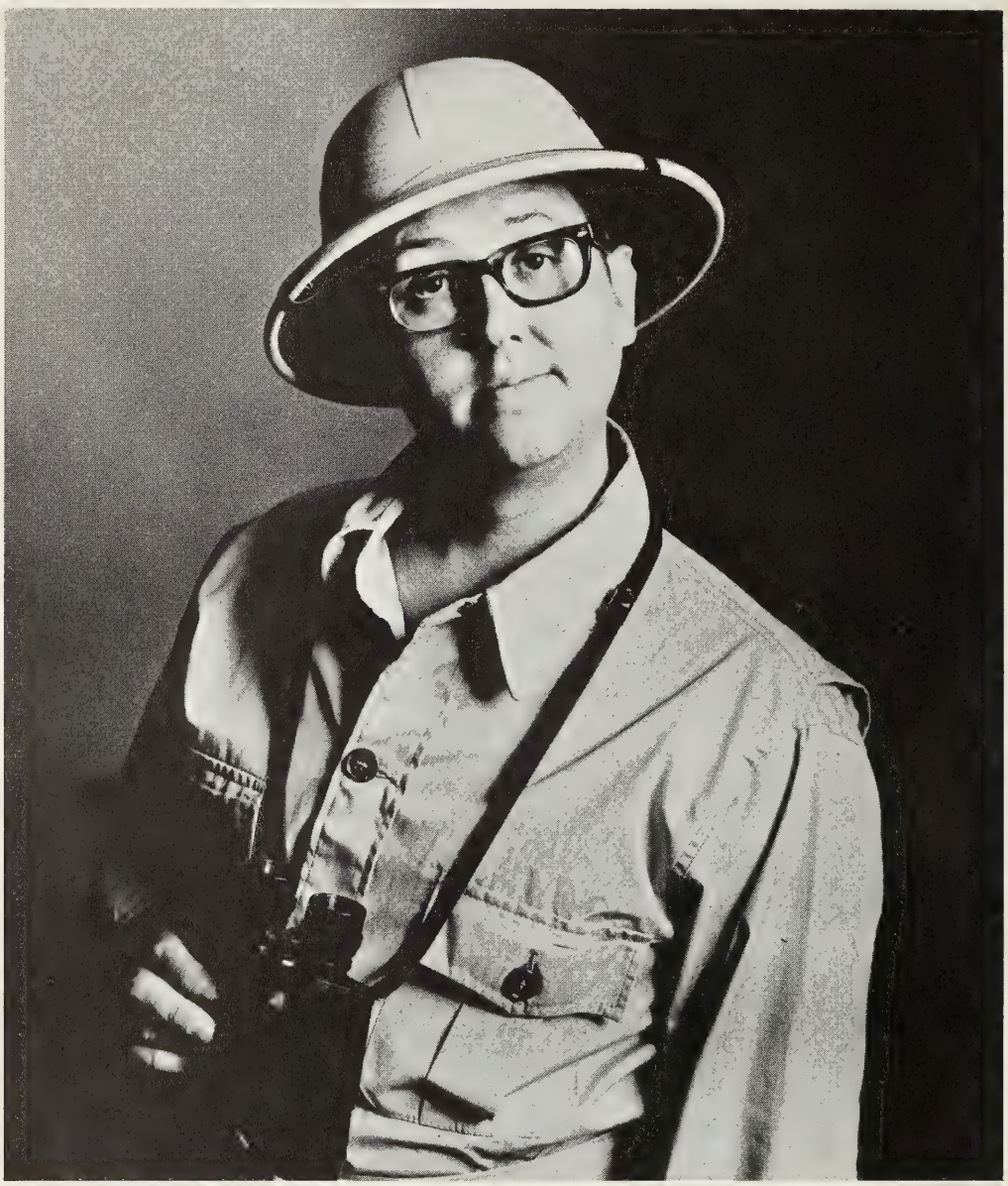
Wagner — Excerpts from Die Götterdämmerung 20
by John N. Burk

The soloist 38

Program Editor ANDREW RAEBURN

program copyright © by Boston Symphony Orchestra Inc.

"Can't anyone in this tribe tell me what Xerox closed at?"



An investor and his worries.

They follow him to the office. They follow him home at night. They spoil his safaris.

They say to him, "Wherever you go, we go."

Which is why it makes sense, if you're an investor, to turn some of your worries over to Old Colony. Or even give us the whole job.

Just tell us what part of the job you want us to do, and we'll do it. (We aren't too proud, for instance, to take over the mechanical chores and leave the rest to you.)

At Old Colony we have the largest full-time staff of investment experts of any bank in New England.

So before you schedule your next safari, give us a ring, won't you?

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

EIGHTY-EIGHTH SEASON 1968-1969

FIRST PROGRAM

Friday afternoon September 27 at 2 o'clock
Saturday evening September 28 at 8.30

ERICH LEINSDORF *conductor*

MOZART — Symphony no. 39 in E flat K. 543

Adagio – allegro
Andante con moto
Menuetto – trio
Finale: allegro

BEETHOVEN — Scena and aria 'Ah! perfido' op. 65

MARILYN HORNE

intermission

WAGNER — Die Götterdämmerung

Dawn — Siegfried's Rhine journey* — Interlude from Act one – Prelude to Act two – Siegfried's death – Brünnhilde's immolation* – conclusion of Act three

MARILYN HORNE

Friday's concert will end at about 4.05; Saturday's at about 10.35

The text and translation of 'Ah! perfido' are printed on page 18; of 'Brünnhilde's immolation' on page 26.

BALDWIN PIANO
RCA VICTOR RECORDS*

WOLFGANG AMADEUS MOZART

Symphony no. 39 in E flat K. 543

Program note by John N. Burk

Mozart was born in Salzburg on January 27 1756; he died in Vienna on December 5 1791. He completed the symphony on June 26 1788. The most recent performances in this series were conducted by Richard Burgin on February 5 and 6 1960.

The instrumentation: flute, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

Certain great works of art have come down to us surrounded with mystery as to the how and why of their being. Such are Mozart's last three symphonies, which he composed in a single summer — the lovely E flat, the impassioned G minor, and the serene 'Jupiter'. We find no record that they were commissioned, at a time when Mozart was hard pressed for money, no mention of them by him, and no indication of a performance in the three years that remained of his life. What prompted the young Mozart, who, by the nature of his circumstances always composed with a fee or a performance in view, to take these three rarefied flights into a new beauty of technical mastery, a new development and splendor of the imagination, leaving far behind the thirty-eight (known) symphonies which preceded?

Speculation on such mysteries as these, although likely to lead to irresponsible conclusions, is hard to resist. The pioneering arrogance of such later Romantics as Beethoven with his *Eroica* or last quartets, Wagner with his *Ring* or *Tristan,* Schubert with his great C major Symphony, was different. Custom then permitted a composer to pursue his musical thoughts to unheard-of ends, leaving the capacities of living performers and the comprehensions of living listeners far behind. In Mozart's time, this sort of thing was simply not done. Mozart was too pressed by the problems of livelihood to dwell upon musical dreamings with no other end than his own inner satisfaction. He had no other choice than to cut his musical cloth to occasion, and even in this outwardly quiet and routine, inwardly momentous summer, he continued to write potboilers — arias, trios, piano sonatas 'for beginners', a march — various pieces written by order of a patron, or to favor some singer or player.

Perhaps what is most to be marvelled at in the composer Mozart — a marvel even exceeding the incredible exploits of a later, 'Romantic' century — is his success in not being limited by the strait-jacket of petty commissions. From the operas where in an elaborate production his name appeared in small type on the posters (if at all) to the serenades for private parties, he gave in return for his small fees music whose undying beauties his patrons did not remotely suspect. Shortly after his death the three symphonies in question appeared in publication, and were performed, their extraordinary qualities received with amazement, disapproval in some quarters, and an enthusiasm which increased from year to year. The three great symphonies (destined to be his last) were closed secrets to his friends, who beheld the famous but impecunious young man of thirty-two adding three more to the thirty-odd symphonies he had been turning out with entire facility from the age of eight.

The music man.



The Boston Globe's music critic, Michael Steinberg, knows the score. His perceptive reviews help keep Boston music on the right beat.

There's more to it. Maybe that's how come everybody's reading The Globe these days.

Some have conjectured that Mozart was spurred to this triumphant assertion of his powers by the excitement attendant upon the production of *Don Giovanni* in Vienna in May 1788, following its more highly successful production at Prague in the previous October. Others have found in the more clouded brightness of the G minor Symphony the despondency of a family man harassed by debts, pursued by his landlord. Mozart was indeed in bad financial straits that summer. His operas brought him nothing more than a small initial fee, and the demand for him as pianist had fallen off. His diminished activities were scantily rewarded, and the incoming florins were far from enough to keep him in a fine coat and proper coach for his evenings with the high-born, and still provide adequate lodgings for him and his ailing Constanze.

Unfortunately for the theory that Mozart wrote his G minor Symphony when dominated by his financial distress, he finished his E flat symphony, entirely gay save four poignant dissonances at the climax of the introduction, on the very eve of writing the second of his 'begging' letters to Michael Puchberg, friend, fellow Mason, amateur musician, and merchant. The first letter asked for the loan of 2,000 florins: 'At all events, I beg you to lend me a couple of hundred gulden, because my landlord in the Landstrasse was so pressing that I was obliged to pay him on the spot (in order to avoid anything unpleasant) which caused me great embarrassment.' Puchberg sent the two hundred, and Mozart, answering on June 27, and asking for more money, is careful to impress his creditor with his industrious intentions: 'I have worked more during the ten days I have lived here than in two months in my former apartment; and if dismal thoughts did not so often intrude (which I strive forcibly to dismiss), I should be very well off here, for I live agreeably, comfortably, and above all, cheaply.' Mozart was telling the strict truth about his ten busy days: listed under the date June 22 is a trio, and under June 26 a march, piano sonata, the adagio and fugue for strings, together with a piece of more doubtful bread-winning powers (from which the 'dismal thoughts' are quite absent) — the Symphony in E flat.

Mozart had recently acquired his position as 'Chamber Composer' to the Emperor Joseph II. But the post, which had been held by the Chevalier Gluck until his death the year before, was as unremunerative as it was high-sounding. Mozart's emperor was glad to pare the salary of two thousand florins he had paid to Gluck to less than half — the equivalent of two hundred dollars — in Mozart's case. He expected little in return — no exquisite symphonies or operas to set Austria afire — a fresh set of minuets, waltzes, or country dances for each imperial masked ball in the winter season was quite sufficient.

Hence the oft-quoted line which Mozart is supposed to have sent back with one of the imperial receipts: 'Too much for what I do — not enough for what I can do.'

THE DEN GALLERY
Specializing in 18th and 19th Century
American Paintings and Clocks
Objects of Art
3 PINE WOOD ROAD, DOVER, MASS.
Tel. (617) 785-0639
VIC AND OLGA FIRTH — By Appointment only

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 ST. BOTOLPH STREET • BOSTON



Provides For The Handicapped Child
In A Free, Private, Day School

A 12 Year Academic Program
Vocational Training • Recreation
Health Program • Transportation

The Industrial School for Crippled Children solicits funds for its operation either through Bequests, Annuities or Life Insurance.

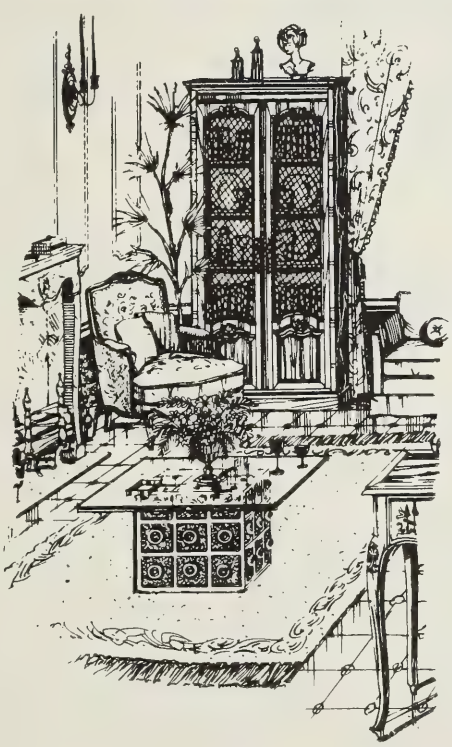
In case of a life agreement a donor gives capital to the Industrial School for Crippled Children and in return receives income for life.

Donors are invited to discuss these matters with the

Treasurer, CHARLES E. COTTING, 10 Post Office Square, Boston

CHARLES H. TAYLOR
President

MRS. CHARLES E. COTTING
Chairman Ladies Committee



Something Perfect

Something perfect and just for you. A cottage by the sea . . . a country manor . . . a penthouse against the city skyline? We've an abundance of ideas for expressing you and your special tastes. Call 426-1500 for an appointment with one of our thirty Paine designers who will help you create "something perfect."

PAINE furniture

Boston · Natick · Peabody · Springfield · Hartford

LUDWIG VAN BEETHOVEN

Scena and aria 'Ah! perfido' op. 65

Program note by Andrew Raeburn

Beethoven was born in Bonn in December 1770, probably the 16th; he died in Vienna on March 26 1827. He completed 'Ah! perfido' in 1795 or 1796; the aria was published in 1805. The last performances in this series were sung by Margaret Matzenauer on February 6 and 7 1925. Henry Hadley conducted.

Singers are, and have been since opera became fashionable, the 'stars' of the world of music. Few conductors or instrumentalists achieve the fame and sometimes notoriety that great singers enjoy. In Handel's London, they gossiped of the affectation of the talented castrato Senesino, and of the impossible *prima donna* Cuzzoni, who immediately began fighting with Handel on her arrival in London by refusing to sing her first aria in *Ottone*. Handel's solution was characteristic: 'Madam', he said, 'I know that you are a veritable witch, but I want you to know that I am Beelzebub, the prince of devils.' He then threatened to throw her from the window.

The aria was the conventional vehicle for displaying a singer's talents, and helped to conceal the flimsy plots and untheatrical situations of so many eighteenth and nineteenth century operas. The concert aria is a curious offshoot of this tradition, an isolated piece, the text usually chosen from some contemporary melodrama, the music unashamedly designed to show off the singer's technique.

Mozart wrote more than fifty concert arias, several of them for Aloysia Weber, his sister-in-law, to whom at one time he had proposed marriage. Another close friend was Josefa Dušek, for whom he wrote 'Bella mia fiamma'. Josefa gave the first recorded performance of Beethoven's 'Ah! perfido' in Leipzig on November 21 1796, when the program read 'An Italian Scena composed for Mme Dušek'. Beethoven composed the aria either in 1795 or 1796, and the dedication on the manuscript was to 'Signora Contessa di Clari', an amateur singer of some reputation. The source of the text is unknown.

Josefa Dušek was 40 in 1796. She was married to Franz Dušek, one of the finest pianists of the day, and was herself no mean performer on the piano. She also composed, though she was best known for her singing. Contemporaries disagreed about her talent: Mozart admired her greatly, but his father Leopold was unimpressed. In a letter to his daughter dated April 21 1786 he wrote: 'Mme Dušek sang. But how? I can only say that she shrieked an aria by Naumann with overdone expression, just as she used to — only worse. Heaven help us! She has so many other faults that I am sad she cannot make better use of her powerful voice. . . . She looks very much her age; she has a fat face, and was very carelessly dressed'. Schiller was disappointed two years later, when he heard her at Weimar: 'At first she did not make a go of it, for her voice had suffered somewhat from the journey, and local ears are not wholly unprejudiced. The Duchess said that she looked not unlike a discarded mistress'. But even in 1808, J. F. Reichardt, a reliable critic, found her singing charming and expressive.


Filene's!
Such great sophistication
in the small, high shaping of
Geoffrey Beene's
new tweed from our
French Shops' collection

Ah! perfido, spergiuro, barbaro traditor, tu parti?
E son questi gl'ultimi tuoi congedi?
Ove s'intense tirannia più crudele?

Va, scellerato, va! pur fuggi da me, l'ira de' numi non fuggerai.
Se v'è giustizia in ciel, se v'è pietà, congiureranno a gara tutti a punirti!
Ombra seguace! Presente, ovunque vai, vedrò le mie vendette.
Io già le godo immaginando, i fulmini ti veggo già balenar d'intorno.
Ah no! ah no! Fermate, vindici Dei! Risparmiate quel cor, ferite il mio!
S'ei non è più qual era, son'io qual fui. Per lui vivea, voglio morir per lui!

Per pietà, non dirmi addio,
di te priva che farò?
Tu lo sai, bell'idol mio!
io d'affanno morirò.

Ah crudel! tu vuoi ch'io mora!
tu non hai pietà di me?
Perchè rendi a chi t'adora
così barbara mercè?

Dite voi, se in tanto affanno
non son degna di pietà?

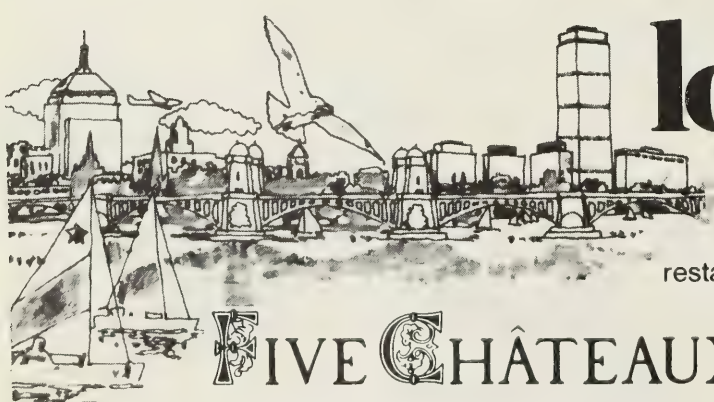
Faithless, perjured, barbarous traitor, will you desert me? Is this your last farewell? When was there more cruel tyranny?

Go, wretched creature. Go, flee from me — you will not escape the anger of the gods.
If there is justice in heaven, if pity, they will vie with each other to punish you. As your shadow, wherever you go, I shall see my vengeance. I rejoice already imagining it; already I see the lightning flashing around you.
No! No! stay, you avenging gods. Spare that heart, strike my own. If he is no longer what he was, I am what I have been; for him have I lived, for him will I die.

For pity's sake, bid me not farewell.
What shall I do without you?
You know, my dearest treasure,
That I shall die of grief.

O cruel one, you wish my death.
Why do you not pity me?
Why so barbarously reward
Her that adores you so?

Say, you gods, if in such anguish
I am not worthy of pity.



lord it over

the city of Boston in a restaurant so regal the Charles is known as our moat

FIVE CHÂTEAUX RESTAURANT

HCA HOTELS

Cambridge Charter House Motor Hotel 5 Cambridge Parkway
On the Charles between Longfellow Bridge and Science Museum. Parking. 491-3600

EGRET FUND

EMPLOYERS' GROUP FUND, INC.



Prospectus available from

EGRET DISTRIBUTING COMPANY, INC.

110 MILK STREET
BOSTON, MASSACHUSETTS 02107

RICHARD WAGNER

Die Götterdämmerung

Dawn — Siegfried's Rhine journey — Interlude from Act one — Prelude to Act two — Siegfried's death — Brünnhilde's immolation — conclusion of Act three

Program note by John N. Burk

Wagner was born in Leipzig on May 22 1813; he died in Venice on February 13 1883. *Die Götterdämmerung* was completed in 1874 and first performed at the Festival Theatre in Bayreuth on August 17 1876. Most of the excerpts to be played today were last performed in this series on January 8 and 9 1965; Erich Leinsdorf conducted. The last performances in this series of Brünnhilde's immolation were sung by Eileen Farrell on November 22 and 23 1957. Charles Munch was the conductor.

The instrumentation: 3 flutes and piccolo, 3 oboes and english horn, 3 clarinets and bass clarinet, 3 bassoons, 8 horns, 4 Wagner tubas, 3 trumpets and bass trumpet, 4 trombones and 2 tubas, timpani (2 players), snare drum, glockenspiel, triangle, cymbals, tamtam, 2 harps and strings.

The portions of the final drama of the *Ring* which are here performed are just those which bring to a glorious culmination the characters of Brünnhilde and Siegfried in turn, the two figures who have dominated the two previous dramas of the trilogy and given their names to each in turn. Brünnhilde and Siegfried do not dominate *Götterdämmerung* through the greater part of its length, not at least from the opening of the first act until the close. These two, who have been thrown into a shadow by a malign trick of fate, are then restored in character and nobly set forth in the most magnificent music of the whole cycle.

The three acts of *Götterdämmerung,* until the point of Siegfried's death, put both the hero and the heroine at a disadvantage painful to those who have followed their valiant careers leading to their union in the final scene of *Siegfried*. We must behold the two great lovers, who, even in the prelude to this opera, have been heard in an ecstatic duet of undying devotion, angrily and publicly denouncing each other. It was part of the Norse legend that the curse of the ring should bring catastrophe. It did so according to the text through a magic potion of oblivion, whereby Siegfried no longer knows Brünnhilde, and abducts her to give her to the Gibichung Gunther as bride, whereupon Brünnhilde connives in Siegfried's treacherous murder. Wagner, when confronted with the musical realization of *Götterdämmerung,* the text of which he had written before he had even thought of treating the earlier part of the story, was thus compelled to subject to humiliation the two beloved figures which he had by then developed to an extraordinary degree of mingled heroic, godlike, and even human qualities.

There is an orchestral interlude between the two parts of the prologue, depicting the coming of dawn over the rock of the Valkyries. This is joined in the concert version to the interlude connecting the prologue with the first act, played in the opera house while the curtain is lowered and the scene is changed.

When the curtain was first raised, the three Norns were seen holding destiny in their hands as they wove their thread of fate. They were dismayed to find it suddenly broken, and vanished into the night. 'The

Steinberg's Choice: the new records/ by Michael Steinberg, music critic of the Boston Globe

Gorgeous Elgar; bouncy Brahms; poetic Wagner.

Elgar's "Enigma Variations," about which Philip Hale wrote at the time of its Boston premiere that it was "indeed, a work of unusual merit for an Englishman," has been beautifully recorded by the London Symphony, Colin Davis conducting (Philips). As portrait-painting, this interpretation is affectionate but not at all sentimental, and Davis has the insight, human as well as musical, to draw the distinction between the deeply felt, inward communication of "Nimrod" and the reveling in sensuous experience of the gorgeous cello variation, "B.G.N." It is a spacious and flexible performance, aware of Elgar's reticence and nobility as much as of his passion and exuberance, and it strikes me altogether as music-making of uncommon wisdom and maturity.

The record is filled out with a very good performance of the boisterous and orchestrally brilliant "Cockaigne" Overture.

Brahms's Serenade No. 2 in A is rare at concerts, and it has not been much recorded either. Scored for pairs of woodwinds, horns, and strings without violins, it makes a lovely, warm sound, and its lyric first movement and bouncy finale are especially attractive. Two good records of it have appeared recently, one by the remarkably gifted young Claudio Abbado with the Berlin Philharmonic (Deutsche Grammophon), the other with Leonard Bernstein and the New York Philharmonic (Columbia). Abbado's approach is light and anti-sentimental, which is helpful; Bernstein lays it on a bit more thickly. Bernstein gets a somewhat more cohesive execution of his interpretation, and because of that, and also because the New York playing is more homogeneous than the Berlin, I prefer it by a slight margin. With Abbado you get the bonus of a vital and humorous performance of the "Academic Festival" Overture.

A Wagner record by Erich Leinsdorf and the Boston Symphony (RCA) is of special interest because it includes the "Tristan" Prelude with Wagner's own wonderfully poetic, and nowadays almost entirely unknown, concert ending, pages that with the greatest delicacy translate the opera's final bars into the harmonic and textural situation of the Prelude. The record also includes the Preludes to "Flying Dutchman," "Meistersinger," and "Tannhaeuser."



These original record reviews by Michael Steinberg are presented by the Trust Department of New England Merchants Bank, which would also be pleased to review your investment portfolio with a view to improving its performance.

New England Merchants National Bank A FULL SERVICE BANK

Trust Department • 135 Devonshire St., Boston • 742-4000 • Member F.D.I.C.

day, which has been slowly approaching, now dawns brightly and obliterates the distant fire glow in the valley.' Soft chords from the horns gently fill the scene with the theme of the hero Siegfried, and there follows the motive of Brünnhilde's love with its characteristic quasi gruppetto figure here developed to its most glowing intensity.

In the scene which is to follow, Siegfried in armor enters from the cave, Brünnhilde at his side. As punishment, she has been subjected to him in mortal love, but she is blissful and unreluctant. Siegfried, about to depart for new adventure, draws the fateful ring from his finger and places it upon her own. He bids her farewell and embarks in a boat, floating on the current of the Rhine, as she gazes after her departing lover. The second interlude now follows. Siegfried's horn call leads into the rapturous and sweeping motive, sometimes called 'the decision to love', which was first developed in the third act of *Siegfried*. The horn call is combined with reminiscences of the fire music, and undergoes development almost symphonic. There follows in full statement the undulating theme of the Rhine and its attendant themes of the Rhine maidens, the Gold, the Ring, and the renunciation of love.

Then comes in this performance the brief prelude to the third scene of Act one, which will disclose Brünnhilde on her rocky mountain top where Siegfried has left her in quest of further adventure. She is soon to be visited by Waltraute, her sister Valkyrie. The music seems to reflect her thoughts and feelings. It is a Wagnerian tapestry of motives — those of Brünnhilde mingled with Siegfried's and the underlying motives of the ring which is on her finger, with its darker implications.

The prelude to Act two which follows, is likewise dark and fateful. It is about to introduce the scene where Alberich and his son Hagen will plan the seizure of the ring. The gloomy and threatening mood of this music naturally leads to the death music of Siegfried in Act three, at the point where the hero is slain by Hagen on a hunting party when he turns to watch some ravens flying past, exposing his back to Hagen's spear. Nothing could be more dramatically effective than Siegfriend's dawning reawareness of Brünnhilde as his bride at the moment that Hagen's spear is thrust into his back. He is borne off by vassals on a litter of boughs while the orchestra reviews in a succession of *Leitmotiven*, tragically set forth, the whole of his career.

A 'funeral march' this music certainly is not. Albert Lavignac has called it rather 'the most touching and most eloquent of funeral orations; . . . without words, and for that very reason so much the more impressive and solemn, for we have arrived at that degree of tension where, words having become powerless, music alone can minister to an emotion which is almost superhuman.' If words cannot convey these pages of profound emotion, a description of the motives which pass before the scene, in close succession, can at least recall the import of the music. Probably no writer has described this musical obsequy with more sympathetic fidelity than Lavignac:

'Here the whole life of the hero is retraced. All the heroic motives that we know pass before us, not in their accustomed dress, but gloomily veiled in mourning, broken with sobs, inspiring terror, and forming in the atmosphere surrounding the dead hero an invisible and impalpable

THE BOSTON SYMPHONY ORCHESTRA IS THE JOHN HANCOCK-INSURED GROUP WE MOST ENJOY HEARING FROM.



"If anybody in this life insurance business can design the right plan for you, it's probably us."

train, the mystic train of living thoughts. First, grave and solemn, comes "The Heroism of the Wälsungs", which we remember having heard the first time when Siegmund, at the opening of *Die Walküre,* sadly tells of his misfortunes; next comes "Compassion", representing the unhappy Sieglinde, and "Love", the love of Siegmund and Sieglinde which was to give birth to Siegfried: does it not seem that the tender souls of his father and mother, whom he loved so dearly without having known them, are hovering about him and have come to be chief mourners? Then, we have "The Race of the Wälsungs" in its entirety, which, in a superb movement of the basses, joins the funeral *cortège* in the same way as the weapons of the deceased are laid upon the coffin; "The Sword", the proud sword, is there, still glittering and flaming, having become heraldic in the luminous glow of C major, which only appears for this single moment; finally comes the one motive above all others of the hero, "Siegfried Guardian of the Sword", twice repeated in an ascending progression, the second time with its frank and loyal ending, and followed by "The Son of the Woods" in its heroic form, again singularly extended, which occasions a sacred memory of "Brünnhilde", his only love. Could anything more affecting be imagined?'

Equally dramatic is the moment when Brünnhilde takes the ring from the finger of her dead lover in the first realization that he has been duped and betrayed. In the final scene of the *Ring des Nibelungen,* the body of the slain Siegfried lies on a funeral pyre which has been built on the shores of the Rhine. 'Alone', according to the composer's stage direction, 'after gazing long upon Siegfried's face, at first in deep agitation, then with almost overpowering grief, she turns, deeply moved, to the men and women.' Then, as Richard Aldrich has described the scene, she 'begins that great address, filled with lofty eloquence of grief, passion, solemn exaltation, the far-seeing vision of a prophetess and seer that is the climax and crown of the whole trilogy. . . . She rises to the supreme height of the grandeur of self-sacrifice. She tranquilly imputes their everlasting disgrace to the gods, who condemned Siegfried to the doom that should expiate their sins. He, truest of all, should betray her, that "wise a woman should grow". Her eloquence is the eloquence of a prophetess proclaiming a new day; and with solemn joy she joins her Siegfried on the funeral pyre to fulfill the last necessity which shall bring that day. Her sacrifice accomplishes the affirmation of her last words: that love is the one eternal and enduring good. . . . She swings herself upon her horse and together they leap into the flames, which then seize upon the building itself, as the scintillations of the Magic Fire with Loge's theme seem to possess the whole orchestra. . . .

'The hall has fallen into ruins, and in the distant heavens is seen Valhalla, with the gods, blazing brightly. The theme of the "Twilight of the Gods" marks their downfall; and with a softer repetition of the theme of "Redemption through Love", which marks the passing of the old order and the coming of a new, the great drama is brought to its end.'

The concluding scene not only belongs to Brünnhilde. She seems to view the whole panorama of the world story which has transpired, the story involving water nymphs, dwarfs, giants, gods, heroes, mortals. As the music preceding was a total portrait in tone of Siegfried, this is in a sense a tonal portrait of Brünnhilde, for she has been deeply involved.

How can a busy executive be in San Francisco Monday, Houston Tuesday, Montreal Friday, and watch his investments daily?

Tight schedules leave a busy executive less and less time to make a success of his investment program.

An Investment Management Account at State Street Bank puts our investment team on daily watch for the business and economic developments affecting your securities. Timely recommendations to buy or sell are made with your investing objectives in mind.

Let us explain how this service can free you from needless investment worries—as well as time-consuming details. (Our modest yearly fee is usually tax-deductible.) Phone 466-3721 for an appointment now.



PERSONAL TRUST DIVISION
225 Franklin Street
Third Floor, State Street Bank Building

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASS.

(Allein in der Mitte: nachdem sie lange, zuerst mit tiefer Erschütterung, dann mit fast überwältigender Wehmuth das Angesicht Siegfried's betrachtend, wendet sie sich mit feierlicher Erhebung an die Männer und Frauen.)

(After gazing long upon Siegfried's face, at first in deep agitation, then with almost overpowering grief, she turns, deeply moved, to the men and women.)

Starke Scheite
schichtet mir dort
am Rande des Rhein's zu Hauf:
hoch und hell
lod're die Gluth,
die den edlen Leib
des hehrsten Helden verzehrt! —
Sein Ross führet daher,
dass mit mir dem Recken es folge:
denn des Helden heiligste
Ehre zu theilen
verlangt mein eig'ner Leib —
Vollbringt Brünnhilde's Wunsch!

Build up with logs
on the river's brim
a funeral pile by the Rhine;
high and bright
kindle the flame;
let its fiery tongue
the highest hero consume!
His horse guide to my hand,
to follow with me to his master;
for to share the hero's
holiest honor
my body madly burns.
Fulfill Brünnhilde's command!

(Die jüngeren Männer errichten während des Folgenden vor der Halle nahe am Rheinufer einen mächtigen Scheithaufen. Frauen schmücken ihn mit Decken auf die sie Kräuter und Blumen streuen.)

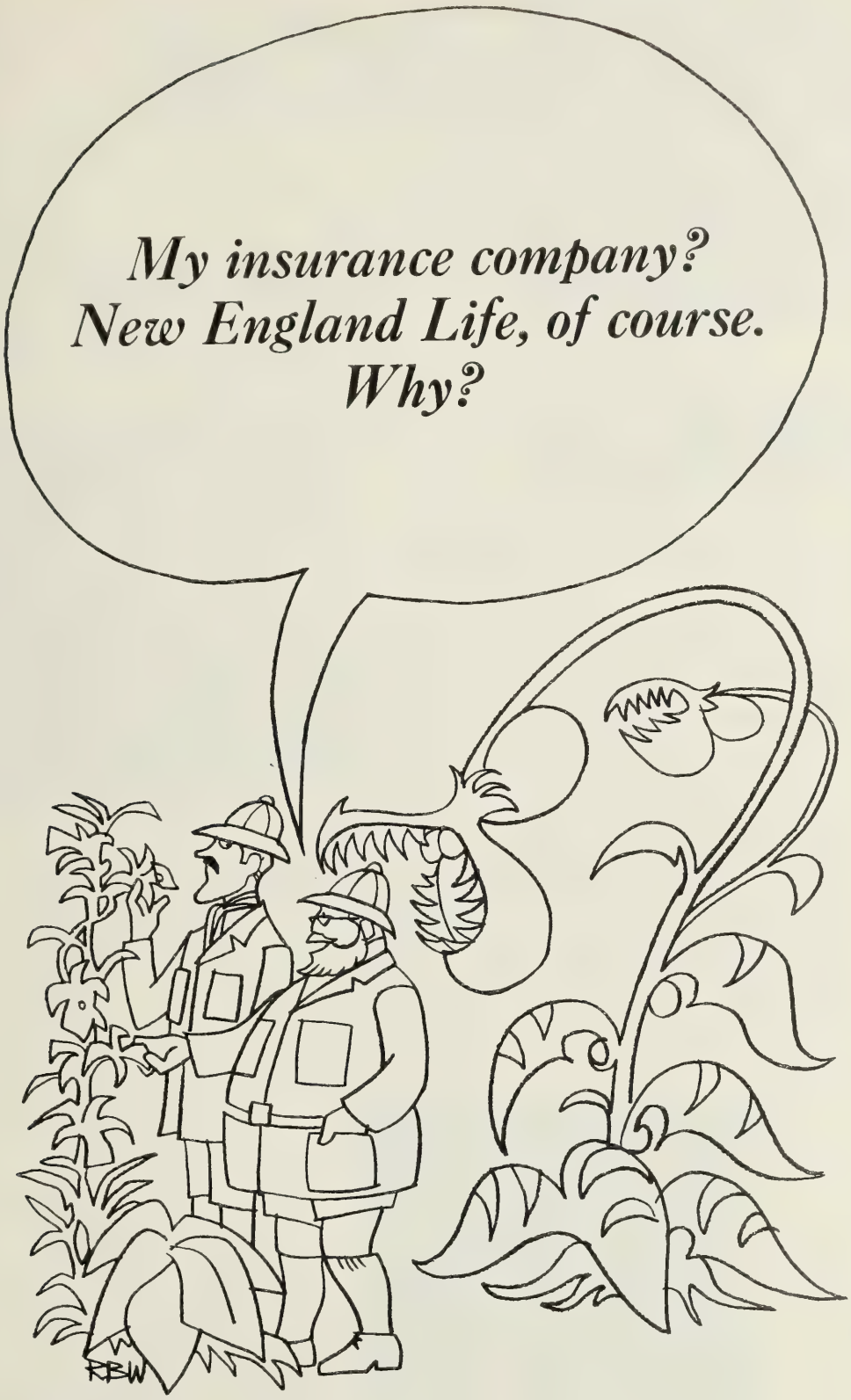
(The younger men raise a great funeral pyre in front of the hall, near the bank of the Rhine; women dress it with hangings on which they strew herbs and flowers. Brünnhilde, who has again been lost in contemplation of the dead Siegfried, is gradually transfigured by an expression of increasing tenderness.)

(von Neuem in den Anblick der Leiche versunken.)
Wie die Sonne lauter
strahlt mir sein Licht:
der Reinste war er,
der mich verrieth!
Die Gattin trügend
— treu dem Freunde —
von der eig'nen Trauten
— einzig ihm theuer
schied er sich durch sein Schwert.
Aechter als er
schwur keiner Eide;
treuer als er
hielt keiner Verträge:
laut'rer als er
liebte kein and'rer:
und doch alle Eide,
die Verträge,
alle treueste Liebe —
trog keiner wie er! —

With radiant glory
his face is alight.
The truest was he,
yet could dishonor!
His bride he betrayed
by truth to his friendship:
from his best and dearest
only beloved one,
barred was he by his sword.
Truer than his
no troth was plighted;
more faithful than he
was no man to his promise;
holier than his
no love was e'er known:
and yet to all oaths,
to every bargain,
to faithfulest love,
none has been so untrue!

PLEASE TURN THE PAGE QUIETLY

continued on page 34



© NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY, BOSTON



This latest Beethoven offering of the Bostonians under Leinsdorf excels in vibrance, spontaneity and sound. *Dynagroove.*
LSC-3032

Another great Rubinstein recording in his Beethoven concerto series with the Boston Symphony. Leinsdorf conducts. *Dynagroove.* LSC-3013

RCA

BUY YOUR RECORDS BY MAIL *To benefit the Boston Symphony Orchestra*



Profits from the sale of the records on the following pages go directly to the Friends of the Boston Symphony Orchestra. Fill out the coupon and send with your check to Council of Friends, Symphony Hall. Here are three new releases we feel you might enjoy particularly.



Since Koussevitzky, Haydn has been a repertoire specialty of the Boston Symphony under Leinsdorf. *Dynagroove.*
LSC-3030

THE COUNCIL OF FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

is pleased to offer a means for ordering the Orchestra's recordings by mail. To place an order circle the number of each record you wish, complete the coupon, and enclose with your check to: Records, Council of Friends, Symphony Hall, Boston, Mass. 02115. The sale of these records benefits the Council of Friends.

Unless otherwise indicated recording prices are:

RCA Victor Red Seal . . $6.00

RCA Victrola® $2.75

Erich Leinsdorf, conducting

RCA Victor Red Seal

2643 **BARTOK:** Concerto for Orchestra

2852 **BARTOK:** Violin Concerto No. 2
STRAVINSKY: Violin Concerto in D } (Joseph Silverstein, violinist)

3013 **BEETHOVEN:** Piano Concerto No. 1 (Rubinstein)

2947 **BEETHOVEN:** Piano Concerto No. 3 in C Minor, Op. 37 (Artur Rubinstein, pianist)

2848 **BEETHOVEN:** Piano Concerto No. 4 in G, Op. 58 (Artur Rubinstein, pianist)

2733 **BEETHOVEN:** Piano Concerto No. 5 in E-Flat, Op. 73 ("Emperor")
(Artur Rubinstein, pianist)

3032 **BEETHOVEN:** Symphony No. 2 in D, Op. 36/"The Creatures of Prometheus" Op. 43
(Selections)

2644 **BEETHOVEN:** Symphony No. 3 in E-Flat, Op. 55 ("Eroica")

3006 **BEETHOVEN:** Symphony No. 4/Leonore Overture No. 2

2969 **BEETHOVEN:** Symphony No. 7 in A, Op. 92

BEETHOVEN: See SCHUMANN

BERG: See MAHLER

2724 **BRAHMS:** Piano Concerto No. 1 in D Minor, Op. 15 (Van Cliburn, pianist)

2917 **BRAHMS:** Piano Concerto No. 1 in D Minor, Op. 15 (Artur Rubinstein, pianist)

2711 **BRAHMS:** Symphony No. 1 in C Minor, Op. 68

2809 **BRAHMS:** Symphony No. 2 in D, Op. 73

2936 **BRAHMS:** Symphony No. 3 in F, Op. 90
Tragic Overture

3010 **BRAHMS:** Symphony No. 4

2915 **BRUCKNER:** Symphony No. 4 in E-Flat ("Romantic")

3001 **CARTER:** Piano Concerto (Jacob Lateiner, pianist)
COLGRASS: As Quiet As

DELLO JOIO: See RAVEL

FAURE: See PROKOFIEFF

3014 **DVORAK:** Romance (Itzhak Perlman)

3017 **DVORAK:** Symphony No. 6 in D, Op. 60/Slavonic Dances No. 2 & 8 Op. 72

2829 **FINE:** Music of Irving Fine: Symphony 1962
Serious Song for String Orchestra, Toccata Concertante

3030 **HAYDN:** Symphony No. 93 in D/Symphony No. 96 in D (Miracle)

2859 **KODALY:** Suite from "Hary Janos"
KODALY: Variations on a Hungarian Folk Song, "The Peacock"

2642 **MAHLER:** Symphony No. 1 in D

7046 **MAHLER:** Symphony No. 3 in D Minor (Shirley Verrett, mezzo-soprano) (2 L.P.s) $12.00

7031 **MAHLER:** Symphony No. 5 in C-Sharp Minor
BERG: Excerpts from "Wozzeck" } (2 L.P.s) $12.00

7044 **MAHLER:** Symphony No. 6 in A Minor
BERG: Le Vin (Phyllis Curtin, soprano) } (2 L.P.s) $12.00

2673 **MENDELSSOHN:** Incidental Music to "A Midsummer Night's Dream"

2694 **MOZART:** Symphony No. 41 in C, K. 551 ("Jupiter")
MOZART: Eine Kleine Nachtmusik, K. 525

7030 **MOZART:** Requiem Mass in D Minor, K. 626
(Cardinal Cushing's Mass for President Kennedy, "live") } (2 L.P.'s) $12.00

2897 **PROKOFIEFF:** Piano Concerto No. 1
PROKOFIEFF: Piano Concerto No. 2 } (John Browning, pianist)

2732 **PROKOFIEFF:** Piano Concerto No. 5 (Lorin Hollander, pianist)
PROKOFIEFF: Violin Concerto No. 1 (Erick Friedman, violinist)

2962 **PROKOFIEFF:** Violin Concerto No. 2 in G Minor, Op. 63
SIBELIUS: Violin Concerto in D Minor, Op. 47 } (Itzhak Perlman, violinist)

2934 **PROKOFIEFF:** Symphony No. 3
PROKOFIEFF: Scythian Suite

2707 **PROKOFIEFF:** Symphony No. 5, Op. 100

2834 **PROKOFIEFF:** Symphony No. 6 in E-Flat, Op. 111

2703 **PROKOFIEFF:** Symphony-Concerto for Cello and Orchestra
FAURE: Elegie for Cello and Orchestra } (Samuel Mayes, cellist)

3019 **PROKOFIEFF:** Concerto No. 3 in C, Op. 76/Concerto No. 4 in B-Flat, Op. 53 (Browning)

2994 **PROKOFIEFF:** Music from "Romeo and Juliet"

2667 **RAVEL:** Piano Concerto in G
DELLO JOIO: Fantasy and Variations } (Lorin Hollander, pianist)

RIMSKY-KORSAKOFF: See STRAVINSKY

2879 **SCHULLER:** Seven Studies on Themes of Paul Klee
STRAVINSKY: Agon

2701 **SCHUMANN:** Symphony No. 4 in D Minor, Op. 120
BEETHOVEN: Leonore Overture No. 3, Op. 72a

SIBELIUS: See PROKOFIEFF

2641 **R. STRAUSS:** Ein Heldenleben, Op. 40

2849 **R. STRAUSS:** Salome: Dance of the Seven Veils,
Interlude and Final Scene;
The Egyptian Helen: Awakening Scene } (Leontyne Price, soprano)

2725 **STRAVINSKY:** Suite from "The Firebird"
RIMSKY-KORSAKOFF: Suite from "Le Coq d'Or"

STRAVINSKY: See BARTOK, SCHULLER

2681 **TCHAIKOVSKY:** Piano Concerto No. 1 in B-Flat Minor, Op. 23
(Artur Rubinstein, pianist)

2954 **TCHAIKOVSKY:** Piano Concerto No. 1 in B-Flat Minor, Op. 23
(Misha Dichter, pianist)

3014 **TCHAIKOVSKY:** Violin Concerto In D (Itzhak Perlman)

7040 **VERDI:** Requiem (Nilsson, Chookasian, Bergonzi, Flagello) (2 L.P.s) $12.00

3011 **WAGNER:** Leinsdorf Conducts Wagner

6710 **WAGNER:** Lohengrin (Complete) (Konya, Amara, Gorr, Dooley, Hines) (5 L.P.s) $30.00

Charles Munch, conducting
RCA Victor Red Seal

6140 **BACH:** Brandenburg Concertos (6 complete) (3 L.P.s) $18.00 Stereo only

2182 **BACH:** Brandenburg Concertos Nos. 1, 2 and 3—Mono only

2198 **BACH:** Brandenburg Concertos Nos. 4, 5 and 6—Mono only

1992 **BEETHOVEN:** Violin Concerto in D, Op. 61 (Jascha Heifetz, violinist)

2228 **BERLIOZ:** Harold in Italy, Op. 16 (William Primrose, violist)

2438 **BERLIOZ:** Overtures

6077 **BERLIOZ:** Requiem, Op. 5 (2 L.P.s) $13.00

6098 **BERLIOZ:** Romeo and Juliet, Op. 17 (2 L.P.s) $13.00

2608 **BERLIOZ:** Symphonie Fantastique, Op. 14

6114 **BERLIOZ:** The Damnation of Faust (3 L.P.s) $18.00 Mono only

2109 **BLOCH:** Schelomo
WALTON: Concerto for Cello and Orchestra } (Gregor Piatigorsky, cellist)

2297 **BRAHMS:** Symphony No. 4 in E Minor, Op. 98

2647 **CHAUSSON:** Symphony in B-Flat
FRANCK: Le Chasseur Maudit

2668 **DEBUSSY:** Nocturnes: Nuages, Fetes;
Prelude to the Afternoon of a Faun; Printemps

2490 **DVORAK:** Cello Concerto in B Minor, Op. 104 (Gregor Piatigorsky, cellist)

2629 **DVORAK:** Symphony No. 4 in G, Op. 88

FRANCK: See CHAUSSON

2314 **MENDELSSOHN:** Violin Concerto in E Minor, Op. 64 (Jascha Heifetz, violinist)

2520 **MENDELSSOHN:** Symphony No. 3 in A Minor, Op. 56 ("Scotch")
Octet in E-Flat, Op. 20: Scherzo

2221 **MENDELSSOHN:** Symphony No. 4 in A, Op. 90 ("Italian")
Symphony No. 5 in D Minor, Op. 107 ("Reformation")

2625 **MILHAUD:** La Creation du Monde
Suite Provencale } $7.00

2073 **MOZART:** Clarinet Concerto in A, K. 622 (Benny Goodman, clarinetist) Mono only

2567 **POULENC:** Concerto in G Minor for Organ, Strings and Timpani
(Berj Zamkochian, organist)
STRAVINSKY: Jeu de Cartes

2314 **PROKOFIEFF:** Violin Concerto No. 2 in G Minor, Op. 63 (Jascha Heifetz, violinist)

2664 **RAVEL:** Bolero; Pavan for a Dead Princess; La Valse

2568 **RAVEL:** Daphnis and Chloe (Complete)

2341 **SAINT-SAENS:** Symphony No. 3 in C Minor, Op. 78,
("Organ") (Berj Zamkochian, organist)

2344 **SCHUBERT:** Symphony No. 9 ("Great C Major")

2565 **R. STRAUSS:** Till Eulenspiegel's Merry Pranks, Op. 28
TCHAIKOVSKY: Romeo and Juliet

STRAVINSKY: See POULENC

2683 **TCHAIKOVSKY:** Symphony No. 6 in B Minor, Op. 74 ("Pathetique")

TCHAIKOVSKY: See also R. STRAUSS

WALTON: See BLOCH

Serge Koussevitzky, conducting
RCA Victor Red Seal

Pierre Monteux, conducting
RCA Victor Red Seal

2376 **STRAVINSKY:** Petrouchka

2369 **TCHAIKOVSKY:** Symphony No. 4 in F Minor, Op. 36

2239 **TCHAIKOVSKY:** Symphony No. 5 in E Minor, Op. 64

Aaron Copland, conducting
RCA Victor Red Seal

2401 **COPLAND:** Appalachian Spring
The Tender Land

Charles Munch, conducting

RCA "Victrola"®

1129 **BACH:** Concerto No. 1 in A Minor (Jaime Laredo, violinist)

1035 **BEETHOVEN:** Symphony No. 5 in C Minor, Op. 67
SCHUBERT: Symphony No. 8 in B Minor ("Unfinished")

6003 **BEETHOVEN:** Symphony No. 9 in D Minor, Op. 125 ("Choral") (Price, Forrester, Poleri, Tozzi)
Fidelio, Leonore No. 3, Coriolan Overtures } (2 L.P.s) $6.00

6006 **BERLIOZ:** L'Enfance du Christ (2 L.P.s) $6.00

1109 **BRAHMS:** Piano Concerto No. 1 (Gary Graffman, pianist)

1062 **BRAHMS:** Symphony No. 1 in C Minor, Op. 68

1030 **CHOPIN:** Piano Concerto No. 1 in E Minor, Op. 11 (Gary Graffman, pianist)

1041 **DEBUSSY:** La Mer
RAVEL: Rapsodie Espagnole

1060 **d'INDY:** Symphony on a French Mountain Air (Nicole Henriot-Schweitzer, pianist)
RAVEL: Mother Goose Suite
DUKAS: The Sorcerer's Apprentice

DUKAS: See D'INDY

1034 **FRANCK:** Symphony in D Minor

1033 **MENDELSSOHN:** Violin Concerto in E Minor, Op. 64 (Jaime Laredo, violinist)

1071 **PROKOFIEFF:** Piano Concerto No. 2
RAVEL: Piano Concerto in G } (Nicole Henriot-Schweitzer, pianist)

1032 **RACHMANINOFF:** Piano Concerto No. 3 in D Minor, Op. 30 (Byron Janis, pianist)

RAVEL: See DEBUSSY, D'INDY, PROKOFIEFF

SCHUBERT: See BEETHOVEN

1100 **TCHAIKOVSKY:** Symphony No. 4

1197 **TCHAIKOVSKY:** Romeo and Juliet (Overture-Fantasia)
Francesca Da Rimini

1037 **TCHAIKOVSKY:** Violin Concerto in D, Op. 35 (Henryk Szeryng, violinist)

1065 **WAGNER:** Tannhauser: Overture and Venusberg Music
Die Walkure: Magic Fire Music
Die Gotterdammerung: Siegfried's Rhine Journey

Pierre Monteux, conducting

1153 **KHACHATURIAN:** Violin Concerto
SAINT-SAENS: Havanaise } (Leonid Kogan, violinist)

SAINT-SAENS: See KHACHATURIAN

1009 **TCHAIKOVSKY:** Symphony No. 6 in B Minor, Op. 74 ("Pathetique")

Name_____

Address_____

City_____ State_____ Zip_____

My recordings are to be Monaural ☐ Stereophonic ☐

Total $_____

*3% Mass. Sales Tax _____

Total Amount $_____

*Mass. residents only

MARILYN HORNE

ARIAS FROM FRENCH OPERAS
Excerpts from Carmen, Samson et Dalila, Mignon, Werther
The Vienna Opera Orchestra – Henry Lewis
OS-26064

Ponchielli: LA GIOCONDA
with Renata Tebaldi, Carlo Bergonzi, Robert Merrill – Orchestra of L'Accademia di Santa Cecilia, Rome – Lamberto Gardelli
OSA-1388

Rossini: SEMIRAMIDE
with Joan Sutherland – The London Symphony Orchestra–Richard Bonynge
OSA-1383

SOUVENIR OF A GOLDEN ERA
Arias from Il Barbiere di Siviglia; Otello; Tancredi; Semiramide; L'Italiana in Algeri (Rossini). I Capuleti ed i Montecchi (Bellini). Fidelio (Beethoven). Orphée et Eurydice; Alceste (Gluck). Sapho (Gounod). Le Prophète (Meyerbeer). Il Trovatore (Verdi). L'Orchestre de la Suisse Romande – Henry Lewis
OSA-1263

PRESENTING MARILYN HORNE
Arias from Semiramide, Le Prophète, La Clemenza di Tito, Les Huguenots, L'Italiana in Algeri, La Figlia del Reggimento, La Cenerentola. The Orchestra of the Royal Opera House, Covent Garden – Henry Lewis
OS-25910

THE AGE OF BEL CANTO
A collection of 18th and 19th century arias, duets and trios with Joan Sutherland and Richard Conrad – The London Symphony Orchestra – The New Symphony Orchestra of London – Richard Bonynge
OSA-1257

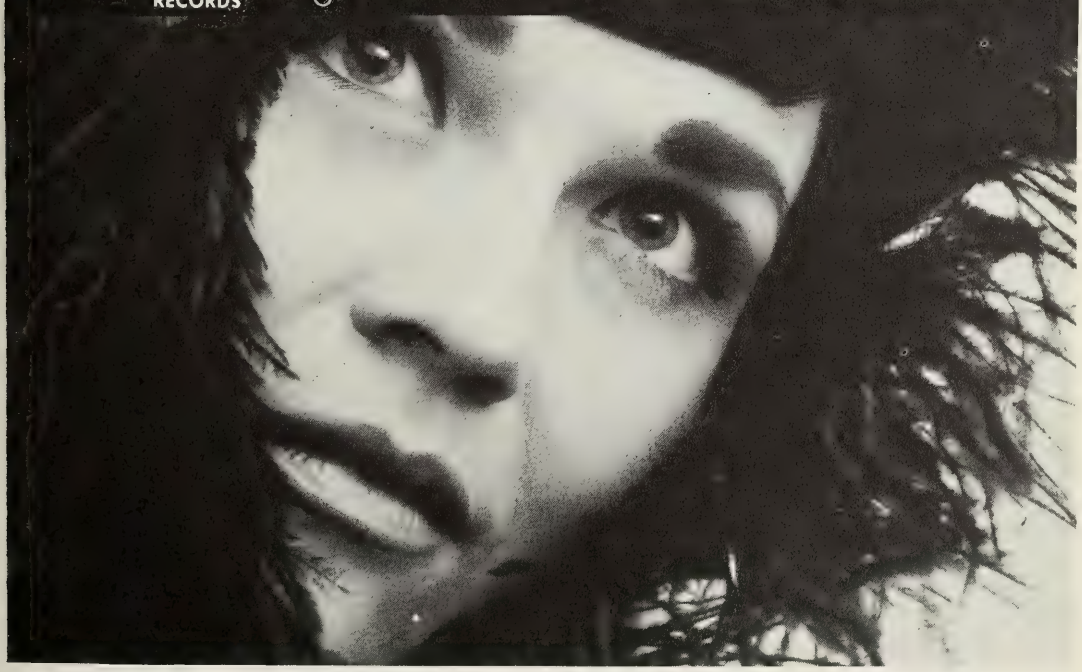
Handel: JULIUS CAESAR – Highlights
with Joan Sutherland, Margreta Elkins, Monica Sinclair, Richard Conrad – The New Symphony Orchestra of London – Richard Bonynge
OS-25876

Mozart: REQUIEM
with Elly Ameling, Ugo Benelli, Tugomir Franc – The Vienna State Opera Chorus – The Vienna Philharmonic Orchestra – Istvan Kertesz
OSA-1157

Beethoven: SYMPHONY NO. 9 IN D MINOR
with Joan Sutherland, James King, Martti Talvela – The Vienna State Opera Chorus – The Vienna Philharmonic Orchestra – Hans Schmidt-Isserstedt
OSA-1159

LONDON RECORDS ®

The Royal Family of Opera



Wisst ihr, wie das ward?
O ihr, der Eide
heilige Hüter!
lenkt eu'ren Blick
auf mein blühendes Leid:
erschaut eu're ewige Schuld!
Meine Klage hör'
du hehrster Gott!
Durch seine tapferste That,
dir so tauglich erwünscht,
weihtest du den,
der sie gewirkt,
des Verderbens dunkler Gewalt: —
mich — musste
der Reinste verrathen,
dass wissend würde ein Weib! —
Weiss ich nun, was dir frommt? —
Alles! Alles!
Alles weiss ich:
alles ward mir nun frei!
Auch deine Raben
hör' ich rauschen:
mit bang' ersehnter Botschaft
send' ich die beiden nun heim.
Ruhe! Ruhe, du Gott! —

Know ye why this was so?
Oh ye, who heed
our oaths in your heaven,
open your eyes
on my bourgeoning grief,
and behold your eternal shame!
Hear my complaint,
thou highest god!
The deed of deeds he wrought,
fulfilled the wish of thine heart.
Then on the hero
laidst thou the load
of the curse to which
thou wast subject.
The purest of all
must betray me,
that wise a woman might grow!
Do I now know what thou wouldst?
All things, all things,
All I now know:
Nought is hidden;
all is at last made clear!
I hear thy ravens
rustle their pinions;
with tidings feared and hoped for,
hence to their home they shall go.
Peace to thee, peace, thou god!

(Sie winkt den Männern Siegfried's Leiche aufzuheben und auf das Scheitgerüste zu tragen; zugleich zieht sie von Siegfried's Finger den Ring, betrachtet ihn während des Folgenden und steckt ihn endlich an ihre Hand.)

(She signs to the men to lift Siegfried's body and bear it to the funeral pyre: at the same time she draws the ring from Siegfried's finger, contemplates it during what follows, and at last puts it on her finger.)

Mein Erbe nun
nehm' ich zu eigen. —
Verfluchter Reif!
furchtbarer Ring!
dein Gold fass' ich,
und geb' es nun fort.
Der Wassertiefe
weise Schwestern,
des Rheines schwimmende Töchter,
euch dank' ich redlichen Rath!
Was ihr begehrt,
geb' ich euch:
aus meiner Asche
nehmt es zu eigen!

My heritage
now I possess.
Accursed hoop!
Terrible Ring!
To me thou cam'st:
From me thou shalt go.
Ye wisely seeing
water-sisters,
the Rhine's unresting daughters
I deem your word was of weight!
All that you ask
now is your own;
here from my ashes
now you may have it! —

Das Feuer, das mich verbrennt,
rein'ge den Ring vom Fluch:
ihr in der Fluth
löset ihn auf,
und lauter bewahrt
das lichte Gold,
den strahlenden Stern des Rhein's,
der zum Unheil euch geraubt. —

The flame as it clasps me round,
frees from its curse the Ring! —
Back to its gold
return it again,
and far in the flood
withhold its fire,
the Rhine's unslumbering sun,
that once you lost to your bane.

PLEASE TURN THE PAGE QUIETLY

KEnmore 6-1952

Ludwig
finer furs

Newbury Street Eighteen Boston, Mass.

la maisonette

the little house of many designers
115 newbury street, boston

personally selected fashions
for
town and country



MINUTE MAN RADIO CO., INC.

Sales and Service

HI FI EQUIPMENT • EQUIPMENT CABINETS

RECORDS AND TAPES • ACCESSORIES

30 BOYLSTON STREET
Harvard Square, Cambridge, Mass. 02138
Tel. 864-8727

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located
125 TREMONT AT PARK STREET • BOSTON
WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY
Individual Accounts from $10 to $30,000
Joint, Corporation, Pension, Charitable
and Retirement Accounts up to $30,000.
Quarterly Dividends Paid Since 1881
HENRY H. PIERCE, *President*

(Sie wendet sich nach hinten, wo Siegfried's Leiche bereits auf dem Gerüste ausgestreckt liegt, und entreisst einem Manne den mächtigen Feuerbrand.)

Fliegt heim, ihr Raben!
raun't es eurem Herrn,
was hier am Rhein ihr gehört!
An Brünnhilde's Felsen
fahret vorbei:
der dort noch lodert,
weiset Loge nach Walhall!
Denn der Götter Ende
dämmert nun auf:
so — werf' ich den Brand
in Walhall's prangende Burg.

(Sie schleudert den Brand in den Holzstoss, der sich schnell hell entzündet. Zwei Raben sind vom Ufer aufgeflogen, und verschwinden nach dem Hintergrunde zu. Zwei junge Männer führen das Ross herein; Brünnhilde fasst es und entzäunt es schnell.)

Grane, mein Ross,
sei mir gegrüsst!
Weisst du, Freund,
wohin ich dich führe?
Im Feuer leuchtend
liegt dort dein Herr,
Siegfried, mein seliger Held,
dem Freunde zu folgen
wieherst du freudig?
Lockt dich zu ihm
die lachende Lohe? —
Fühl' meine Brust auch,
wie sie entbrennt;
helles Feuer
das Herz mir erfasst,
ihn zu umschlingen,
umschlossen von ihm,
in mächtigster Minne
vermählt ihm zu sein! —

Heiaho! Grane!
grüsse deinen Herrn!
Siegfried! Siegfried! Sich!
Selig grüsst dich dein Weib!

(Sie hat sich stürmisch auf das Ross geschwungen, und sprengt es mit einem Satze in den brennenden Scheithaufen.)

(She turns towards the back, where Siegfried's body now lies on the pyre, and seizes a great firebrand from one of the vassals.)

Fly home, ye ravens!
Tell to your master
what here among us you heard!
By Brünnhilde's rock
Your road shall be bent;
there flameth Loge:
Bid him hasten to Valhall!
For the dusk of the gods
approaches.
So — set I the torch
to Valhall's splendid walls!

(She flings the brand into the heap of wood, which quickly blazes up. Two ravens have flown up from the bank and disappear towards the background.

Two young men lead in her horse, Brünnhilde seizes and quickly unbridles it.)

Grane, my steed,
hail to thee here!
Knowest thou, friend,
where I shall lead thee?
Radiant with fire,
lies there thy lord,
Siegfried — my sorrowless hero.
To go to him now
neigh'st thou so gladly?
Lure thee to him
the light and the laughter? —
Let now my bosom
fill with its blaze!
My master enfolding,
held fast in his arms,
in love everlasting,
made one with my own!

Hei-a-jaho! Grane!
Greet thou thy lord!
Siegfried! Behold!
Blissfully hails thee thy bride!

(She has swung herself on to the horse, and rides it with one leap into the flames.)

You're here to listen but who listens to you?

Chances are, you discuss your health regularly with your doctor. If you hit a legal snag — such as the car in front of you — you can tell your lawyer. But who can you turn to on the same continuing basis for help with your finances?

Till now, it was difficult to find someone who would lend a concerned ear to your money problems. But your Personal Banker at Shawmut has changed all that. He's the man a widow can turn to for financial advice on a continuing basis. And if you want to talk about trusts, you have only to phone your lawyer and your Personal Banker to start the wheels in motion. In short, he's the financial adviser to the family, a professional who can shape Shawmut's vast banking and trust services to your family's individual needs. Not just today, but tomorrow and tomorrow and tomorrow.

If you would like your own Personal Banker, one will be assigned to you at the Shawmut office most convenient for you.



The National Shawmut Bank of Boston

Personal Trust Department

A Shawmut Association Bank

Have a Personal Banker at your side, on your side.



THE SOLOIST



MARILYN HORNE, who made her debut with the Boston Symphony Orchestra during the 1967 Berkshire Festival, appears with the Orchestra for the first time in Symphony Hall this weekend. The daughter of a tenor, she was born in Pennsylvania, and grew up in Los Angeles, where she still makes her home. Her father was her first teacher; later she majored in singing at the University of Southern California, then attended master classes given by Lotte Lehmann. One of her early professional engagements was with Stravinsky, and she has often performed with the composer since.

After several years in Europe — in Germany, Austria and Italy — Marilyn Horne returned to the United States in 1960, and made her debut with the San Francisco Opera as Marie in *Wozzeck*. Four years later her first appearance at the Royal Opera House, Covent Garden, won her extraordinary acclaim. She has now attained international recognition through her appearances and many recordings. Her husband is the conductor Henry Lewis.

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases



Your Contributions and Bequests Are Earnestly Solicited

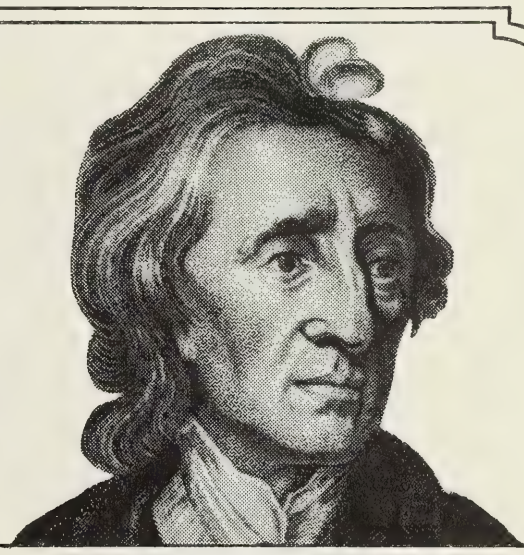
President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston

DAY AND EVENING COURSES
Gregg and EZ Alphabetic Shorthand. Start anytime; graduate when ready. One Year Executive Secretarial Course. Intensive Short Courses. Typing individually taught.
INTENSIVE BRUSH-UP COURSES
for "RETURNEES" to JOB MARKET

HICKOX
SECRETARIAL SCHOOL
Founded in 1879
Individual Attention *Individual Promotion*
367 BOYLSTON ST., BOSTON (at Arlington St. MBTA)
267-5920

John Locke



judgment

Smith, Barney might well adopt as a motto for its Research Department a sentence of John Locke's: "He that judges without informing himself to the utmost that he is capable cannot acquit himself of judging amiss."

Our extensive Research staff is unquestionably capable, thoroughly experienced. And they do inform themselves to the utmost. Not by mere study of documents alone. Primary sources of information... face-to-face interviews ...on-the-spot investigations... all are inherent in their *definition* of research.

Very seldom, indeed, that they'll be found "judging amiss." And their judgments are embodied in reports that have long proved their value to our clients. Would you like to see examples? We'll be glad to send them to you.

After all... when you select a broker, you don't want to judge amiss, either. We're ready to help you inform yourself to the utmost about *us*.

Smith, Barney & Co.
Incorporated
Members New York Stock Exchange and other leading exchanges
125 High Street, Boston, Mass. 02110

SEMINARS IN SYMPHONY ANALYSIS

The Friends of the New England Conservatory announce that Mrs Mac Morgan will hold a seminar in symphony analysis each Friday when the Boston Symphony Orchestra is playing a concert. The time: 12 midday to 1 o'clock; the place: Harrison Keller Room. Mrs Morgan will discuss selections chosen from the Orchestra's program of the day. Student performers may occasionally provide illustrations. For further details, please telephone the New England Conservatory (536-8660) and ask for the Friends' Office.

EXHIBITION

The exhibition on view in the gallery is of photographs by Milton Feinberg, formerly of Boris and Milton, and now vice-president of Robert Holland Inc., Chestnut Hill. He has taken numerous pictures of the Orchestra during past seasons. The exhibition will continue until Tuesday October 15.

In case the concert should end: Clap (If someone in front yells "Bravo", yell "Bravo"). Get up out of your chair and walk to Mass. Avenue Exit. Turn left and walk 30 paces to Donald Cox Rogers Square. Turn right. Look left. Look right. Cross. Proceed straight to large hole in the ground. Follow the hurricane fence to large block of granite on St. Paul Street inscribed, "1904". Turn left. Walk to Christian Science Publishing Building. Circumvent it and proceed to large hole. Turn left and walk two hundred paces. Walk inside Sheraton-Boston Lobby (on the Symphony side of Prudential Center). Stop. Decide between Mermaid Bar, Cafe Riviera or Kon-Tiki Ports or turn left and take a waiting escalator to next level. Get off. Decide between Persian Lounge and Falstaff Room. If you want to go to El Diablo, you're on your own.



GOMBERG

MUSIC WORKSHOP MUSIC

Individual instruction on the violin for intermediate and advanced students—chamber music—to further the understanding of music.

For information write
ROBERT GOMBERG
143 Beaconsfield Road, Brookline, Mass.

MALBEN'S

FRUIT AND STEAK GOURMET SHOPPE



100 NATURAL CHEESES

ENGLISH	FRENCH	ITALIAN
Stilton	Brie	Gorgonzola
Cheshire	Pettir Suisse	Bel Paise
Caerphilly	Goat	Fontina
	Camembert	

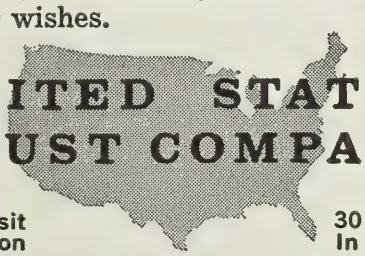
Imported Prosciutto and Westphalen Ham
Romanoff's Private Stock Fresh Caviar

158 Massachusetts Ave., Boston • Free Delivery • 266-1203

CONFIDENCE...

Can be as simple as a visit to our Trust Department, with your counsel, to make sure that your plans for the future will be carried out exactly as you planned. Our Trust Department specialists are always available to work with you, and your counsel, to see to it that your instructions will be maintained. We think you'll have every confidence in US and in the way we will execute your wishes.

you never come second with US



UNITED STATES TRUST COMPANY

Member Federal Deposit Insurance Corporation

30 Court Street, Boston
In the New Government Center

Our Coat Creed

A Hurwitch coat, be it from Originala, Trigere or Monte-Savo . . . or from one of our lesser known designers, who make wonderful coats for us under one hundred and fifty dollars . . . is chosen with the same critical eye and the same insistence on quality, style and workmanship.

BOSTON *Hurwitch Bros.* WELLESLEY



PIAGET

CHOICE OF THE WORLD'S ELITE

The ultimate in elegance, *ultra-thin* watches with dials of genuine jade, coral, lapis, or other exquisite gemstone, encircled by two rows of radiant round diamonds. Bracelet, classic motif of intertwining leaves in white or yellow 18 kt. gold.

Piaget, completely Swiss Made.

E. B. HORN *Established in 1839*

429 WASHINGTON STREET • BOSTON, MASS.



it'll sound a lot better if the heat is sotto voce.

And flameless electric heat is quiet. The quietest you can get. So when you're listening to a symphony in your own home, you can enjoy the full range of the melody. Without an Anvil Chorus of old fashioned heating problems. Find out about flameless electricity tomorrow . . . allegro.

Edison

Fishelson's

Fleuriste Français

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

Lucca, Italy
New York
Toronto

FILIPPO BERIO OLIVE OIL

Boston
Montreal
Chicago



"The Golden Can"

FILIPPO BERIO 100% ITALIAN OLIVE OIL
Produced and Packed only in Lucca, Italy
THE NATURAL COLD PRESSED JUICE OF SELECTED OLIVES
Light, Sweet and Delicious
FILIPPO BERIO OLIVE OIL, INC., 27 Bay State Road, Boston, Mass. 02215 • Tel. 266-0325



Variations on a theme by Pastene.

Pastene è nobile
Bolla Valpolicella.
A noble wine from
the slopes of Verona.

Aimez-vous Pastene?
Alexis Lichine Pinot
Chardonnay. Imported by
Pastene from France with
love. Or Pastene Gamay
Beaujolais, the proud
Californian with the
Burgundian accent.

Le Nozze di Pastene
Gancia Asti Spumante.
Imported from Italy
for any festive
occasion.



What's your favorite wine: red, white, rose or bubbly? Pastene gives you the best of both worlds in Californian and European wines to suit every taste and purse. Pastene knows the score.

Pastene Wine & Spirits, Inc. 15 Poplar Street • Somerville, Mass.

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

EDMUND H. KENDRICK
Vice President

PHILIP DEAN
Vice President

RALPH B. WILLIAMS
Vice President

ROBERT M. P. KENNARD
Vice President

JOHN W. BRYANT
Vice President

JOHN L. THORNDIKE
Vice President

JOHN Q. ADAMS
Vice President, John Hancock Mutual Life Insurance Co.

JAMES O. BANGS
Trustee

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

GEORGE S. JOHNSTON
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

PHILIP H. THEOPOLD
Chairman of Exec. Committee, Real Estate Investment Trust of America

JAMES BARR AMES
Ropes & Gray

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

ALBERT B. HUNT
Trustee

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian



Rushing through dinner to make the Symphony can ruin the best in fine food and good music.

Why rush either? Symphony Hall is only three minutes away from seven of the city's best restaurants. At Prudential Center.

The PRUDENTIAL
INSURANCE COMPANY OF AMERICA
Northeastern Home Office Prudential Center Boston

A Fine Specialty Shop

catering from head to toe
to young gentlemen who
wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the
Church Street Garage (right next door)

31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

T.O. METCALF CO.
ESTABLISHED 1871

Value

FOR YOUR PRINTING DOLLAR

For Proof

CALL 426-5050

51 MELCHER ST., BOSTON
T.O. METCALF CO.



Bach or badminton, the best footwear you can play in comes from Converse. Another noteworthy item: Converse/Hodgman weatherproof clothing. For hunting, fishing, boating, or even performing Handel's Water Music.

★ converse
Malden, Massachusetts 02148

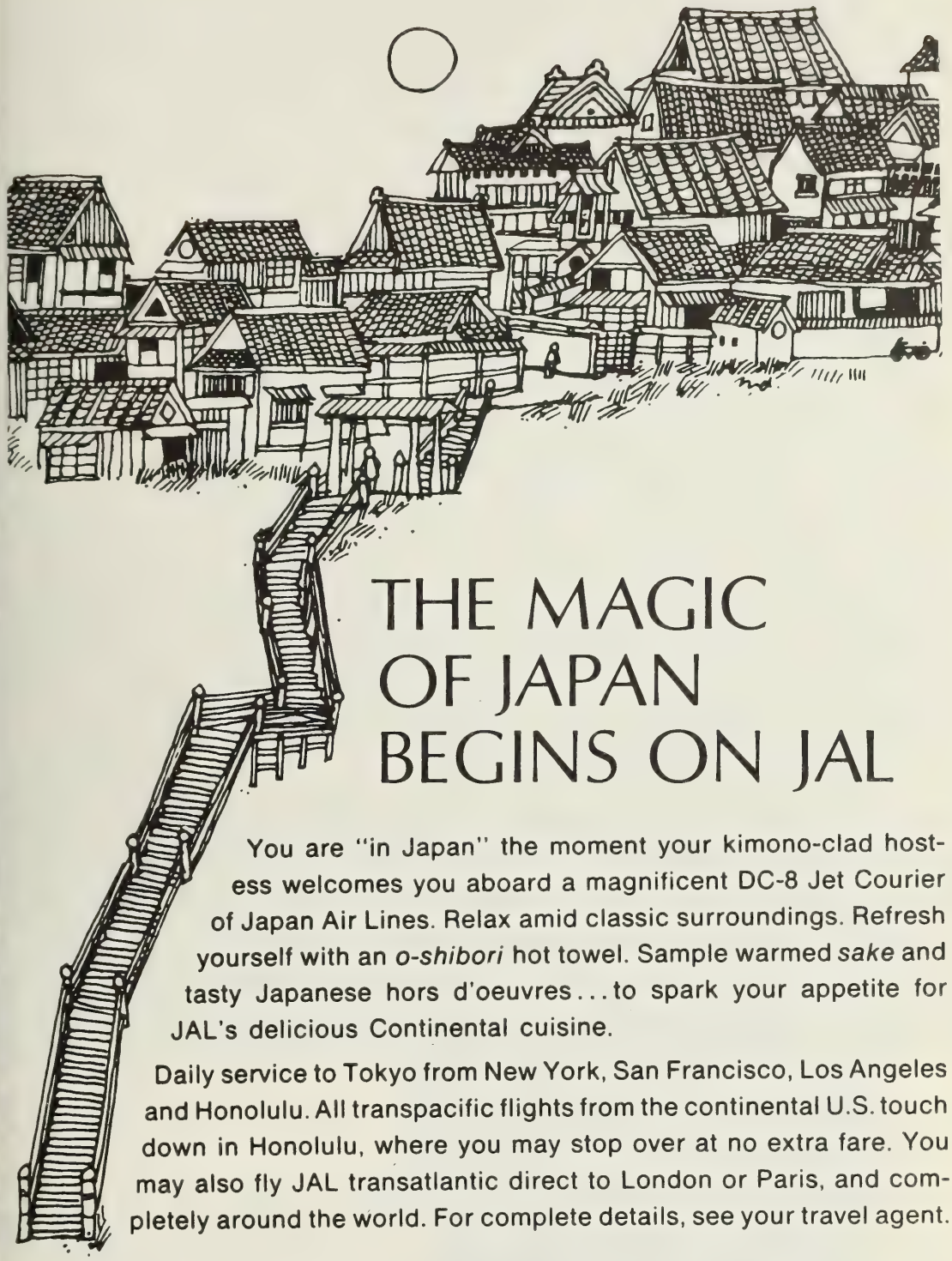
GREATER BOSTON
SINCE 1832

J.S. WATERMAN & SONS
SINCE 1832
FUNERAL SERVICE

SERVICE AT
ANY DISTANCE

J. S. Waterman & Sons, Inc.

BOSTON WELLESLEY WAYLAND



THE MAGIC OF JAPAN BEGINS ON JAL

You are "in Japan" the moment your kimono-clad hostess welcomes you aboard a magnificent DC-8 Jet Courier of Japan Air Lines. Relax amid classic surroundings. Refresh yourself with an *o-shibori* hot towel. Sample warmed *sake* and tasty Japanese hors d'oeuvres . . . to spark your appetite for JAL's delicious Continental cuisine.

Daily service to Tokyo from New York, San Francisco, Los Angeles and Honolulu. All transpacific flights from the continental U.S. touch down in Honolulu, where you may stop over at no extra fare. You may also fly JAL transatlantic direct to London or Paris, and completely around the world. For complete details, see your travel agent.

JAPAN AIR LINES
official airline for EXPO'70

JAL

Statler Office Bldg.
20 Providence Street
Tel.: 482-5390



Boston's Elizabeth Carleton House assures a gracious and dignified retirement to men and women over 65, couples or individuals, of good health and buoyant temperament . . . Spacious private rooms in a handsome environment . . . A distinguished Board and administration provide a secure and comfortable way of life for members of the Carleton House "Family." . . . Financial plans are flexible. The Committee on Admissions welcomes inquiries.

ELIZABETH CARLETON HOUSE
2055 Columbus Avenue Boston Mass. 02119
Write for brochure

Ta Saunders Inc.
THE RITZ CARLTON HOTEL, BOSTON
PALM BEACH, FLORIDA
Pretty Clothes for All Occasions
MANCHESTER WATCH HILL

WHERE TO BUY

Garrard®
World's finest automatic turntables . . synchronously powered for perfectly constant record speed.



Radio Shack Corp. • 730 Commonwealth Avenue
Radio Shack Corp. • 167 Washington Street
Lafayette Radio • 584 Commonwealth Avenue
Lechmere Sales Co. • 88 First St., Cambridge, Mass.
World of Music • 25 West Street
and other high fidelity dealers

GARRARD, WESTBURY, N.Y. 11590
British Industries Co., division of Avnet, Inc.

— marion ruth
A large and carefully selected variety of china, stainless steel, furniture, glass and accessories—displayed for your convenience in co-ordinated table settings in the contemporary manner. Good design gift ideas by outstanding international designers and craftsmen.
Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

Custom Designing
RICHARD M. DANA, inc.
JEWELERS
81 Charles Street 43 Central Street
Boston Wellesley
523-1274 237-2730



Cadillac Motor Car Division

autifully new, distinctively Cadillac. Cadillac craftsmen are accus-ed to building the finest of motor cars, but even they have never built like this before!

single glance at this automotive masterpiece reveals striking new poise beauty. Tasteful fabrics adorn the spacious interiors, and the long list of ughtful Cadillac conveniences is even more remarkable. There is also a "control center" instrument panel and an exclusive new Dual Comfort t seat available on most models, that provides for separate driver and senger seat adjustment.

n improved 472 V-8 engine makes Cadillac performance truly exciting. nerous refinements include front disc brakes on all models and a unique exclusive new "closed" engine cooling system. An improved nate Control air conditioning system is available.

here are eleven models, crafted in the Cadillac tradition of excel-ce, each truly a masterpiece from the master craftsmen of cars.

GM

MARK OF EXCELLENCE



BOSTON *in the Fall*

is a most delightful place. The air is crisp. The sky is blue. Symphony begins again. Theatres have new offerings. And at the Union the Members' Program starts anew with expeditions and lectures of the most pleasurable sort. We invite you to join us. Annual dues ($5.00) will entitle you to membership through October 1969.

THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

A nonprofit social service organization . . . 264 Boylston Street • Boston 02116



The Cafe Budapest

Before Symphony

The Lounge Budapest

After Symphony

COCKTAILS, CRÊPE FLAMBÉE

Strolling Violinist

Copley Square Hotel—RE 4-3388

Open Daily 12 - 1 P.M.

The House of Quality Furs

Since 1858

Kakas

93 NEWBURY STREET

ORIGINATED 1858

LARGEST OUTSIDE BOSTON

ASSETS NOW OVER $60 MILLION

SPECIALIZING IN SAVINGS AND HOME FINANCING

QUINCY

HANOVER

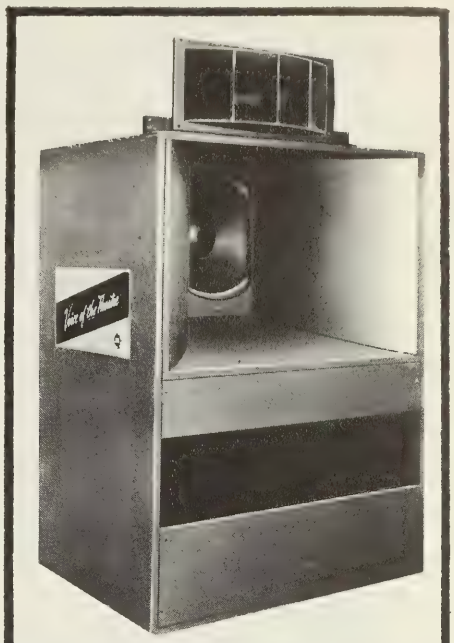
THE QUINCY CO-OPERATIVE BANK

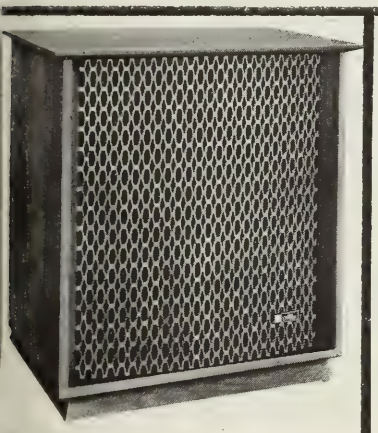
HESLIP E. SUTHERLAND

President

Old Faithful

For over 20 years the Altec "Voice of the Theater" has provided recording studios with the precise reproduction demanded by professional musicians — exceeding any other speaker in this demanding task.





New Faithful

Now "Voice of the Theater" components are available in attractively styled cabinets to provide the critical audiophile with precise musical reproduction in his own home.

TECH hifi exchange

TECH hifi exchange

Waltham
677 Main St.
893-4434

Cambridge
95 Vassar St.
864-4434

Boston's Internationally Famous Italian Restaurant

Open 7 Days 11 A.M. to 1 A.M.

Free Attendant Parking

For Reservations Tel. RI 2-4142

Polcari's

283 Causeway St.

(1 minute from No. Station)

All major credit cards accepted

DALOZ

Cleansers of Fine Clothes and Household Furnishings for a Discriminating Clientel

Phone 265-2400

1863

Uncommonly good . . .
the cuisine, the service, the view

The dining room open noon till 9 p.m.



THE RITZ CARLTON BOSTON

HIGH NOTE

5% annual rate

FIVE FOR ALL

DIVIDENDS COMPOUNDED QUARTERLY

NO NOTICE REQUIRED FOR WITHDRAWAL

- SEND FOR FREE SAVE-BY-MAIL KIT
- WE PAY POSTAGE BOTH WAYS

OUR DIVIDENDS ARE NOT SUBJECT TO MASS. STATE INCOME TAX

SAVINGS INSURED BY U.S. GOV'T AGENCY

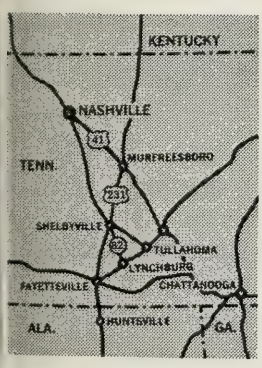
HOME OWNERS FEDERAL SAVINGS

and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

DORCHESTER OFFICE: 347 WASHINGTON STREET — PHONE CO 5-7020



ONE THING'S FOR SURE on the Jack Daniel's tour, we won't rush you. If you want to stop for something, go ahead and stop.



The tour through our distillery takes about an hour. And if you find anything you'd like to linger over, go ahead. You can catch up on anything you missed from Mr. Garland Dusenberry. (He's the man who takes you through.) Just tell him what you missed and he'll take it from there. But he's a talker. So you might end up being with us more than an hour. But if you don't mind, we certainly don't either.



CHARCOAL
MELLOWED
DROP
BY DROP

© 1968, Jack Daniel Distillery, Lem Motlow, Prop., Inc.

TENNESSEE WHISKEY • 90 PROOF BY CHOICE • DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 384), TENN.

"One of the great records... There has never been a performance like this."

Continues Consensus & Review*: (Boulez has conducted) "the definitive La Mer... L'Après-midi is magnificent, and there is a reading of Jeux that illuminates (the) score with a dazzling light. But it is La Mer that is the miracle."

BOULEZ CONDUCTS DEBUSSY

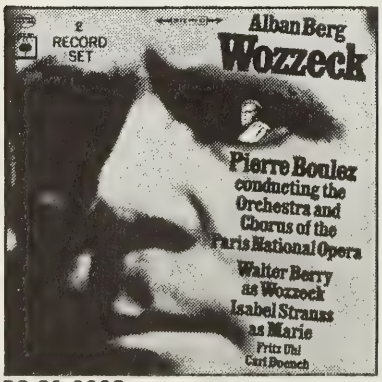
LA MER·L'APRÈS-MIDI D'UN FAUNE·JEUX



THE NEW PHILHARMONIA ORCHESTRA

32 11 0056

Other Boulez recordings for your collection:



32 21 0002

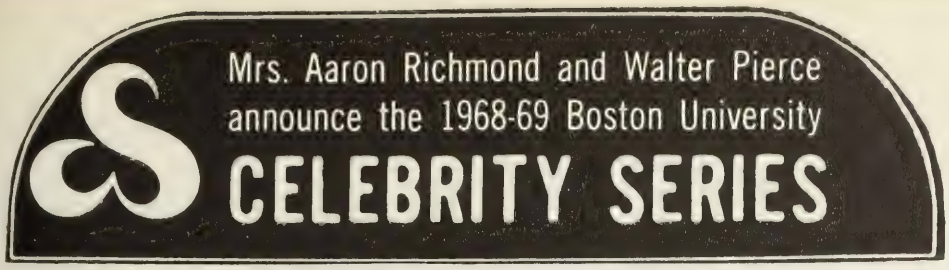
OLIVIER MESSIAEN
ET EXSPECTO
RESURRECTIONEM
MORTUORUM
COULEURS DE
LA CITE CELESTE
CONDUCTED BY
PIERRE BOULEZ

32 11 0048

Pierre Boulez on CBS Records

*London, England

® "CBS", "MASTERWORKS", MARCAS REG. PRINTED IN U.S.A.



Symphony Hall • Jordan Hall • Savoy Theatre • John Hancock Hall

SELECT YOUR OWN SERIES FROM THE WORLD'S FOREMOST ATTRACTIONS

Subscribe Now and Save!

MAIL APPLICATIONS to Celebrity Series 535 Boylston St., Boston 02116

NOTE: Series orders accepted on this form until Oct. 7. After that date, phone 536-6037 for revised order form.

7-EVENT SELECTIVE SERIES: $35.00 - $28.00 - $24.50 - $21.00 SOLD OUT

Check any 7 of the 28 events listed below:

- ☐ **CARLOS MONTOYA, Leading Flamenco Guitarist** ..... Fri. Eve., Oct. 11
- ☐ **JUILLIARD STRING QUARTET** ..... Sun. Aft., Oct. 13
- ☐ **UDAY SHANKAR & COMPANY OF DANCERS AND MUSICIANS,** India's Greatest Artists; Exotic Instruments and Costumes ..... Sun. Aft., Oct. 20
- ☐ **ORCHESTRE DE PARIS, Charles Munch, Conductor,** France's New "Prestige" Orchestra ..... Wed. Eve., Oct. 23
- ☐ **D'OYLY CARTE OPERA COMPANY, in Gilbert and Sullivan's "IOLANTHE"** ... Fri. Eve., Oct. 25
- ☐ **JULIAN BREAM, Famous Guitarist-Lutenist** ..... Sat. Eve., Oct. 26
- ☐ **DIETRICH FISCHER-DIESKAU, German Baritone; Master Lieder Singer** ..... Sun. Aft., Oct. 27
- *☐ **YEHUDI and HEPHZIBAH MENUHIN, Unique Violin-Piano Duo** ..... Fri. Eve., Nov. 8
- ☐ **CAMERATA SINGERS, Abraham Kaplan, Conductor,** Outstanding Choral Group ("Extraordinary,"—Leonard Bernstein) ..... Fri. Eve., Nov. 15
- ☐ **ARTURO BENEDETTI MICHELANGELI, Legendary Italian Pianist** ..... Sun. Aft., Nov. 17
- ☐ **HUNGARIAN STRING QUARTET,** ("a most impressive group,"—Boston Globe) ..... Sun. Aft., Nov. 24
- *☐ **TORONTO SYMPHONY, Seiji Ozawa, Conductor** ..... Sun. Aft., Dec. 1
- ☐ **GUARNERI STRING QUARTET** ..... Sun. Aft., Dec. 8
- ☐ **PAUL TAYLOR DANCE COMPANY** ..... Sat. Mat., Jan. 18
  ("The most creative force in modern dance to appear since Martha Graham."—Chicago Daily News)
- ☐ **THE RUMANIAN FOLK BALLET.** Company of 90 from Bucharest with its thrilling Gypsy Orchestra and Singers ..... Sat. Eve., Jan. 18
- ☐ **JANET BAKER, British Mezzo-Soprano** ..... Sun. Aft., Jan. 26
  ("Communicative radiance and personal warmth that borders on magic."—N.Y. Times)
- ☐ **ANDRES SEGOVIA, World's Greatest Guitarist** ..... Sun. Aft., Feb. 2
- ☐ **EMIL GILELS, Supreme Soviet Pianist** ..... Sun. Aft., Feb. 9
- ☐ **LEONID KOGAN, Extraordinary Soviet Violinist** ..... Sun. Aft., Feb. 23
- ☐ **GINA BACHAUER, Eminent Greek Pianist** ..... Wed. Eve., Feb. 26
- ☐ **P.D.Q. BACH with Prof. Peter Schickele** ..... Fri. Eve., Feb. 28
  Most Successful Musical Satire in Recent Years
- ☐ **ISRAEL CHAMBER ORCHESTRA, Gary Bertini, Conductor** ..... Sun. Aft., Mar. 9
  Remarkable Ensemble In Its First American Tour
- ☐ **MINNEAPOLIS SYMPHONY ORCHESTRA, Stanislaw Skrowaczewski, Conductor** ..... Sat. Eve., Mar. 15
- ☐ **MSTISLAV ROSTROPOVICH, Great Soviet Cellist** ..... Fri. Eve., Mar. 21
- ☐ **RAVI SHANKAR, India's Sitar Virtuoso** ..... Sat. Eve., Mar. 22
- ☐ **RUDOLF SERKIN, Renowned Pianist** ..... Sun. Aft., Mar. 23
- *☐ **Eugene ISTOMIN—Isaac STERN—Leonard ROSE Trio** ..... Wed. Eve., Apr. 9
- ☐ **JOHN WILLIAMS, Outstanding Australian Guitarist** ..... Fri. Eve., Apr. 11

***Tickets extremely limited in the $28.00 price category. If you choose an event marked with asterisk, please include an alternate choice.**

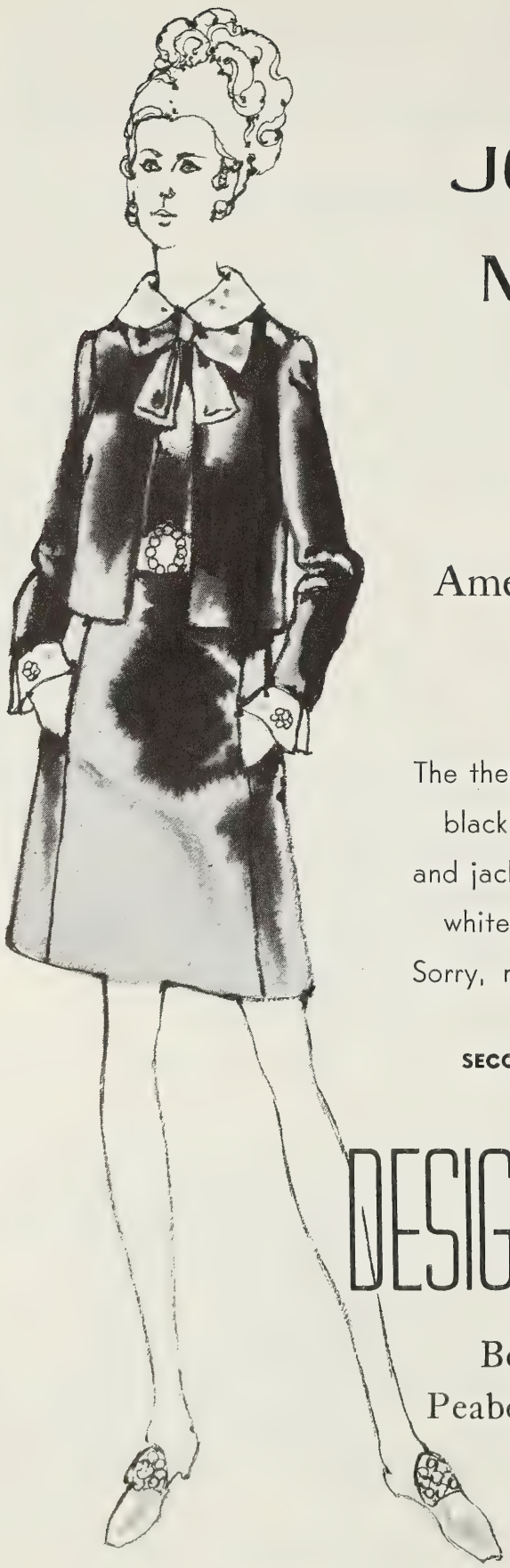
EXTRA EVENT

☐ **CLEVELAND ORCHESTRA, George Szell, Conductor** ..... Sun. Aft., Feb. 16

(NOT included in Series. Available ONLY to subscribers if orders are placed NOW with Series subscription.)

.....Extra tickets for Cleveland Orchestra at:

☐ $6.50 ☐ $4.50 ☐ $3.50



JORDAN MARSH

from our
American Designers
collection

The theater costume done in rich black velvet, the simple dress and jacket collared and cuffed in white satin . . . 6 to 14, 145.00
Sorry, no mail or phone orders.

SECOND FLOOR—MAIN STORE

DESIGNERS' SHOP

Boston—Burlington
Peabody—Bedford, N. H.

ANNOUNCEMENT

1928 · FORTY-FIRST SEASON · 1969

Boston Morning Musicales

for benefit of

TUFTS UNIVERSITY

BOSTON SCHOOL OF OCCUPATIONAL THERAPY

SHERATON-PLAZA BALLROOM

Wednesday mornings at eleven o'clock

1968–1969

JEROME HINES	October 23
BEVERLY SILLS	December 18
JOSETTE AND YVETTE ROMAN	January 22
SHMUEL ASHKENASI	March 19

Executive Committee

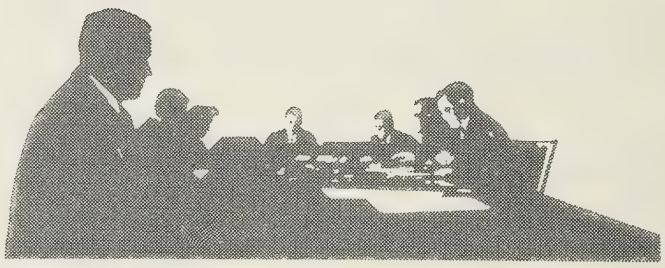
Mrs. Burton C. Hallowell, *Honorary Chairman*
Mrs. Arthur John Lockhart, *Co-Chairman*
Mrs. Alfred W. Willmann, *Co-Chairman*
Mrs. William Emerson Barrett
Mrs. Harold Hooper Blanchard
Mrs. George J. Dobranske
Mrs. Robert M. P. Kennard
Mrs. Powell Robinson, Jr.
Mrs. Carl A. Weyerhaeuser

TUFTS UNIVERSITY–BOSTON SCHOOL
OF OCCUPATIONAL THERAPY

136 Harrison Avenue, Boston, Massachusetts 02111

Telephone: 426-1978

THE BOSTON COMPANY, INC.



The "Financial Cabinet" specializing in advisory and management services for private capital.

INVESTMENT, TRUST AND PERSONAL BANKING SERVICES
Boston Safe Deposit and Trust Company

INVESTMENT COUNSELING
Houston • The Boston Company of Texas
Los Angeles • Bailey and Rhodes
Louisville • Todd-Boston Company, Inc.
New York • John W. Bristol & Co., Inc.
• Douglas T. Johnston & Co., Inc.
San Francisco • Henderson-Boston Company, Inc.
Seattle • Loomis & Kennedy, Inc.

INVESTMENT TECHNOLOGY AND RESEARCH
The Boston Company, Inc.

ECONOMIC AND FINANCIAL COUNSELING
Rinfret-Boston Associates, Inc., New York

OIL AND GAS INVESTMENT COUNSELING
The Boston Company of Texas, Houston

REAL ESTATE INVESTMENT COUNSELING
Henderson-Boston Company, Inc., San Francisco
The Boston Company Real Estate Counsel, Inc., Boston

MUTUAL FUND
The Johnston Mutual Fund Inc.

MANAGEMENT CONSULTING
Boston • The Boston Consulting Group, Inc.
London • Attwood-Boston Consultants Ltd.
Milan • Gennaro Boston Associati, S.p.A.
Tokyo • The Boston Consulting Group of Japan K.K.

We will be happy to send you a copy of our annual report.

THE BOSTON COMPANY, INC.
100 FRANKLIN STREET • BOSTON, MASSACHUSETTS 02106
TELEPHONE (617) 542-9450

FUTURE PROGRAMS

SECOND PROGRAM
Friday afternoon October 4 at 2 o'clock
Saturday evening October 5 at 8.30

ERICH LEINSDORF *conductor*

SMETANA	From Bohemia's meadows and forests
JANÁCEK	Sinfonietta
DVOŘÁK	Symphony no. 8 in G op. 88 (old no. 4)

The Orchestra will give its first performance next week of Janácek's Sinfonietta. The composer wrote the piece in 1926 when he was 72. The score grew out of a set of fanfares originally designed for a festival of gymnastics, and calls for a very large brass section, which includes 14 trumpets, 4 trombones, 2 tenor tubas and bass tuba.

The other works, also by Czech composers, are the familiar G major symphony of Dvořák and the fourth symphonic poem in Smetana's cycle 'Má Vlast' (My country). In his introduction to the score of 'From Bohemia's meadows and forests' the composer wrote: 'On a fine summer day we stand in Bohemia's blessed fields, whose lovely scent of flowers and cool breezes fill us with inspiration'.

The month of October marks the fiftieth anniversary of the founding of the first republic of Czechoslovakia.

THIRD PROGRAM
Friday afternoon October 11 at 2 o'clock
Saturday evening October 12 at 8.30

ERICH LEINSDORF *conductor*

HAYDN	Symphony no. 90 in C
BERG	Violin concerto (1935) ARTHUR GRUMIAUX
STRAVINSKY	Sacre du printemps

programs subject to change

BALDWIN PIANO
RCA VICTOR RECORDS

GERTRUDE R. NISSENBAUM

VIOLIN

Tel. LOngwood 6-8348

340 TAPPAN STREET
BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.

PIANO

Telephone:
KEnmore 6-4062

88 EXETER STREET
COPLEY SQUARE, BOSTON

ROLAND HAYES, Tenor

In addition to his regular concert commitments, will accept a few advanced students for instruction in interpretative singing.

Concentration will be on the musical and emotional evaluation of the word and phrase in Italian, French, German, and English poetry.

58 ALLERTON ST., BROOKLINE, MASS.

"Mr. Sullo's piano playing represents genuine musicality and a formidable technic."
Cyrus Durgin, "Boston Globe," 4/18/53

SALVATORE SULLO

- PIANO -

Foreign Judge at Final Degree Exams in Principal Italian Conservatories: 1965 and 1967

2 Michelangelo St., Boston, Mass. Tel. 227-8591

MINNIE WOLK

Pianoforte Studio
42 Symphony Chambers
246 Huntington Avenue, Boston
opp. Symphony Hall
Residence 395-6126

KATE FRISKIN

Pianist and Teacher
8 Chauncy Street
Cambridge, Massachusetts
ELiot 4-3891

RUTH SHAPIRO

PIANIST • TEACHER
1728 BEACON STREET
BROOKLINE, MASSACHUSETTS
Telephone REgent 4-3267

Mrs. Aaron Richmond and Walter Pierce
present in the 1968-69 Boston University

CELEBRITY SERIES

FRI. EVE. OCT. 11 • **JORDAN HALL**

CARLOS MONTOYA

World Famous Flamenco Guitarist
Seats Now at Box-Office: $5.00, $4.00, $3.50, $3.00.

SUN. AFT. OCT. 13 at 3 • **JORDAN HALL**

JUILLIARD STRING QUARTET

Mozart, E flat Major Quartet, K. 428; Bartok, Quartet No. 6;
Haydn, C Major Quartet, Op. 76, No. 3 ("Emperor")
Seats Now at Box-Office: $5.00, $4.00, $3.50, $3.00.

SAT. EVE. OCT. 19 and SUN. AFT. OCT. 20 • **SYMPHONY HALL**

UDAY SHANKAR and his Company of DANCERS And MUSICIANS From India

Seats Now at Box-Office: Sat. Eve.: $5.50, $4.50, $3.50, $3.00
Sun. Aft.: $5.50, $4.50, $3.50, $2.50

D'OYLY CARTE OPERA COMPANY

Direct from the Savoy Theatre, London
in a repertory of Gilbert and Sullivan comic operas

SAVOY THEATRE, BOSTON • **TUES. OCT. 22 thru SUN. OCT. 27**

REPERTORY

Tues. Oct. 22 at 8: Patience
Wed. & Thurs. Oct. 23, 24 at 8:30: HMS Pinafore
Fri. Oct. 25 at 8:30: Iolanthe
Sat. Mat. (2:30), Eve. (8:30) Oct. 26: Pirates of Penzance
Sun. Mat. (2:30), Eve. (8:30) Oct. 27: Mikado

PRICES

Tues., Wed., Thurs. & Sun. Eves.: Orchestra $6.00, $5.00. Loges $6.00
Balcony $5.00, $4.00, $3.00

Fri. & Sat. Eves.: Orchestra $6.50, $5.50. Loges $6.50
Balcony $5.50, $4.50, $3.50

Sat. & Sun. Mats.: Orchestra $5.00, $4.00. Loges $5.00
Balcony $4.00, $3.00, $2.50

MAIL ORDERS NOW to D'Oyly Carte Opera Company, Savoy Theatre, 539 Washington Street, Boston 02111. Enclose self-addressed stamped envelope and make checks payable to D'Oyly Carte. Box-Office sale at Savoy Theatre opens Oct. 10

WED. EVE. OCT. 23 • **SYMPHONY HALL**

ORCHESTRE DE PARIS

CHARLES MUNCH, Conductor

Debussy, La Mer; Barber, Medea's Meditation and Dance of Vengeance;
Brahms, Symphony No. 1 in C Minor

Seats at Box-Office Next Wed.: $6.50, $5.50, $4.50, $3.50

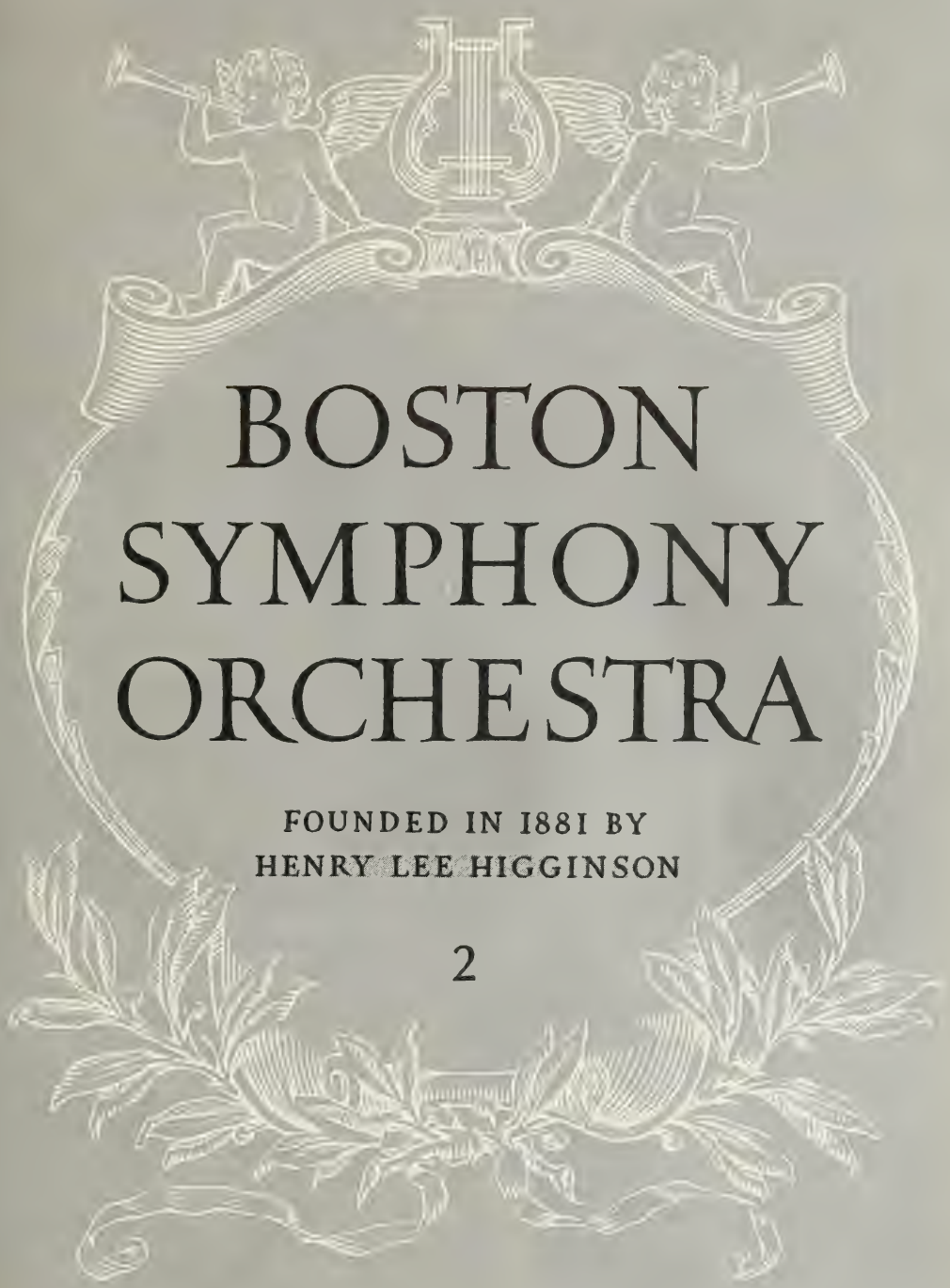
Magnificent Possession



Baldwin

Baldwin Piano & Organ Company
160 Boylston Street
Boston, Massachusetts 02116
Telephone 426-0775

Baldwin is the official piano of the Boston Symphony Orchestra. Erich Leinsdorf, Music Director.

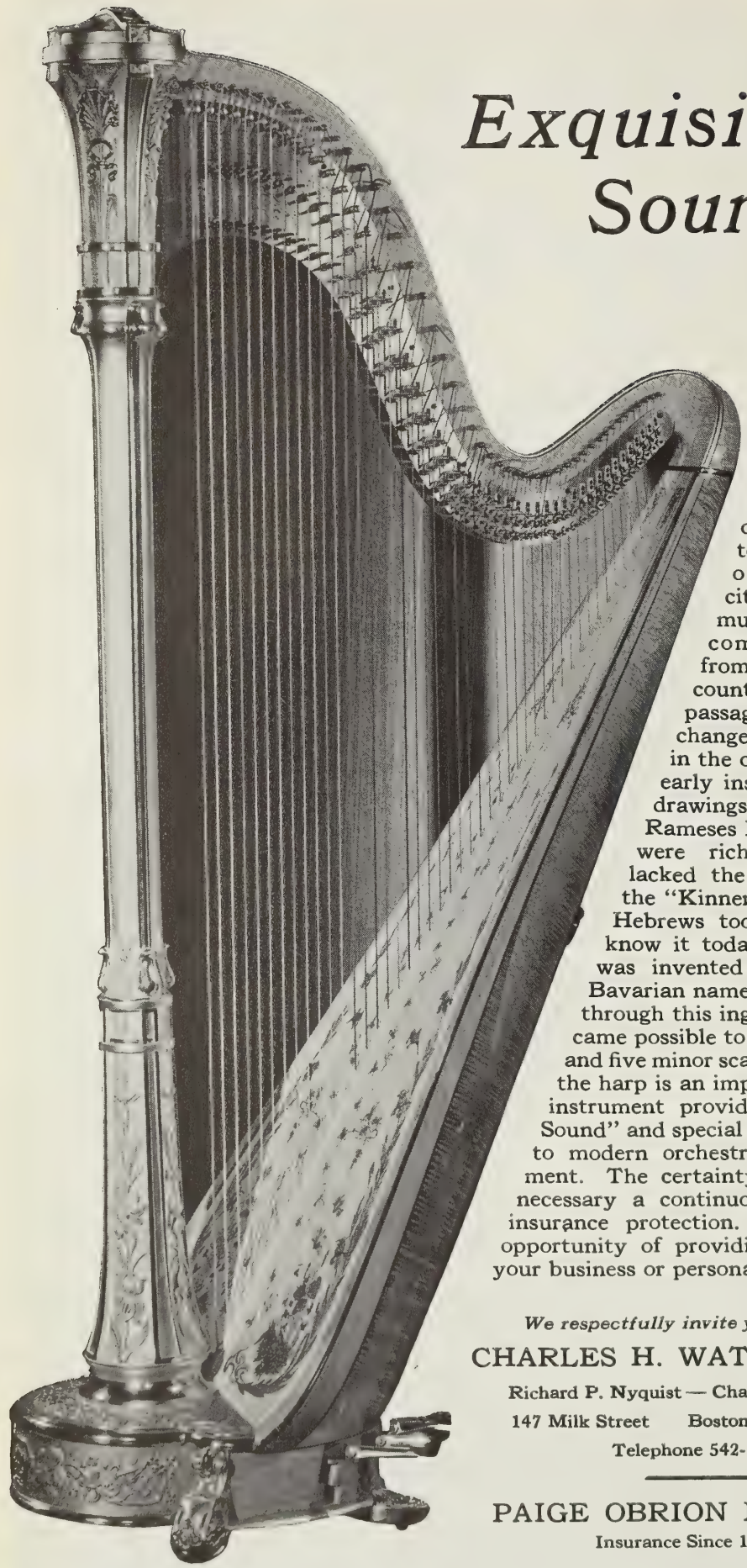


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

2

EIGHTY-EIGHTH SEASON 1968-1969



Exquisite Sound

From the palaces of ancient Egypt to the concert halls of our modern cities, the wondrous music of the harp has compelled attention from all peoples and all countries. Through this passage of time many changes have been made in the original design. The early instruments shown in drawings on the tomb of Rameses II (1292–1225 B.C.) were richly decorated but lacked the fore-pillar. Later the "Kinner" developed by the Hebrews took the form as we know it today. The pedal harp was invented about 1720 by a Bavarian named Hochbrucker and through this ingenious device it became possible to play in eight major and five minor scales complete. Today the harp is an important and familiar instrument providing the "Exquisite Sound" and special effects so important to modern orchestration and arrangement. The certainty of change makes necessary a continuous review of your insurance protection. We welcome the opportunity of providing this service for your business or personal needs.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

Richard P. Nyquist — Charles G. Carleton

147 Milk Street Boston, Massachusetts

Telephone 542-1250

PAIGE OBRION RUSSELL

Insurance Since 1876

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA INC.

TALCOTT M. BANKS *President*
PHILIP K. ALLEN *Vice-President*
ROBERT H. GARDINER *Vice-President*
JOHN L. THORNDIKE *Treasurer*
ABRAM BERKOWITZ
ABRAM T. COLLIER
THEODORE P. FERRIS
FRANCIS W. HATCH
ANDREW HEISKELL
HAROLD D. HODGKINSON
E. MORTON JENNINGS JR
EDWARD M. KENNEDY
HENRY A. LAUGHLIN
EDWARD G. MURRAY
JOHN T. NOONAN
MRS JAMES H. PERKINS
SIDNEY R. RABB
RAYMOND S. WILKINS

TRUSTEES EMERITUS

HENRY B. CABOT
PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT

ADMINISTRATION OF THE BOSTON SYMPHONY ORCHESTRA

THOMAS D. PERRY JR *Manager*

JAMES J. BROSNAHAN
Associate Manager, Business Affairs

MARY H. SMITH
Concert Manager

HARRY J. KRAUT
Associate Manager, Public Affairs

MARVIN SCHOFER
Press and Public Information

SYMPHONY HALL BOSTON MASSACHUSETTS

"A greatest symphony orchestra does now exis
and it is headquartered in Boston, Massachusetts
Hi Fidelit





Red Seal Recordings

RCA

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE BOARD OF OVERSEERS OF THE
BOSTON SYMPHONY ORCHESTRA INC.

ABRAM T. COLLIER *Chairman*

MRS FRANK ALLEN
OLIVER F. AMES
ALLEN G. BARRY
LEO I. BERANEK
GARDNER L. BROWN
MRS LOUIS W. CABOT
MRS NORMAN CAHNERS
ERWIN D. CANHAM
RICHARD P. CHAPMAN
JOHN L. COOPER
ROBERT CUTLER
BYRON K. ELLIOTT
MRS HARRIS FAHNESTOCK
CARLTON P. FULLER
MRS ALBERT GOODHUE
MRS JOHN L. GRANDIN JR
STEPHEN W. GRANT
FRANCIS W. HATCH JR
MRS C. D. JACKSON
HOWARD JOHNSON
SEAVEY JOYCE
LEONARD KAPLAN
LAWRENCE K. MILLER
LOUVILLE NILES
HERBERT W. PRATT
NATHAN M. PUSEY
PAUL REARDON
JOHN HOYT STOOKEY

SYMPHONY HALL BOSTON MASSACHUSETTS

Makanna, Inc.

The Trousseau House of Boston



Today's Silhouette

Belted, pocketed and flared—plaid taffeta topped with velveteen and rimmed in White satin. Red top with Black and White plaid skirt or Green with Red and Green plaid. Sizes 8-14. $145.00

416 Boylston Street, Boston

54 Central Street, Wellesley

CAMBRIDGE COFFEE, TEA & SPICE HOUSE

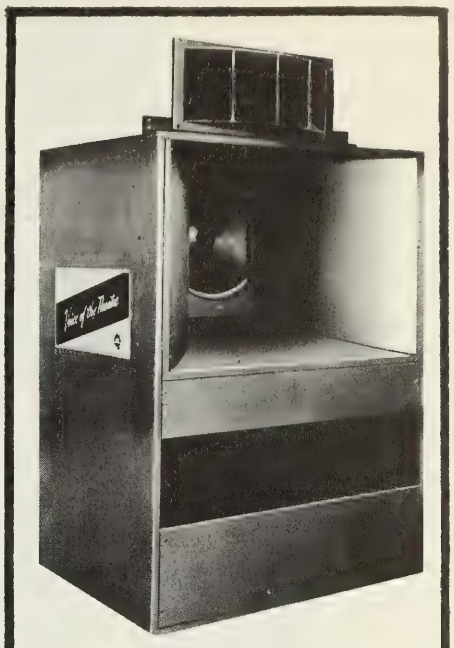
Gourmet Cookware
Wicker Furniture Imported Cheeses
And Many, Many Etceteras

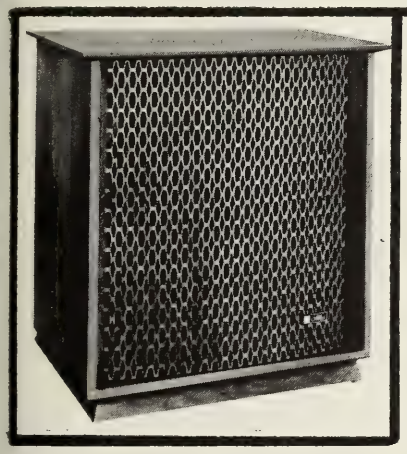


60 Westland Ave. · Back Bay
(Between Symphony Hall and The Fenway)

Old Faithful

For over 20 years the Altec "Voice of the Theater" has provided recording studios with the precise reproduction demanded by professional musicians — exceeding any other speaker in this demanding task.





New Faithful

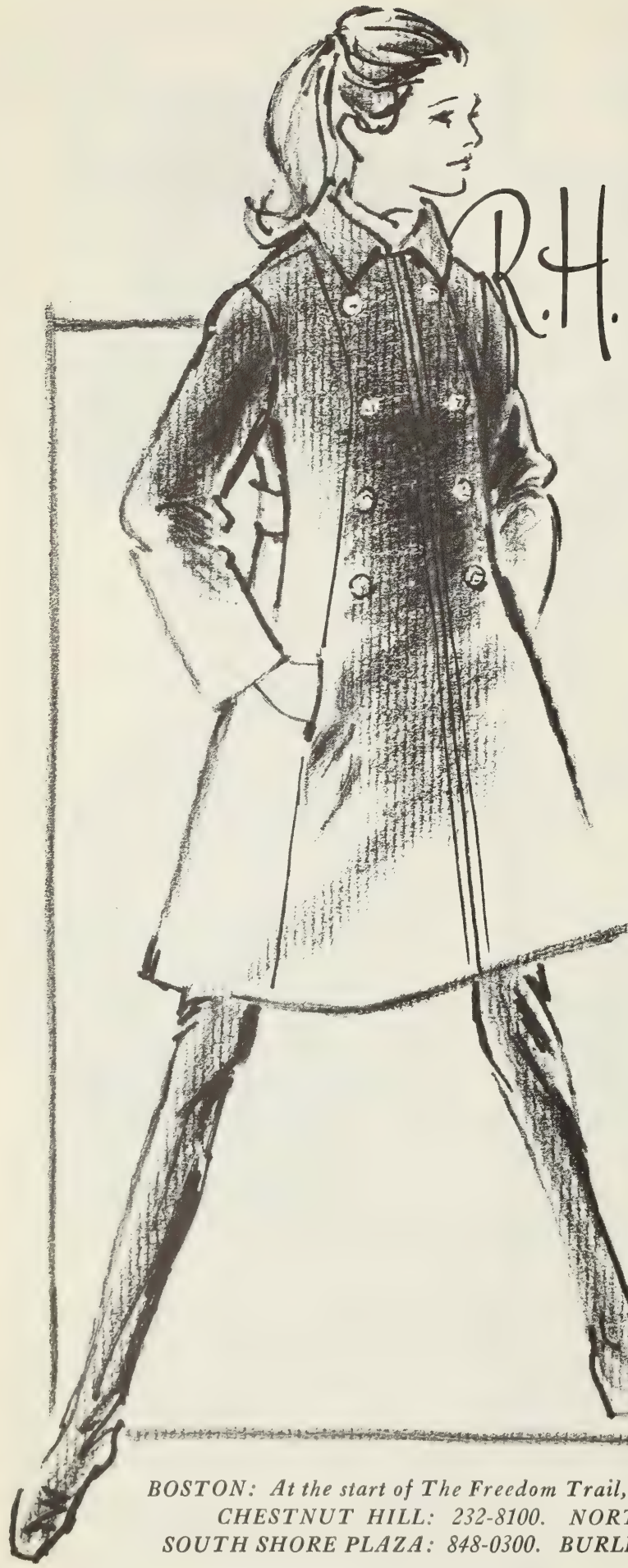
Now "Voice of the Theater" components are available in attractively styled cabinets to provide the critical audiophile with precise musical reproduction in his own home.

TECH hifi exchange

TECH hifi exchange

Waltham
677 Main St.
893-4434

Cambridge
95 Vassar St.
864-4434



R.H. Stearns

This is the Coat Young Affluents Will Wear

Originala. Slow-curved in gabardine. Back belted. A smash of a coat. For saluting the season majestically. From our designer coat collection.

BOSTON: At the start of The Freedom Trail, 140 Tremont Street, 482-0260.
CHESTNUT HILL: 232-8100. NORTHSHORE: 532-1660.
SOUTH SHORE PLAZA: 848-0300. BURLINGTON MALL: 272-5010.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Alfred Krips
George Zazofsky†
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Eiichi Tanaka*
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird†

second violins
Clarence Knudson
William Marshall
Michel Sasson
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Ronald Knudsen
Max Hobart
John Korman
Christopher Kimber
Spencer Larrison

violas
Burton Fine
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Hugh Matheny

english horn
Laurence Thorstenberg

clarinets
Gino Cioffi
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets
Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones
William Gibson
Josef Orosz
Kauko Kahila

tuba
Chester Schmitz

timpani
Everett Firth

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Olivia Luetcke

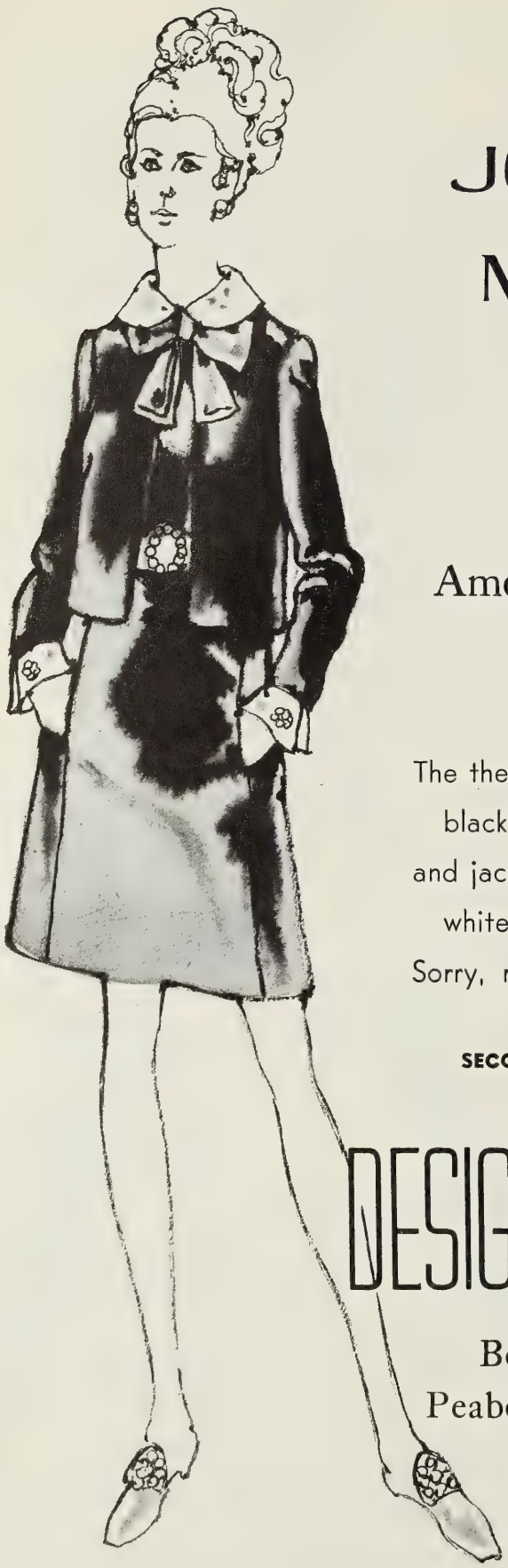
librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

* member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Sheldon Rotenberg.

† Raymond Sird plays on the third stand for part of the season, while George Zazofsky is on leave of absence.



JORDAN MARSH

from our
American Designers
collection

The theater costume done in rich black velvet, the simple dress and jacket collared and cuffed in white satin . . . 6 to 14, 145.00
Sorry, no mail or phone orders.

SECOND FLOOR—MAIN STORE

DESIGNERS' SHOP

Boston—Burlington
Peabody—Bedford, N. H.



THE MAGIC OF JAPAN BEGINS ON JAL

You are "in Japan" the moment your kimono-clad hostess welcomes you aboard a magnificent DC-8 Jet Courier of Japan Air Lines. Relax amid classic surroundings. Refresh yourself with an *o-shibori* hot towel. Sample warmed *sake* and tasty Japanese hors d'oeuvres . . . to spark your appetite for JAL's delicious Continental cuisine.

Daily service to Tokyo from New York, San Francisco, Los Angeles and Honolulu. All transpacific flights from the continental U.S. touch down in Honolulu, where you may stop over at no extra fare. You may also fly JAL transatlantic direct to London or Paris, and completely around the world. For complete details, see your travel agent.

JAPAN AIR LINES
official airline for EXPO'70

JAL

Statler Office Bldg.
20 Providence Street
Tel.: 482-5390

The music man.



The Boston Globe's music critic, Michael Steinberg, knows the score. His perceptive reviews help keep Boston music on the right beat.

There's more to it. Maybe that's how come everybody's reading The Globe these days.

BOSTON SYMPHONY ORCHESTRA

CONTENTS

Programs for October 4 & 5 1968 79

Future programs 125

Program notes

Smetana — From Bohemia's forests and meadows 80
by John N. Burk

Janáček — Sinfonietta 84
by Andrew Raeburn

Dvořák — Symphony no. 8 in G 88
by John N. Burk

Henry B. Cabot resigns as President of the Board of Trustees 106

Board of Overseers of the Boston Symphony Orchestra 104

Samuel Diamond 1893-1968 107

Program Editor ANDREW RAEBURN

program copyright © by Boston Symphony Orchestra Inc.

"Can't anyone in this tribe tell me what Xerox closed at?"



An investor and his worries.

They follow him to the office. They follow him home at night. They spoil his safaris.

They say to him, "Wherever you go, we go."

Which is why it makes sense, if you're an investor, to turn some of your worries over to Old Colony. Or even give us the whole job.

Just tell us what part of the job you want us to do, and we'll do it. (We aren't too proud, for instance, to take over the mechanical chores and leave the rest to you.)

At Old Colony we have the largest full-time staff of investment experts of any bank in New England.

So before you schedule your next safari, give us a ring, won't you?

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

EIGHTY-EIGHTH SEASON 1968-1969

SECOND PROGRAM

Friday afternoon October 4 at 2 o'clock
Saturday evening October 5 at 8.30

ERICH LEINSDORF *conductor*

GLUCK — Music of the blessed spirits in the Elysian Fields from 'Orpheus and Euridice'

in memory of Samuel Diamond

SMETANA — From Bohemia's forests and meadows

JANÁČEK — Sinfonietta for orchestra op. 60

Allegretto
Andante – allegretto
Moderato
Allegretto
Andante con moto

first performance by the Boston Symphony Orchestra

intermission

DVOŘÁK — Symphony no. 8 in G major op. 88*

Allegro con brio
Adagio
Allegretto grazioso
Finale: allegro ma non troppo

The month of October marks the fiftieth anniversary of the foundation of the first Republic of Czechoslovakia

Friday's concert will end at about 4 o'clock; Saturday's at about 10.30

BALDWIN PIANO
RCA RECORDS*

BEDŘICH SMETANA

From Bohemia's forests and meadows

Program note by John N. Burk

Smetana was born in Litomyšl, Bohemia, on March 2 1824; he died at Prague on May 12 1884. The symphonic poem 'Z českých luhův a hájův' is the fourth in the cycle 'Má Vlast' (My country). He composed the poem at Jabkenice, and completed it on October 18 1875. The first performance took place at Zofin, an island in the Moldau, on December 10 1876. The entire cycle was performed at Prague in a concert for Smetana's benefit on November 5 1882. 'From Bohemia's forests and meadows' was first performed by the Boston Symphony Orchestra on December 7 1900 under Wilhelm Gericke's direction. The most recent performances in this series were directed by George Szell on January 19 and 20 1945.

The instrumentation: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, triangle, cymbals and strings.

Smetana expressed his intention of writing this symphonic poem in December 1874, in a letter to the periodical 'Dalibor', published in Prague. His purpose was to portray the Bohemian people at work and at play, 'what the Germans call "*Volksweisen*" or "*Tanzweisen*" '. When the score of 'Bohemia's forests and meadows' at length appeared, it bore this legend (the translation is by W. F. Apthorp):

'On a fine summer day we stand in Bohemia's blessed fields, whose lovely scent of flowers and cool breezes fill us with inspiration. From the general plenitude of enjoyment and gladness resounds the natural, blissful tone of country contentment. Far from the rush of the human wave we are led into a shady, quiet grove. Fanned by the light breeze, the lisping of leaves and twigs is wafted farther and louder, until the whole wood resounds with echoes, with which is mingled the twittering song of birds in endless harmony. In this Hymn of Nature sound from afar ecstatic horn-tones. A strong gust of wind interrupts this solemn stillness, and brings to our ear the festal tones of country merry-making; they draw ever nearer, and we find ourselves in the midst of a brilliant feast of the country-folk, who divert themselves with music and dancing and are glad to live. Their gladness and enjoyment of life spread themselves in the shape of the eternally fresh National Song, even over the farthest meadows of Bohemia.'

Dr V. Zeleny, who conferred with the deaf composer by slate as to his intentions in this symphonic poem, reported these remarks as Smetana's: 'At the very beginning, this tends to be a powerful impression of arrival in the country; hence the forcible beginning on accented chords of G minor. Then G major, as the walk of a naïve girl of the fields. At the 3-4 (theme for first violins muted) there is the splendor of nature in summer at high noon, when the sun falls directly on the head. In the forest, complete shadows; only here and there a luminous ray passes through the treetops. The constant figure (in triplets) represents the twittering of birds. It persists in all the counterpoint that follows when the motive in F major appears in the horns. Here was a great contrapuntal task which I accomplished as if it were mere sport, for I have greatly exercised myself in such things! G minor: it is the festival of the harvest, or in general some peasant holiday.'

Filene's



The little black coat by

Originala

belted with lizard

over long side pleats.

French Shops, seventh floor

Filene's Boston

The cycle of six symphonic poems, 'Má Vlast' (My country), was a consistent part of its composer's lifelong effort to establish an active musical culture in his country which should be in accord with the character and tradition of his people. Smetana's efforts in Prague in this direction had for a long time little recognition and little reward. Circumstances were against him. His father, who was a brewer in humble circumstances, opposed a career in so unpromising a field as music. The German language and culture was obligatory in Bohemia, and the cultivation of a truly Czechish music was difficult. Nevertheless, he had composed, before deafness descended upon him in 1874, the folk operas 'Brandenburgers in Bohemia' (1861); 'The bartered bride' (1866); 'Dalibor' (1867); 'Libuše' (1872); and 'Two widows' (1874). Smetana met with public reluctance and adverse criticism. The school which he had started at Prague, the lessons which he had given, his efforts as concert pianist, had not assured him a career, and he was forced for several years (1856-1861) to seek his fortunes at Gothenburg in Sweden. He used his pen in the cause of musical advance at Prague, and later when his operas were performed, sometimes with indifferent success, the critics accused him of Wagnerian and other foreign influences.

The other symphonic poems of the cycle 'Má Vlast' are all intimately connected with the past of Bohemia and its people. The first, 'Vyšéhrad', describes a historic citadel, the ancient stronghold of Bohemian kings. It was composed in 1874, as was likewise the second, 'Vltava' (The river Moldau), inspired by the broad stream beloved of all Bohemians, that flows through their fair valleys, reflecting the peaceful countryside, and recalling its legends. The third, 'Sárka' (1875) takes its name from an Amazon of Bohemia who beguiled a tyrannical leader, the Knight Ctirad, in order to slay him. A valley north of Prague bears her name. With the fourth, 'From Bohemia's forests and meadows' (1875), it was believed that Smetana had completed a tetralogy, but three years later (1878) he added a fifth, 'Tábor', and in 1879, a sixth, 'Blaník'. 'Tabor' takes its name from a fortress of the Hussites and is built upon a Hussite chorale, 'You are God's warriors'. 'Blanik' is the name of a mountain where the Hussite warriors sleep in honorable burial, awaiting the resurrection which shall glorify for eternity their deeds of faith.

'Both in his life and his music he was a hero, yes, even a martyr', wrote Paul Stefan in his book 'Die verkaufte Braut'. 'For although jealousy and a lack of understanding were his only direct tormentors, indirectly he was oppressed by the abject poverty of his people, caught in the throes of a desperate economic, political and cultural struggle. His was not the good fortune of a Dvořák, who was freed so early

THE DEN GALLERY
Specializing in 18th and 19th Century
American Paintings and Clocks
Objects of Art
3 PINE WOOD ROAD, DOVER, MASS.
Tel. (617) 785-0639
VIC AND OLGA FIRTH — By Appointment only

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN L. THORNDIKE
Vice President

JOHN Q. ADAMS
Vice President, John Hancock Mutual Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

JAMES O. BANGS
Trustee

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

GEORGE S. JOHNSTON
Scudder, Stevens & Clark

ALBERT B. HUNT
Trustee

EDWARD F. MACNICHOL
Trustee

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

PHILIP H. THEOPOLD
Chairman of Exec. Committee, Real Estate Investment Trust of America

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

from the stifling atmosphere of his native land by the sympathetic interest of foreign lands on which fortune had smiled more propitiously. Nevertheless, this noble artist, a fragile vessel, seemed destined to pour forth upon his own people and subsequently upon the entire world a rich stream of the purest, freshest and raciest music. His music sings to us today of the Bohemia of old, — its woods and cultivated plains, its villages, its romantic hills and old legends, its great past and even its future. It is all one great pageant of song and dance, — dancing to native rhythms of astounding variety, singing to melodies of a unique beauty, such as his homeland had never achieved before. And yet there are melodies which seem to have sprung from the spirit and the sphere of a Mozart, that is to say, they contain lingering echoes of that Mozart delirium which had gripped Bohemia at the time of Smetana's birth; and they were worthy of renewing the spell of a Mozart.'

LEOŠ JANÁČEK

Sinfonietta for orchestra op. 60

Program note by Andrew Raeburn

Janáček was born in Hukvaldy, Moravia on July 3 1854; he died in Morava-Ostrava on August 12 1928. He composed the Sinfonietta in 1925 and 1926, and the first performance was given at Prague in May 1926 by the Czech Philharmonic Orchestra. The first American performance was given by the New York Symphony Society on March 4 1927; Otto Klemperer conducted.

The instrumentation: 4 flutes and piccolo, 2 oboes and english horn, 3 clarinets and bass clarinet, 2 bassoons, 4 horns, 9 trumpets in C, 3 trumpets in F (performed by 10 players), 2 bass trumpets, 4 trombones, 2 tenor tubas, bass tuba, timpani, cymbals, bells, harp and strings.

The first American performance of Janáček's opera *Jenůfa,* with Maria Jeritza in the title role, was given at the Metropolitan Opera in New York on December 6 1924. The opera was twenty years old, the composer seventy. International recognition had come late.

Janáček was born, the seventh child of a school teacher, in a small Moravian village near the Polish border. His family was musical, though not professionally, and recognized the boy's talent. At the age of ten he was sent to study at the Augustine monastery in Brno, where his teacher was the composer Pavel Křižkovský, a man much influenced by the folk music of Moravia. When Křižkovský moved in 1873 to become director of cathedral music at Olomouc, Janáček stepped into his teacher's shoes at Brno. But he soon moved to Prague, where he enrolled at the Organ School, an institution we would describe today as a Conservatory of music. He lived there for several years in considerable poverty, earning enough money by teaching to continue his own studies. Returning to Brno in 1875, he became a year later conductor of the Brno Philharmonic Society. Janáček had at that time ambitions to be a concert pianist, and he went in 1878 to the Conservatory in Leipzig, where he studied with Carl Reinecke, and from there moved to the Vienna Conservatory. He returned again to Brno in 1881, and founded an Organ School. He married, settled down,

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 ST. BOTOLPH STREET • BOSTON



Provides For The Handicapped Child
In A Free, Private, Day School

A 12 Year Academic Program
Vocational Training • Recreation
Health Program • Transportation

The Industrial School for Crippled Children solicits funds for its operation either through Bequests, Annuities or Life Insurance.

In case of a life agreement a donor gives capital to the Industrial School for Crippled Children and in return receives income for life.

Donors are invited to discuss these matters with the

Treasurer, CHARLES E. COTTING, 10 Post Office Square, Boston

CHARLES H. TAYLOR
President

MRS. CHARLES E. COTTING
Chairman Ladies Committee

Our Coat Creed

A Hurwitch coat, be it from Originala, Trigere or Monte-Savo . . . or from one of our lesser known designers, who make wonderful coats for us under one hundred and fifty dollars . . . is chosen with the same critical eye and the same insistence on quality, style and workmanship.

BOSTON *Hurwitch Bros.* WELLESLEY

and remained a teacher at his own school for almost forty years. His life from that time was devoted to teaching and composition, and until the production of *Jenůfa* at Prague's National Theatre in 1916, he lived in obscurity. The opera had been finished twelve years earlier, and the first performance in Brno had made little stir. But a series of chances, and the insistence of a lone champion brought about the Prague production. Janáček found himself not only recognized, but at the age of sixty-two accepted as one of the new generation of composers. He was born, it should be remembered, only fourteen years after Dvořák, the admired friend who had already been in his grave for more than a decade. From that time on, Janáček gradually became known throughout Europe, and, after the production of *Jenůfa* at the Metropolitan, in the United States too. But apart from a visit to London during the general strike of 1926, Janáček remained mostly in Czechoslovakia until his sudden death of pneumonia in 1928.

Although Janáček's style is very different from that of Smetana and Dvořák, he is thought of as their successor, and the third of the great Czech national composers. The influence of Moravian folk music is strong in his music, and, like Mussorgsky, he was intrigued by the rhythm of speech. The first works date from 1876, but the greater number were written after the turn of the century. There were ten operas, *Katya Kabanova, The cunning little vixen* and *Jenůfa* among them; many choral works, culminating in the Glagolitic Mass of 1926, folksong arrangements, a handful of chamber works and pieces for piano, and nine pieces for orchestra. Janáček was also an author: he wrote articles for musical periodicals, and two books, 'About the composition and connection of chords', and 'Complete theory of harmony'. His prose style was involved and hard to understand, but two principles emerge which are sharply reflected in his music: first, since every note continues to resonate beyond the time it is actually played, there is in music a continual overlapping of sound; the inference for Janáček was that chords of modulation become unnecessary except in the slowest tempi. Second, ceaseless observation of the rhythms and sounds of speech and nature is, he thought, an essential for the composer. He himself made sketches and notes throughout his life of street cries, the songs of birds and so on. Characteristic of his music is the use of short snatches of melody, seldom developed, but repeated again and again in variation.

The editors of the *Lidové Noviny* commissioned a piece from Janáček for the 1926 Sokol festival of gymnastics. He had been struck a few months before by some fanfares which he had heard during a military band concert in the park at Písek, and they proved the inspiration for the Sinfonietta, which he finished in the spring of 1926. Dedicated to the Czechoslovak Armed Forces, the piece, in the composer's words, expresses 'the contemporary free man, his spiritual beauty and joy, his strength, his courage and his determination to fight for victory'. The original title was 'Military Sinfonietta', and the movements were subtitled 'Fanfares', 'The castle', 'The Queen's monastery', 'The street' and 'The town hall'. In an article which appeared under the title 'My town' at the end of 1927, Janáček described how his feelings toward his birthplace Brno changed from aversion to love after 'the resurrection of October 28 1918'. 'As if by a miracle, the sheen of liberty

Steinberg's Choice: the new records/byMichael Steinberg, music critic of the Boston Globe

Further adventures of an opium-eater.

What happened to the young opium-eater whose bad trip Berlioz describes so graphically in the "Symphonie Fantastique"?

Berlioz composed his awakening, too, in a curious, not altogether convincing, but really fascinating work called "Lélio," which is the young man's name. Lélio passes through various stages of disgust, hope, longing, and finally sublimation as he channels his energies into writing a choral fantasy on Shakespeare's "Tempest." But it doesn't help: after a run-through of the "Tempest" fantasy, the "idée fixe" from the "Fantastique" rises softly from an invisible orchestra, and the young musician moans in despair, "Encore, et pour toujours!"

Berlioz assembled "Lélio" the year after the premiere of the "Fantastique," and "assembled" is the right word, because not a note of it was new. Its six numbers had been written during the previous four years, and Berlioz now bound them together by a spoken narration and tied it all tenuously to the "Fantastique" by twice quoting its "idée fixe." "Lélio" has none of the precision and unity of the "Fantastique": as a sequel it disappoints because it hardly strikes us as a necessary complement to that vivid masterpiece. The point is, though, that the "Lélio" score is very beautiful, most of all perhaps the Brigands' Song and the exquisite "Tempest" fantasy itself.

The "Fantastique" and "Lélio" have been recorded together by Pierre Boulez, and the intrinsic interest of "Lélio" and the extraordinary quality of the performance make this one of the outstanding albums of the decade (CBS, 2 records). The "Fantastique" is tasteful and intelligent in a way that only Colin Davis's has been otherwise, but Boulez is still more perceptive about matters of rhythm and texture, and his performance is still more exciting because of the clarity with which it articulates the musical gestures through which the poetic points are made. The London Symphony plays superbly, and with the exception of the inelegant tenor, the others who participate in "Lélio" are first-rate, too, the London Symphony Chorus, the baritone John Shirley-Quirk, and, for the narration, the great actor-director Jean-Louis Barrault.



These original record reviews by Michael Steinberg are presented by the Trust Department of New England Merchants Bank, which would also be pleased to review your investment portfolio with a view to improving its performance.

New England Merchants National Bank A FULL SERVICE BANK

Trust Department • 135 Devonshire St., Boston • 742-4000 • Member F.D.I.C.

spread, shining over the town . . . I saw myself in it. I belonged in it. And the blare of the victorious trumpets, the holy peace of the Queen's monastery, the shadows of night, the breath of the green hill and the vision of the growing greatness of the town was giving birth to my Sinfonietta.'

The Sinfonietta is in five short movements, more in the form of a suite than a symphony. Like so many of Janáček's pieces, it is built of short melodies, based on Moravian speech rhythms, each movement scored for different instruments. There is little real connection between the movements, though the last ends with a more heavily scored repetition of the first.

The first, a series of fanfares, is played by nine trumpets, two tenor tubas, two bass trumpets and timpani. Janáček originally asked that the musicians should be members of a military band and should play standing up. The dance-like second movement is scored for winds, four trombones and strings; the third, a lyrical *moderato,* adds trumpets, tuba and harp. Bells make their appearance in the second *allegretto,* and the Sinfonietta ends with a repetition of the fanfares of the opening *allegretto,* rescored for full orchestra.

ANTONÍN DVOŘÁK

Symphony no. 8 in G major op. 88

Program note by John N. Burk

Dvořák was born in Nelahozeves, Bohemia on September 8 1841; he died in Prague on May 1 1904. The G major Symphony was composed between October 26 and November 8 1889, and published as no. 4 in 1892. The composer directed the first performance in Prague on February 2 1890. Arthur Nikisch conducted the first performance by the Boston Symphony Orchestra on February 26 1892. The most recent performances in this series were given on October 8 and 9 1965; Erich Leinsdorf conducted.

The instrumentation: 2 flutes and piccolo, 2 oboes, english horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani and strings.

'You are not speaking to a Demigod!' wrote Dvořák to an admirer who, at the height of his fame, had sent him a worshipful letter. 'I am a very simple person to whom such expressions of exaggerated modesty as yours are entirely inappropriate. I remain what I was: a plain and simple Bohemian Musikant.'

This is a perfect self-description. Dvořák, as a boy and as a young man, lived in the tradition of the small tradesman who was handy at music making, playing the violin, viola or organ when the occasion offered. When his father, who was an innkeeper and butcher, discouraged the idea of music as a principal profession, young Dvořák spent the larger part of a year behind a butcher's block, exchanging civilities with housewives.

Among the most valuable pages of Paul Stefan's 'Life of Dvořák' are those in his introduction which describe the 'Bohemian Musikant' as a type: 'Picture him to yourself, this fiddler, clarinettist, trombone-player, or what have you, sitting at a table, probably in some rustic

THE BOSTON SYMPHONY ORCHESTRA IS THE JOHN HANCOCK-INSURED GROUP WE MOST ENJOY HEARING FROM.



"If anybody in this life insurance business can design the right plan for you, it's probably us."

inn-garden, with his glass of beer before him, having enjoyed a hearty meal of coarse but savory Bohemian food. Suddenly the spirit moves him, he is transformed into an artist. There follows inevitably the full flood of melody, unfailing rhythm, infectious temperament. Nobody and nothing can withstand this thraldom. . . . Listening to him, you could see the forest, the fields, the village with its people, the geese on the pond, the peasant children, the organist, the school-teacher, the priest, the authorities, the gentry — all that early world of a lovable, unspoiled people.'

It is not only the Dvořák of his younger days that fits this description. The career which took him back and forth to distant parts and made him a principal figure in the musical world did not in the least alter his character. He was never changed by success, money or general adulation. When he was a revered professor at the National Conservatory of Music in New York, the 'great man' disarmed his pupils by talking to them as if he were one of them. In his last years he was director of the Prague Conservatory. It was arranged that his assistant, Knittl, should relieve him of administrative burdens. Dvořák, wishing to go to his country place, would ask Knittl for permission.

He never acquired the 'front' of a celebrity, nor lived in the grandeur he could easily have had. When, in 1884, the firm of Novello in London offered him £2000 for a new oratorio, an unheard-of amount of money, he bought some wooded ground with a one-story house at Vysoká, where he could spend his summers roaming the woods and composing. He would walk to the little mining town near by and sit among the villagers at the local inn, taking part in their conversation. He was an ardent breeder of pigeons. If someone made the mistake of serving squab at a dinner, he would leave the table. When he lived in New York, he fled hotel life for a simple apartment, where he would sit in the kitchen to compose, liking to be in the midst of the domestic sounds of pots and pans or chattering children. He would spend hours in the Café Boulevard on Second Avenue, reading the latest newspaper from home and growling to himself over the stupidity of the Prague Parliament. Locomotives and steamboats fascinated him as they would fascinate a boy. It is told how at Prague he used to haunt the railroad yards to make note of the locomotives. Busy with a class, he once sent Joseph Suk, who then hoped to marry his daughter, to write down the number of a locomotive which had just come in. Suk brought him back a number which he recognized as the number of the tender, and he exclaimed, 'This is what I am expected to accept as a son-in-law!' In New York, since he could not gain access to the railway platforms without a ticket, he would journey as far as 155th Street to watch the trains headed west for Chicago. When the school term ended in New York, he went as far west as Spillville, Iowa, to find a counterpart for his beloved Vysoká at home. In this small and extremely remote town of Bohemian settlers he tried to duplicate his life at home, taking walks, going to church, where he played the organ, and exchanging views with his neighbors. He was delighted to find that the local butcher had also the name of Dvořák. He was much beloved in the town and addressed by the Czechish term which could be translated as 'Squire Dvořák'.

continued on page 98

How can a busy executive be in San Francisco Monday, Houston Tuesday, Montreal Friday, and watch his investments daily?

Tight schedules leave a busy executive less and less time to make a success of his investment program.

An Investment Management Account at State Street Bank puts our investment team on daily watch for the business and economic developments affecting your securities. Timely recommendations to buy or sell are made with your investing objectives in mind.

Let us explain how this service can free you from needless investment worries — as well as time-consuming details. (Our modest yearly fee is usually tax-deductible.) Phone 466-3721 for an appointment now.

PERSONAL TRUST DIVISION
225 Franklin Street
Third Floor, State Street Bank Building

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASS.





Another great Rubinstein recording in his Beethoven concerto series with the Boston Symphony. Leinsdorf conducts. *Dynagroove.* LSC-3013

This latest Beethoven offering of the Bostonians under Leinsdorf excels in vibrance, spontaneity and sound. *Dynagroove.* LSC-3032

RCA

BUY YOUR RECORDS BY MAIL *To benefit the Boston Symphony Orchestra*



Profits from the sale of the records on the following pages go directly to the Friends of the Boston Symphony Orchestra. Fill out the coupon and send with your check to Council of Friends, Symphony Hall. Here are three new releases we feel you might enjoy particularly.



Since Koussevitzky, Haydn has been a repertoire specialty of the Boston Symphony under Leinsdorf. *Dynagroove.* LSC-3030

THE COUNCIL OF FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

is pleased to offer a means for ordering the Orchestra's recordings by mail. To place an order circle the number of each record you wish, complete the coupon, and enclose with your check to: Records, Council of Friends, Symphony Hall, Boston, Mass. 02115. The sale of these records benefits the Council of Friends.

Unless otherwise indicated recording prices are:

RCA Victor Red Seal . . $6.00

RCA Victrola® $2.75

Erich Leinsdorf, conducting

RCA Victor Red Seal

2643 **BARTOK:** Concerto for Orchestra

2852 **BARTOK:** Violin Concerto No. 2
STRAVINSKY: Violin Concerto in D } (Joseph Silverstein, violinist)

3013 **BEETHOVEN:** Piano Concerto No. 1 (Rubinstein)

2947 **BEETHOVEN:** Piano Concerto No. 3 in C Minor, Op. 37 (Artur Rubinstein, pianist)

2848 **BEETHOVEN:** Piano Concerto No. 4 in G, Op. 58 (Artur Rubinstein, pianist)

2733 **BEETHOVEN:** Piano Concerto No. 5 in E-Flat, Op. 73 ("Emperor")
(Artur Rubinstein, pianist)

3032 **BEETHOVEN:** Symphony No. 2 in D, Op. 36/"The Creatures of Prometheus" Op. 43
(Selections)

2644 **BEETHOVEN:** Symphony No. 3 in E-Flat, Op. 55 ("Eroica")

3006 **BEETHOVEN:** Symphony No. 4/Leonore Overture No. 2

2969 **BEETHOVEN:** Symphony No. 7 in A, Op. 92

BEETHOVEN: See SCHUMANN

BERG: See MAHLER

2724 **BRAHMS:** Piano Concerto No. 1 in D Minor, Op. 15 (Van Cliburn, pianist)

2917 **BRAHMS:** Piano Concerto No. 1 in D Minor, Op. 15 (Artur Rubinstein, pianist)

2711 **BRAHMS:** Symphony No. 1 in C Minor, Op. 68

2809 **BRAHMS:** Symphony No. 2 in D, Op. 73

2936 **BRAHMS:** Symphony No. 3 in F, Op. 90
Tragic Overture

3010 **BRAHMS:** Symphony No. 4

2915 **BRUCKNER:** Symphony No. 4 in E-Flat ("Romantic")

3001 **CARTER:** Piano Concerto (Jacob Lateiner, pianist)
COLGRASS: As Quiet As

DELLO JOIO: See RAVEL

FAURE: See PROKOFIEFF

3014 **DVORAK:** Romance (Itzhak Perlman)

3017 **DVORAK:** Symphony No. 6 in D, Op. 60/Slavonic Dances No. 2 & 8 Op. 72

2829 **FINE:** Music of Irving Fine: Symphony 1962
Serious Song for String Orchestra, Toccata Concertante

3030 **HAYDN:** Symphony No. 93 in D/Symphony No. 96 in D (Miracle)

2859 **KODALY:** Suite from "Hary Janos"
KODALY: Variations on a Hungarian Folk Song, "The Peacock"

2642 **MAHLER:** Symphony No. 1 in D

7046 **MAHLER:** Symphony No. 3 in D Minor (Shirley Verrett, mezzo-soprano) (2 L.P.s) $12.00

7031 **MAHLER:** Symphony No. 5 in C-Sharp Minor
BERG: Excerpts from "Wozzeck" } (2 L.P.s) $12.00

7044 **MAHLER:** Symphony No. 6 in A Minor
BERG: Le Vin (Phyllis Curtin, soprano) } (2 L.P.s) $12.00

2673 **MENDELSSOHN:** Incidental Music to "A Midsummer Night's Dream"

2694 **MOZART:** Symphony No. 41 in C, K. 551 ("Jupiter")
MOZART: Eine Kleine Nachtmusik, K. 525

7030 **MOZART:** Requiem Mass in D Minor, K. 626
(Cardinal Cushing's Mass for President Kennedy, "live") } (2 L.P.'s) $12.00

2897 **PROKOFIEFF:** Piano Concerto No. 1
PROKOFIEFF: Piano Concerto No. 2 } (John Browning, pianist)

2732 **PROKOFIEFF:** Piano Concerto No. 5 (Lorin Hollander, pianist)
PROKOFIEFF: Violin Concerto No. 1 (Erick Friedman, violinist)

2962 **PROKOFIEFF:** Violin Concerto No. 2 in G Minor, Op. 63
SIBELIUS: Violin Concerto in D Minor, Op. 47 } (Itzhak Perlman, violinist)

2934 **PROKOFIEFF:** Symphony No. 3
PROKOFIEFF: Scythian Suite

2707 **PROKOFIEFF:** Symphony No. 5, Op. 100

2834 **PROKOFIEFF:** Symphony No. 6 in E-Flat, Op. 111

2703 **PROKOFIEFF:** Symphony-Concerto for Cello and Orchestra
FAURE: Elegie for Cello and Orchestra } (Samuel Mayes, cellist)

3019 **PROKOFIEFF:** Concerto No. 3 in C, Op. 76/Concerto No. 4 in B-Flat, Op. 53 (Browning)

2994 **PROKOFIEFF:** Music from "Romeo and Juliet"

2667 **RAVEL:** Piano Concerto in G
DELLO JOIO: Fantasy and Variations } (Lorin Hollander, pianist)

RIMSKY-KORSAKOFF: See STRAVINSKY

2879 **SCHULLER:** Seven Studies on Themes of Paul Klee
STRAVINSKY: Agon

2701 **SCHUMANN:** Symphony No. 4 in D Minor, Op. 120
BEETHOVEN: Leonore Overture No. 3, Op. 72a

SIBELIUS: See PROKOFIEFF

2641 **R. STRAUSS:** Ein Heldenleben, Op. 40

2849 **R. STRAUSS:** Salome: Dance of the Seven Veils,
Interlude and Final Scene;
The Egyptian Helen: Awakening Scene } (Leontyne Price, soprano)

2725 **STRAVINSKY:** Suite from "The Firebird"
RIMSKY-KORSAKOFF: Suite from "Le Coq d'Or"

STRAVINSKY: See BARTOK, SCHULLER

2681 **TCHAIKOVSKY:** Piano Concerto No. 1 in B-Flat Minor, Op. 23
(Artur Rubinstein, pianist)

2954 **TCHAIKOVSKY:** Piano Concerto No. 1 in B-Flat Minor, Op. 23
(Misha Dichter, pianist)

3014 **TCHAIKOVSKY:** Violin Concerto In D (Itzhak Perlman)

7040 **VERDI:** Requiem (Nilsson, Chookasian, Bergonzi, Flagello) (2 L.P.s) $12.00

3011 **WAGNER:** Leinsdorf Conducts Wagner

6710 **WAGNER:** Lohengrin (Complete) (Konya, Amara, Gorr, Dooley, Hines) (5 L.P.s) $30.00

Charles Munch, conducting
RCA Victor Red Seal

6140 **BACH:** Brandenburg Concertos (6 complete) (3 L.P.s) $18.00 Stereo only

2182 **BACH:** Brandenburg Concertos Nos. 1, 2 and 3—Mono only

2198 **BACH:** Brandenburg Concertos Nos. 4, 5 and 6—Mono only

1992 **BEETHOVEN:** Violin Concerto in D, Op. 61 (Jascha Heifetz, violinist)

2228 **BERLIOZ:** Harold in Italy, Op. 16 (William Primrose, violist)

2438 **BERLIOZ:** Overtures

6077 **BERLIOZ:** Requiem, Op. 5 (2 L.P.s) $13.00

6098 **BERLIOZ:** Romeo and Juliet, Op. 17 (2 L.P.s) $13.00

2608 **BERLIOZ:** Symphonie Fantastique, Op. 14

6114 **BERLIOZ:** The Damnation of Faust (3 L.P.s) $18.00 Mono only

2109 **BLOCH:** Schelomo
WALTON: Concerto for Cello and Orchestra } (Gregor Piatigorsky, cellist)

2297 **BRAHMS:** Symphony No. 4 in E Minor, Op. 98

2647 **CHAUSSON:** Symphony in B-Flat
FRANCK: Le Chasseur Maudit

2668 **DEBUSSY:** Nocturnes: Nuages, Fetes;
Prelude to the Afternoon of a Faun; Printemps

2490 **DVORAK:** Cello Concerto in B Minor, Op. 104 (Gregor Piatigorsky, cellist)

2629 **DVORAK:** Symphony No. 4 in G, Op. 88

FRANCK: See CHAUSSON

2314 **MENDELSSOHN:** Violin Concerto in E Minor, Op. 64 (Jascha Heifetz, violinist)

2520 **MENDELSSOHN:** Symphony No. 3 in A Minor, Op. 56 ("Scotch")
Octet in E-Flat, Op. 20: Scherzo

2221 **MENDELSSOHN:** Symphony No. 4 in A, Op. 90 ("Italian")
Symphony No. 5 in D Minor, Op. 107 ("Reformation")

2625 **MILHAUD:** La Creation du Monde
Suite Provencale } $7.00

2073 **MOZART:** Clarinet Concerto in A, K. 622 (Benny Goodman, clarinetist) Mono only

2567 **POULENC:** Concerto in G Minor for Organ, Strings and Timpani
(Berj Zamkochian, organist)
STRAVINSKY: Jeu de Cartes

2314 **PROKOFIEFF:** Violin Concerto No. 2 in G Minor, Op. 63 (Jascha Heifetz, violinist)

2664 **RAVEL:** Bolero; Pavan for a Dead Princess; La Valse

2568 **RAVEL:** Daphnis and Chloe (Complete)

2341 **SAINT-SAENS:** Symphony No. 3 in C Minor, Op. 78,
("Organ") (Berj Zamkochian, organist)

2344 **SCHUBERT:** Symphony No. 9 ("Great C Major")

2565 **R. STRAUSS:** Till Eulenspiegel's Merry Pranks, Op. 28
TCHAIKOVSKY: Romeo and Juliet

STRAVINSKY: See POULENC

2683 **TCHAIKOVSKY:** Symphony No. 6 in B Minor, Op. 74 ("Pathetique")

TCHAIKOVSKY: See also R. STRAUSS

WALTON: See BLOCH

Pierre Monteux, conducting
RCA Victor Red Seal

2376 **STRAVINSKY:** Petrouchka

2369 **TCHAIKOVSKY:** Symphony No. 4 in F Minor, Op. 36

2239 **TCHAIKOVSKY:** Symphony No. 5 in E Minor, Op. 64

Aaron Copland, conducting
RCA Victor Red Seal

2401 **COPLAND:** Appalachian Spring
The Tender Land

Charles Munch, conducting

RCA "Victrola"®

1129 **BACH:** Concerto No. 1 in A Minor (Jaime Laredo, violinist)

1035 **BEETHOVEN:** Symphony No. 5 in C Minor, Op. 67
SCHUBERT: Symphony No. 8 in B Minor ("Unfinished")

6003 **BEETHOVEN:** Symphony No. 9 in D Minor, Op. 125 ("Choral") (Price, Forrester, Poleri, Tozzi)
Fidelio, Leonore No. 3, Coriolan Overtures } (2 L.P.s) $6.00

6006 **BERLIOZ:** L'Enfance du Christ (2 L.P.s) $6.00

1109 **BRAHMS:** Piano Concerto No. 1 (Gary Graffman, pianist)

1062 **BRAHMS:** Symphony No. 1 in C Minor, Op. 68

1030 **CHOPIN:** Piano Concerto No. 1 in E Minor, Op. 11 (Gary Graffman, pianist)

1041 **DEBUSSY:** La Mer
RAVEL: Rapsodie Espagnole

1060 **d'INDY:** Symphony on a French Mountain Air (Nicole Henriot-Schweitzer, pianist)
RAVEL: Mother Goose Suite
DUKAS: The Sorcerer's Apprentice

DUKAS: See D'INDY

1034 **FRANCK:** Symphony in D Minor

1033 **MENDELSSOHN:** Violin Concerto in E Minor, Op. 64 (Jaime Laredo, violinist)

1071 **PROKOFIEFF:** Piano Concerto No. 2
RAVEL: Piano Concerto in G } (Nicole Henriot-Schweitzer, pianist)

1032 **RACHMANINOFF:** Piano Concerto No. 3 in D Minor, Op. 30 (Byron Janis, pianist)

RAVEL: See DEBUSSY, D'INDY, PROKOFIEFF

SCHUBERT: See BEETHOVEN

1100 **TCHAIKOVSKY:** Symphony No. 4

1197 **TCHAIKOVSKY:** Romeo and Juliet (Overture-Fantasia)
Francesca Da Rimini

1037 **TCHAIKOVSKY:** Violin Concerto in D, Op. 35 (Henryk Szeryng, violinist)

1065 **WAGNER:** Tannhauser: Overture and Venusberg Music
Die Walkure: Magic Fire Music
Die Gotterdammerung: Siegfried's Rhine Journey

Pierre Monteux, conducting

1153 **KHACHATURIAN:** Violin Concerto
SAINT-SAENS: Havanaise } (Leonid Kogan, violinist)

SAINT-SAENS: See KHACHATURIAN

1009 **TCHAIKOVSKY:** Symphony No. 6 in B Minor, Op. 74 ("Pathetique")

Name_____

Address_____

City_____ State_____ Zip_____

My recordings are to be Monaural ☐ Stereophonic ☐

Total $_____

*3% Mass. Sales Tax _____

Total Amount $_____

*Mass. residents only

EGRET FUND

EMPLOYERS' GROUP FUND, INC.



Prospectus available from

EGRET DISTRIBUTING COMPANY, INC.

110 MILK STREET
BOSTON, MASSACHUSETTS 02107

This way of life was neither affectation, nor 'back to the people' fanaticism, nor yet miserliness. It was quite genuine. Dvořák remained what he was — a Bohemian villager, simple-hearted, childlike in his faith and in his optimism, enjoying homely country pleasures and wanting no others. Bülow, who became one of his ardent apostles, referred to him as 'Caliban' and described him as 'a genius who looks like a tinker'.

He had the religious faith of a child. Completing a manuscript score, he never failed to write at the end, 'Thank God'. When his publisher, Simrock, held out stubbornly for smaller works which were against his inclinations at the time, he ended a lengthy argument by writing, 'I shall simply do what God imparts to me to do. That will certainly be the best thing.'

There is something really remarkable in Dvořák's consistent naturalness through life in the face of the bustling aura of attention which surrounds a famous man. Applauding audiences, receptions, speeches, decorations delighted him up to a certain point, and beyond that point made him impatient and angry. He was extremely sensitive, emotionally quick, and his rage, his tears, his jubilation were always near the surface. Stefan tells an incident which followed a Festival of his works at Prague in 1901: 'While he was being detained at home through a ruse, a festive parade marched up to his house, a corps of singers entered the courtyard and serenaded him. He was compelled – at the cost of considerable effort – to appear at the window and thank them. In a towering rage, although affected to tears, when they would not stop crying 'Long live Dvořák!' he roared. "Tell them to stop shouting!" ' A friend in New York would sometimes accompany him on a walk down town to the Battery, where he would gaze at the Atlantic horizon, stretch out his arms, and weep without restraint. When a pupil in composition once brought him a particularly bad exercise, he burst out impatiently: 'No one could write like that but a donkey!' The pupil, offended, began to walk out, but Dvořák called after him, 'Come back; you aren't a donkey.' He was fond of playing cards, but if he had a streak of bad luck, he would lose his temper and throw his cards in the air. His friend Kovařík in New York restored peace by offering to use his own winnings to send a doll to Dvořák's youngest daughter in Vysoká. He went to bed early, country fashion. He would often leave an opera or a concert performance or even a reception when his bedtime came. It was this persistence of a childlike nature, strange as it may appear, that continued to produce music of a special distinguishing charm and fundamental directness.

He proudly identified himself with his race. The Czech music, customs, and language remained always his own. He learned to speak German, but only by necessity. He was sympathetic toward the movement for true racial expression in this unregenerate part of the Austrian Empire. The dance rhythms, the melodic turns with which he grew up filled his music. His operas used peasant tales and language untranslatable and unintelligible outside of their own domain. The opera was in some ways his favorite form, for he could deal in the salty peasant humors of his people and thus reach audiences of all and sundry who must have remained mystified at symphonic or chamber concerts. But unlike his earlier compatriot, Smetana, he did not make a fetish of nationalism.

You're here to listen but who listens to you?

Chances are, you discuss your health regularly with your doctor. If you hit a legal snag — such as the car in front of you — you can tell your lawyer. But who can you turn to on the same continuing basis for help with your finances?

Till now, it was difficult to find someone who would lend a concerned ear to your money problems. But your Personal Banker at Shawmut has changed all that. He's the man a widow can turn to for financial advice on a continuing basis. And if you want to talk about trusts, you have only to phone your lawyer and your Personal Banker to start the wheels in motion. In short, he's the financial adviser to the family, a professional who can shape Shawmut's vast banking and trust services to your family's individual needs. Not just today, but tomorrow and tomorrow and tomorrow.

If you would like your own Personal Banker, one will be assigned to you at the Shawmut office most convenient for you.

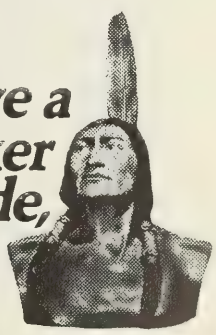


The National Shawmut Bank of Boston

Personal Trust Department

A Shawmut Association Bank

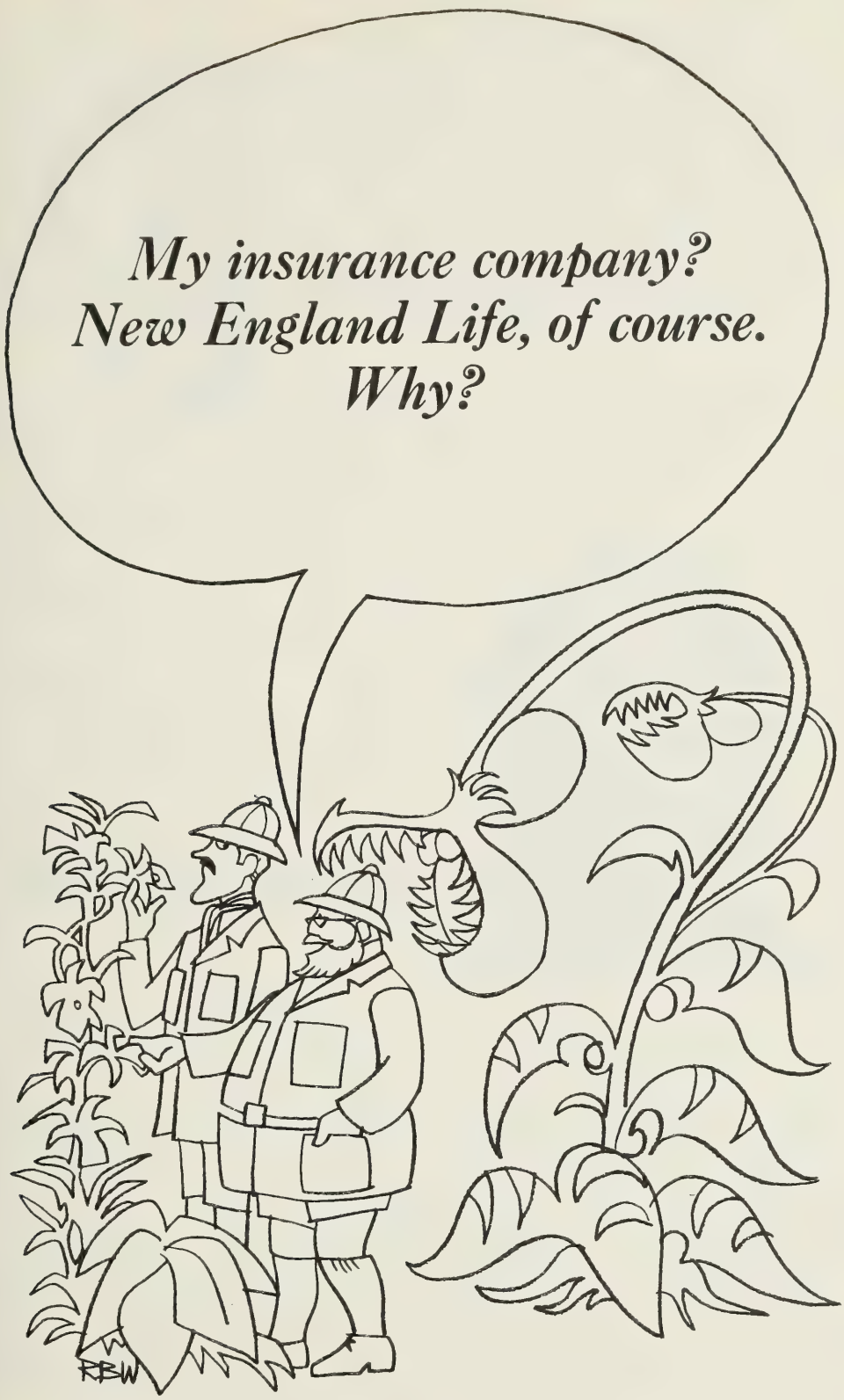
Have a Personal Banker at your side, on your side.



He knew nothing of abstract motives, or long-range propaganda. He could expound wisdom over a glass of beer, but he was as practical as any tradesman or farmer. When his art needed counsel not to be found in his village or even in Prague, he freely looked elsewhere. He listened to music and studied forms of the past and present, and simply took what he needed for the integration of his flowing musical invention. It bothered him not at all that the rabid proponents of the Czechish movement reproached him with 'exoticism'. Their reproaches were quite pointless — his music could not have been more Czechish. It made no difference that his large output included choral works on universal subjects, or that his first opera was on King Alfred and his last on Armida. His more thoroughly racial music was abundant and sufficient and, at the same time, was his best and most successful. This success spread the cause of Czechish integrity more than the combined efforts of the political agitators.

As Dvořák frankly and gladly took a leaf from Smetana, he was always ready to refurbish his form and style from that of any composer who appealed to him. Mozart and Beethoven were his early models. Schubert he always worshipped, and with reason, for there was the closest artistic kinship between these two. Engaging melody flowed from Dvořák as readily and easily as it had from Schubert. 'Schubert,' he once said, 'is too long, but not for me.' He early became infatuated with Wagner, and for a time his scores showed a distinct Wagnerian chromaticism, color, and amorphousness.

It was through the award to him of the Austrian State Prize in 1877 that his music came to the attention of Brahms and Hanslick, who were among the judges. Both of them eagerly took up his cause in Vienna. Brahms wrote to his publisher, Simrock, under date of December 12 1877, telling him, 'I have been delighted with the pieces by Anton Dvořák (pronounced Dvorshak) of Prague.' He spoke warmly of the cycle of Moravian duets and called his attention to other works. 'At all events he is a very talented man. Besides, he is poor! I beg you to bear this in mind. These duets will tell you everything, and they should be a good "selling article." ' The result of this was that Simrock at once published the vocal duets, and on the strength of the rising tide of Dvořák's popularity signed a contract with him with an option for life on his smaller works. The result was a greatly increased circulation of his music. Brahms proved a genuine friend. He gave him valuable advice, and while Dvořák was in America devoted many hours to the revision of his proofs. He tried to coax him to the faculty of the Conservatory at Vienna, with the intention of pitting him against Bruckner. This was part of an effort, in which he was backed by Hanslick, to line him up against the Wagner-Liszt party. Bülow, who conducted his music on many momentous occasions, also said biting things about Wagner, and Hanslick spoke his intention of walking out of a concert just before something of Bruckner was to be played. Dvořák, still possessing his simple common sense, refused to fall in with this species of musical party politics and bigotry. He called upon the despised Bruckner as he was working upon the Adagio of his Ninth Symphony and was much moved. Brahms undoubtedly led Dvořák into the stricter use of classical forms. But in his last years, he turned once more to Wagner's ways and composed 'program' music in the form of operas and tone poems.



© NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY, BOSTON

Dvořák's Eighth Symphony was sometimes called the 'English' Symphony, but like all of his symphonies, including the 'New World', it is thoroughly Czech in spirit, abounding even more than its fellows in folkish melody and dance rhythms. The title probably comes from the fact that the firm of Novello in London published it and because the composer, receiving the degree of Doctor of Music at Cambridge University on June 16 1891, conducted this work in recognition of the honor. Dvořák was somewhat uneasy at this ceremony as he confessed in a letter to a friend. The Latin language was as strange to him as English and when he realized that certain solemn Latin pronouncements were being directed at him, he felt as though he were 'drowning in hot water'. He took comfort in the reflection that if he could not talk Latin, he could at least set it to music (his *Stabat Mater* was on the Cambridge program).

Simrock, to whom the composer had been under contract since 1876, offended Dvořák's musical sensibilities and likewise his peasant's instinct for a fair trade by offering him only 1,000 marks ($250) for the Symphony in G major. Simrock protested that there was little return to be expected from his large works for chorus and for orchestra, which by that time were numerous. He even complained that the small works were not profitable, this in spite of the fact that the Slavonic Dances for piano duet stood on many a piano throughout Europe and were making the name of Dvořák generally familiar. The composer had not been without encouragement — Bülow, in acknowledging the dedication of his Third Symphony in F major in 1887, had called him 'next to Brahms, the most God-gifted composer of the day'. Brahms himself had warmly befriended him. Dvořák wrote to Simrock that Simrock's refusal of his larger works would throw doubt upon his smaller ones. If he had swarming ideas for larger works, what could he do but act upon such ideas as came to him from on high and work out the music in suitable proportions? Simrock, unable to dispute God's prerogative, repented and made peace with the offended Dvořák.

RADIO BROADCASTS

The Friday afternoon concerts at 2 pm are broadcast live each week by WGBH and its educational affiliates WFCR in Amherst and WAMC in Albany, New York.

The Saturday evening concerts at 8.30 pm are broadcast live by WCRB and its affiliate WCRX in Springfield, by WGBH and its affiliates WFCR in Amherst and WAMC in Albany and by WPJB in Providence, Rhode Island.

Some Tuesday evening concerts will be broadcast by WGBH, WFCR and WAMC.

WPJB broadcasts delayed transcriptions of the Orchestra's concerts on Thursdays at 9 pm.

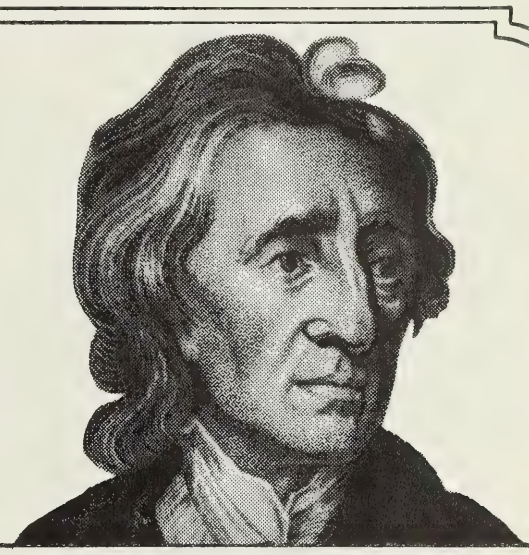
DAY AND EVENING COURSES
Gregg and EZ Alphabetic Shorthand. Start anytime; graduate when ready. One Year Executive Secretarial Course. Intensive Short Courses. Typing individually taught.

INTENSIVE BRUSH-UP COURSES
for "RETURNEES" to JOB MARKET

HICKOX
SECRETARIAL SCHOOL

Founded in 1879
Individual Attention *Individual Promotion*
367 BOYLSTON ST., BOSTON (at Arlington St. MBTA)
267-5920

John Locke



judgment

Smith, Barney might well adopt as a motto for its Research Department a sentence of John Locke's: "He that judges without informing himself to the utmost that he is capable cannot acquit himself of judging amiss."

Our extensive Research staff is unquestionably capable, thoroughly experienced. And they do inform themselves to the utmost. Not by mere study of documents alone. Primary sources of information... face-to-face interviews ...on-the-spot investigations... all are inherent in their *definition* of research.

Very seldom, indeed, that they'll be found "judging amiss." And their judgments are embodied in reports that have long proved their value to our clients. Would you like to see examples? We'll be glad to send them to you.

After all... when you select a broker, you don't want to judge amiss, either. We're ready to help you inform yourself to the utmost about *us*.

Smith, Barney & Co.
Incorporated
Members New York Stock Exchange and other leading exchanges
125 High Street, Boston, Mass. 02110

BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA

Talcott M. Banks, President of the Trustees of the Boston Symphony Orchestra, announced the creation of an advisory group called 'The Board of Overseers' on Friday October 4. The Board's first meeting was held on October 3.

The Board of Overseers will advise and help the Orchestra in developing its policies, in reaching its objectives, and in serving the interests and needs of the communities with which it is involved in its musical and educational activities. Chairman of the Board is Abram T. Collier.

The twenty-eight members of the Board of Overseers were invited to serve by Henry B. Cabot, until recently President of the Trustees of the Boston Symphony Orchestra. The charter members are Mrs Frank Allen, Oliver F. Ames, Allen G. Barry, Leo I. Beranek, Gardner L. Brown, Mrs Louis W. Cabot, Mrs Norman Cahners, Erwin D. Canham, Richard P. Chapman, John L. Cooper, Robert Cutler, Byron K. Elliott, Mrs Harris Fahnestock, Carlton P. Fuller, Mrs Albert Goodhue, Mrs John L. Grandin Jr, Stephen W. Grant, Francis W. Hatch Jr, Mrs C. D. Jackson, Howard Johnson, Seavey Joyce, Leonard Kaplan, Lawrence K. Miller, Louville Niles, Herbert W. Pratt, Nathan M. Pusey, Paul Reardon and John Hoyt Stookey.



Fabian Bachrach

ABRAM T. COLLIER, who was recently appointed to the Board of Trustees of the Boston Symphony Orchestra, was born in Billerica, Massachusetts. He was graduated from Harvard College in 1934, and then continued his education at the Harvard Law School. Before being elected President of New England Mutual Life Insurance Company in November 1966, he was vice chairman of the board of John Hancock Mutual Life Insurance Company. The author of many papers on administrative and legal subjects, he won in 1960 the McKinsey Award for the outstanding article published by the Harvard Business Review in that year. His book 'Management, men and values' was published in 1962. Mr Collier serves on the boards of many distinguished organizations and is a Fellow of the American Academy of Arts and Sciences.

WILLEM VALKENIER — AN HONORARY DOCTORATE

At the Commencement Exercises of the New England Conservatory of Music last June, Willem A. Valkenier, for many years principal horn of the Boston Symphony Orchestra and a former faculty member of the Conservatory, was awarded an honorary doctorate of music by President Schuller. The establishment of the Willem Valkenier Scholarship, to be awarded annually to a French horn major, was also announced by President Schuller. Scholarship funds are to be contributed by friends and former students of Mr Valkenier.



Rushing through dinner to make the Symphony can ruin the best in fine food and good music.

Why rush either? Symphony Hall is only three minutes away from seven of the city's best restaurants. At Prudential Center.



The PRUDENTIAL
INSURANCE COMPANY OF AMERICA
Northeastern Home Office Prudential Center Boston

HENRY B. CABOT RETIRES AS PRESIDENT OF THE BOARD OF TRUSTEES

Henry B. Cabot, a Trustee of the Boston Symphony Orchestra for 36 years and President of the Trustees for 23 years, has retired as President. He now becomes chairman of the Executive Committee, in which position he will continue to be active with the Orchestra.

Talcott M. Banks, Vice-President until Mr Cabot's retirement, was elected President at a special meeting of the Trustees on Wednesday September 25. Two new Vice-Presidents, Philip K. Allen and Robert H. Gardiner, were also elected at the meeting. Mr Cabot announced the changes personally to the members of the Orchestra in Symphony Hall on Friday September 27, shortly before the first concert of the Boston 1968-1969 season.



Henry B. Cabot and Talcott M. Banks

THE NEW PRESIDENT OF THE BOARD OF TRUSTEES

Talcott Miner Banks was born in Englewood, New Jersey, in 1905. He attended Williams College, graduating *magna cum laude* in 1928. He was elected to Phi Beta Kappa.

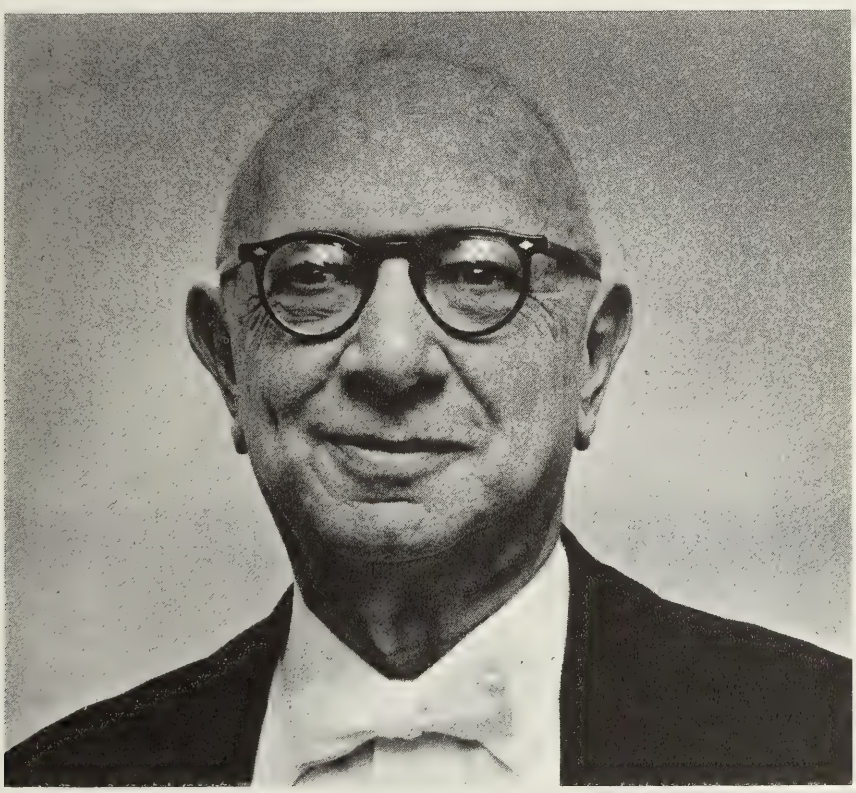
In the years since, Mr Banks has been active in Williams College affairs. In 1961 he became a Trustee of Williams. In 1966, after an association dating from the incorporation of Williamstown's Sterling and Francine Clark Art Institute in 1950, Mr Banks became the Institute's President.

A graduate of Harvard Law School, Mr Banks is a member of the Boston firm of Palmer Dodge Gardner and Bradford. He is president of both the Boston Opera Association and of Fessenden School, and a Trustee of the New England Conservatory of Music.

In 1935, Mr Banks married the late Kathleen Macy Hall, who died in 1966. Their children are Ridgway, Oliver and Helen. In 1967, Mr Banks was remarried, to Anne Smith Monks, widow of Dr John P. Monks of Lincoln, Massachusetts where Mr and Mrs Banks now make their home. Mr Banks was elected to the Boston Symphony Orchestra's Board of Trustees in 1954. He became Vice-President in 1960.

SAMUEL DIAMOND

July 21 1893-August 14 1968

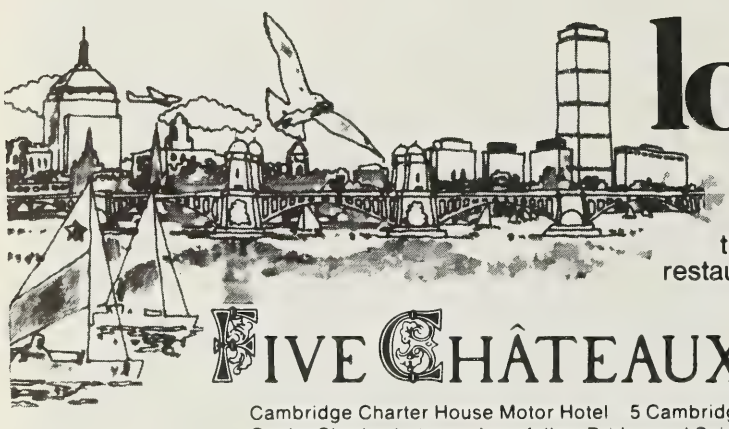


Samuel Diamond, who played in the second violin section of the Boston Symphony Orchestra, died in his sleep during the seventh week of the Tanglewood season. He had just completed his fiftieth season with the Orchestra in Boston.

Born in Boston, he studied violin with Felix Winternitz and with two former members of the Orchestra, Charles Loeffler and Emanuel Fiedler. He joined the Orchestra in October 1918. He is survived by his widow, his son Theodore, and his daughter Mrs Nessa Spighi.

In case the concert should end:

Clap (If someone in front yells "Bravo", yell "Bravo"). Get up out of your chair and walk to Mass. Avenue Exit. Turn left and walk 30 paces to Donald Cox Rogers Square. Turn right. Look left. Look right. Cross. Proceed straight to large hole in the ground. Follow the hurricane fence to large block of granite on St. Paul Street inscribed, "1904". Turn left. Walk to Christian Science Publishing Building. Circumvent it and proceed to large hole. Turn left and walk two hundred paces. Walk inside Sheraton-Boston Lobby (on the Symphony side of Prudential Center). Stop. Decide between Mermaid Bar, Cafe Riviera or Kon-Tiki Ports or turn left and take a waiting escalator to next level. Get off. Decide between Persian Lounge and Falstaff Room. If you want to go to El Diablo, you're on your own.



lord it over

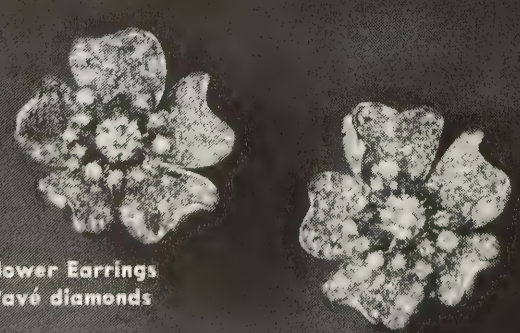
the city of Boston in a restaurant so regal the Charles is known as our moat

FIVE CHÂTEAUX RESTAURANT

HCA HOTELS

Cambridge Charter House Motor Hotel 5 Cambridge Parkway
On the Charles between Longfellow Bridge and Science Museum. Parking. 491-3600

Parenti Sisters *Diamonds and Platinum*



Flower Earrings
Pavé diamonds

Ring—Oval Diamond with baguettes

97 NEWBURY STREET BOSTON, MASS. 02116



ONE THING'S FOR SURE on the Jack Daniel's tour, we won't rush you. If you want to stop for something, go ahead and stop.



The tour through our distillery takes about an hour. And if you find anything you'd like to linger over, go ahead. You can catch up on anything you missed from Mr. Garland Dusenberry. (He's the man who takes you through.) Just tell him what you missed and he'll take it from there. But he's a talker. So you might end up being with us more than an hour. But if you don't mind, we certainly don't either.



CHARCOAL
MELLOWED
DROP
BY DROP

© 1968, Jack Daniel Distillery, Lem Motlow, Prop., Inc.

TENNESSEE WHISKEY • 90 PROOF BY CHOICE • DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 384), TENN.

Fishelson's

Fleuriste Français

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

Lucca, Italy
New York
Toronto

FILIPPO BERIO OLIVE OIL

Boston
Montreal
Chicago



"The Golden Can"

FILIPPO BERIO 100% ITALIAN OLIVE OIL
Produced and Packed only in Lucca, Italy
THE NATURAL COLD PRESSED JUICE OF SELECTED OLIVES
Light, Sweet and Delicious
FILIPPO BERIO OLIVE OIL, INC., 27 Bay State Road, Boston, Mass. 02215 • Tel. 266-0325





it'll sound a lot better if the heat is sotto voce.

And flameless electric heat is quiet. The quietest you can get. So when you're listening to a symphony in your own home, you can enjoy the full range of the melody. Without an Anvil Chorus of old fashioned heating problems. Find out about flameless electricity tomorrow . . . allegro.

Edison

KEnmore 6-1952

Ludwig
finer furs

Newbury Street Eighteen Boston, Mass.

la maisonette
the little house of many designers
115 newbury street, boston
personally selected fashions
for
town and country



MINUTE MAN RADIO CO., INC.
Sales and Service
HI FI EQUIPMENT • EQUIPMENT CABINETS
RECORDS AND TAPES • ACCESSORIES
30 BOYLSTON STREET
Harvard Square, Cambridge, Mass. 02138
Tel. 864-8727

Largest Co-operative Bank in Massachusetts
MERCHANTS CO-OPERATIVE BANK
Conveniently located
125 TREMONT AT PARK STREET • BOSTON
WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY
Individual Accounts from $10 to $30,000
Joint, Corporation, Pension, Charitable
and Retirement Accounts up to $30,000.
Quarterly Dividends Paid Since 1881
HENRY H. PIERCE, *President*



Cadillac Motor Car Division

eautifully new, distinctively Cadillac. Cadillac craftsmen are accus-ned to building the finest of motor cars, but even they have never built e like this before!

A single glance at this automotive masterpiece reveals striking new poise d beauty. Tasteful fabrics adorn the spacious interiors, and the long list of ɔughtful Cadillac conveniences is even more remarkable. There is also a w "control center" instrument panel and an exclusive new Dual Comfort nt seat available on most models, that provides for separate driver and ssenger seat adjustment.

An improved 472 V-8 engine makes Cadillac performance truly exciting. ımerous refinements include front disc brakes on all models and a unique d exclusive new "closed" engine cooling system. An improved mate Control air conditioning system is available.

There are eleven models, crafted in the Cadillac tradition of excel-ıce, each truly a masterpiece from the master craftsmen of cars.

GM

MARK OF EXCELLENCE

GOMBERG

MUSIC

Individual instruction on the violin for intermediate and advanced students—chamber music—to further the understanding of music.

For information write
ROBERT GOMBERG
143 Beaconsfield Road, Brookline, Mass.

MUSIC

WORKSHOP

MALBEN'S

FRUIT AND STEAK GOURMET SHOPPE



100 NATURAL CHEESES

ENGLISH	FRENCH	ITALIAN
Stilton	Brie	Gorgonzola
Cheshire	Pettir Suisse	Bel Paise
Caerphilly	Goat	Fontina
	Camembert	

Imported Prosciutto and Westphalen Ham
Romanoff's Private Stock Fresh Caviar

158 Massachusetts Ave., Boston • Free Delivery • 266-1203

CONFIDENCE...

Can be as simple as a visit to our Trust Department, with your counsel, to make sure that your plans for the future will be carried out exactly as you planned. Our Trust Department specialists are always available to work with you, and your counsel, to see to it that your instructions will be maintained. We think you'll have every confidence in US and in the way we will execute your wishes.

you never come second with US

UNITED STATES TRUST COMPANY

Member Federal Deposit Insurance Corporation

30 Court Street, Boston
In the New Government Center

Variations on a theme by Pastene.

Pastene è nobile
Bolla Valpolicella.
A noble wine from
the slopes of Verona.

Aimez-vous Pastene?
Alexis Lichine Pinot
Chardonnay. Imported by
Pastene from France with
love. Or Pastene Gamay
Beaujolais, the proud
Californian with the
Burgundian accent.

Le Nozze di Pastene
Gancia Asti Spumante.
Imported from Italy
for any festive
occasion.



What's your favorite wine: red, white, rose or bubbly? Pastene gives you the best of both worlds in Californian and European wines to suit every taste and purse. Pastene knows the score.

Pastene Wine & Spirits, Inc. 15 Poplar Street • Somerville, Mass.

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

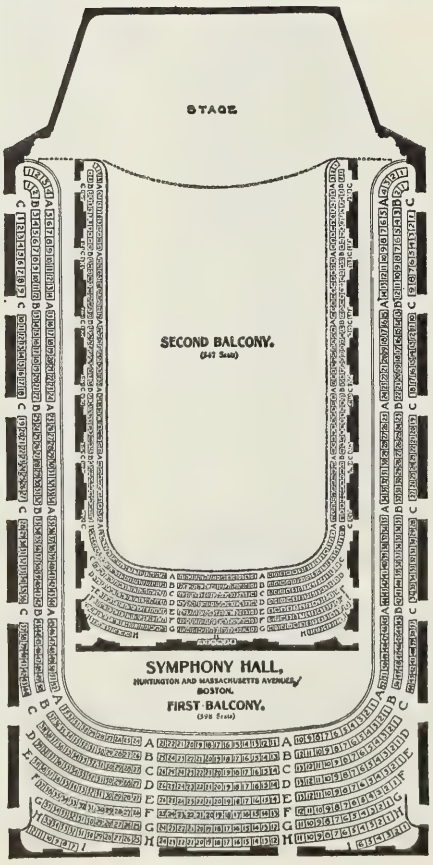
A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases

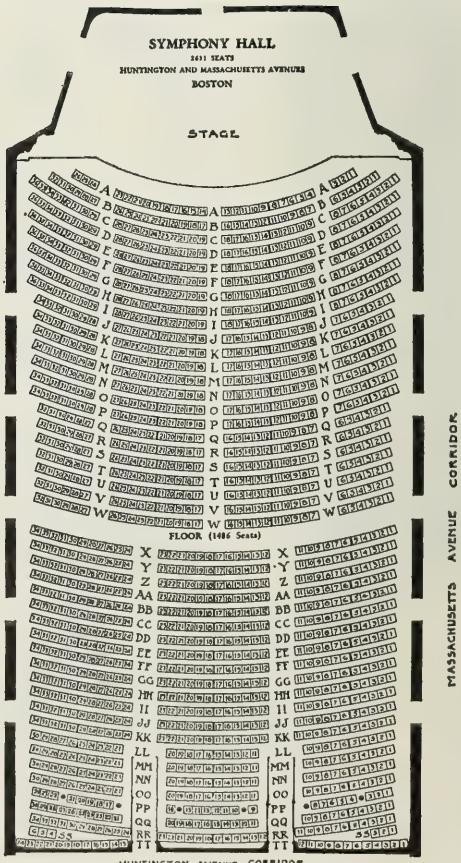


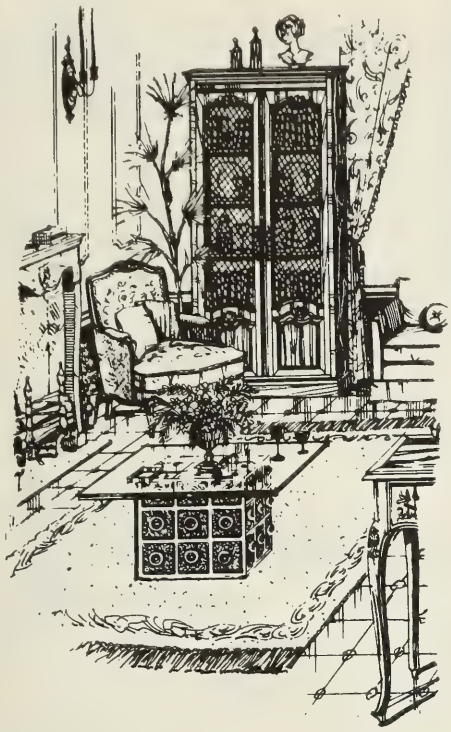
Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston







Something Perfect

Something perfect and just for you. A cottage by the sea . . . a country manor . . . a penthouse against the city skyline? We've an abundance of ideas for expressing you and your special tastes. Call 426-1500 for an appointment with one of our thirty Paine designers who will help you create "something perfect."

PAINE furniture

Boston · Natick · Peabody · Springfield · Hartford



PIAGET

CHOICE OF THE WORLD'S ELITE

The ultimate in elegance, *ultra-thin* watches with dials of genuine jade, coral, lapis, or other exquisite gemstone, encircled by two rows of radiant round diamonds. Bracelet, classic motif of intertwining leaves in white or yellow 18 kt. gold.

Piaget, completely Swiss Made.

E. B. HORN *Established in 1839*

429 WASHINGTON STREET • BOSTON, MASS.

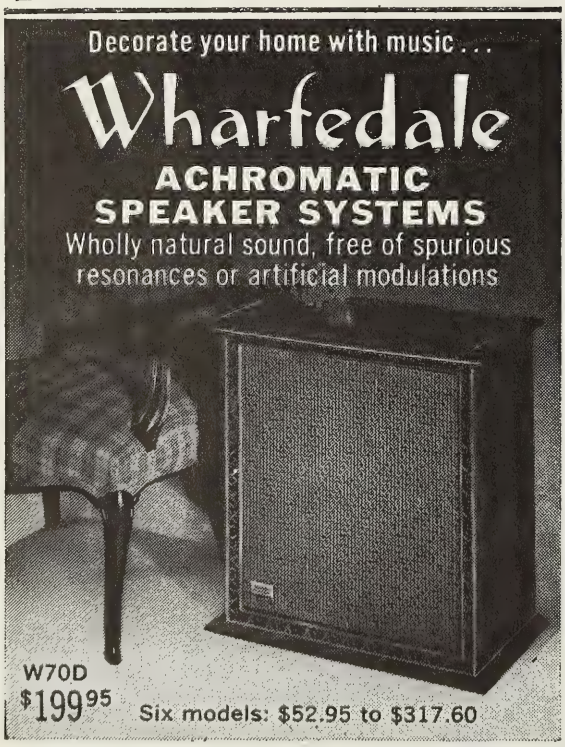


Boston's Elizabeth Carleton House assures a gracious and dignified retirement to men and women over 65, couples or individuals, of good health and buoyant temperament . . . Spacious private rooms in a handsome environment . . . A distinguished Board and administration provide a secure and comfortable way of life for members of the Carleton House "Family." . . . Financial plans are flexible. The Committee on Admissions welcomes inquiries.

ELIZABETH CARLETON HOUSE
2055 Columbus Avenue Boston Mass. 02119
Write for brochure

Ta Saunders INC.
THE RITZ CARLTON HOTEL, BOSTON
PALM BEACH, FLORIDA
Pretty Clothes for All Occasions
MANCHESTER WATCH HILL

WHERE TO BUY



Lechmere Sales • 88 First St., Cambridge
Lechmere Sales • 688 Providence Pike, Dedham
Lafayette Radio • Route 9, Natick
Lafayette Radio • Route 1 and Walnut St., Saugus
World of Music • 25 West St., Boston
and other high fidelity dealers
British Industries Corp., a division of Avnet, Inc.

— marion ruth
A large and carefully selected variety of china, stainless steel, furniture, glass and accessories—displayed for your convenience in co-ordinated table settings in the contemporary manner. Good design gift ideas by outstanding international designers and craftsmen.
Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

Custom Designing
RICHARD M. DANA, inc.
JEWELERS
81 Charles Street Boston 523-1274
43 Central Street Wellesley 237-2730

BOSTON *in the Fall*

is a most delightful place. The air is crisp. The sky is blue. Symphony begins again. Theatres have new offerings. And at the Union the Members' Program starts anew with expeditions and lectures of the most pleasurable sort. We invite you to join us. Annual dues ($5.00) will entitle you to membership through October 1969.

THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

A nonprofit social service organization . . . 264 Boylston Street • Boston 02116

The Cafe Budapest

Before Symphony

The Lounge Budapest

After Symphony

COCKTAILS, CRÊPE FLAMBÉE

Strolling Violinist

Copley Square Hotel—RE 4-3388

Open Daily 12 - 1 P.M.

The House of Quality Furs

Since 1858

Kakas

93 NEWBURY STREET

ORIGINATED 1858

LARGEST OUTSIDE BOSTON

ASSETS NOW OVER $60 MILLION

SPECIALIZING IN SAVINGS AND HOME FINANCING

THE QUINCY CO-OPERATIVE BANK

QUINCY HANOVER

HESLIP E. SUTHERLAND
President

Boston's Internationally Famous Italian Restaurant

Open 7 Days 11 A.M. to 1 A.M.

Free Attendant Parking

For Reservations Tel. RI 2-4142

Polcari's

283 Causeway St.

(1 minute from No. Station)

All major credit cards accepted

DALOZ

Cleansers of Fine Clothes and Household Furnishings for a Discriminating Clientel

Phone 265-2400

1863

Uncommonly good . . .
the cuisine, the service, the view

The dining room open noon till 9 p.m.



THE RITZ CARLTON BOSTON

HIGH NOTE

5% annual rate

FIVE FOR ALL

DIVIDENDS COMPOUNDED QUARTERLY

NO NOTICE REQUIRED FOR WITHDRAWAL

- SEND FOR FREE SAVE-BY-MAIL KIT
- WE PAY POSTAGE BOTH WAYS

OUR DIVIDENDS ARE NOT SUBJECT TO MASS. STATE INCOME TAX

SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS

and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

DORCHESTER OFFICE: 347 WASHINGTON STREET — PHONE CO 5-7020

A Fine Specialty Shop

catering from head to toe
to young gentlemen who
wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the
Church Street Garage (right next door)

31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

T.O. METCALF CO.
ESTABLISHED 1871

Value

FOR YOUR PRINTING DOLLAR

For Proof

CALL 426-5050

51 MELCHER ST., BOSTON
T.O. METCALF CO.



Bach or badminton, the best footwear you can play in comes from Converse. Another noteworthy item: Converse/Hodgman weatherproof clothing. For hunting, fishing, boating, or even performing Handel's Water Music.

★ converse
Malden, Massachusetts 02148

GREATER BOSTON
SINCE 1832

J.S. WATERMAN & SONS
SINCE 1832
FUNERAL SERVICE

SERVICE AT
ANY DISTANCE

J. S. Waterman & Sons, Inc.

BOSTON WELLESLEY WAYLAND



TICKET RESALE AND RESERVATION PLAN

The ticket resale and reservation plan has now operated for the past five seasons and has proved a great success. The Trustees wish again to thank subscribers who have taken part, and to bring it once more to the attention of all other subscribers and Friends.

Should you find that you are unable to attend one of the concerts for which you have tickets, the Trustees hope that you will allow others, who cannot obtain tickets for this subscription series, to have the opportunity to hear the Orchestra. You can do this by telephoning Symphony Hall (266-1492), and giving your name and ticket location to the switchboard operator. Your ticket then becomes available for resale, and the income gained is paid to the Pension Fund of the Orchestra. Subscribers who release their tickets for resale will receive a copy of the program of the concert they miss, and written acknowledgment of their gift for their tax records.

Those who wish to request tickets for a specific concert should telephone Symphony Hall and ask for 'Reservations'. Requests will be attended to in the order in which they are received, and, since the Management has learned by experience how many returned tickets to expect, no reservation will be confirmed unless the caller can be assured of a seat. Tickets ordered in this way may be bought and collected from the box office on the day of the concert two hours before the start of the program. Tickets not claimed half an hour before concert time will be released.

Last season the ticket resale and reservation plan helped reduce the Orchestra's deficit by more than $21,900.

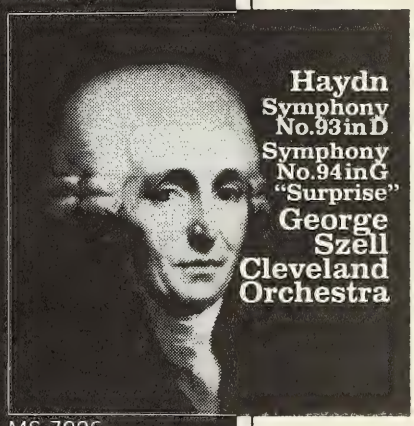
You're here tonight for the same reason you'll like these records.

The Cleveland Orchestra under George Szell.

"The best orchestra in the country."
(The New York Times)



MS 7166



MS 7006

A 2-RECORD SET/SPECIAL LOW PRICE

The Spectacular Cleveland Orchestra George Szell

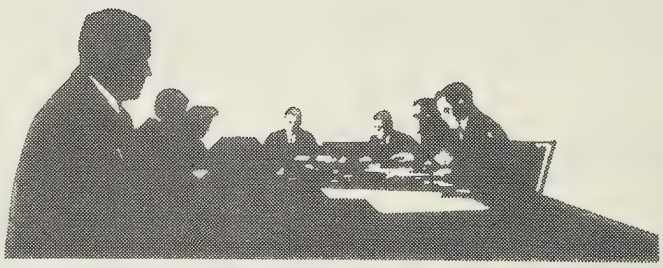
Capriccio Italien/The Moldau
Thieving Magpie Overture
Perpetuum Mobile
Polovtsian Dances/Anitra's Dance
The Blue Danube/Slavonic Dance No. 8
Pavane for a Dead Infanta
and six other showpieces

M2X 787 (A specially priced 2-record set)

On COLUMBIA RECORDS

© "COLUMBIA," MARCAS REG. PRINTED IN U.S.A.

THE BOSTON COMPANY, INC.



The "Financial Cabinet" specializing in advisory and management services for private capital.

INVESTMENT, TRUST AND PERSONAL BANKING SERVICES
Boston Safe Deposit and Trust Company

INVESTMENT COUNSELING
Houston • The Boston Company of Texas
Los Angeles • Bailey and Rhodes
Louisville • Todd-Boston Company, Inc.
New York • John W. Bristol & Co., Inc.
• Douglas T. Johnston & Co., Inc.
San Francisco • Henderson-Boston Company, Inc.
Seattle • Loomis & Kennedy, Inc.

INVESTMENT TECHNOLOGY AND RESEARCH
The Boston Company, Inc.

ECONOMIC AND FINANCIAL COUNSELING
Rinfret-Boston Associates, Inc., New York

OIL AND GAS INVESTMENT COUNSELING
The Boston Company of Texas, Houston

REAL ESTATE INVESTMENT COUNSELING
Henderson-Boston Company, Inc., San Francisco
The Boston Company Real Estate Counsel, Inc., Boston

MUTUAL FUND
The Johnston Mutual Fund Inc.

MANAGEMENT CONSULTING
Boston • The Boston Consulting Group, Inc.
London • Attwood-Boston Consultants Ltd.
Milan • Gennaro Boston Associati, S.p.A.
Tokyo • The Boston Consulting Group of Japan K.K.

We will be happy to send you a copy of our annual report.

THE BOSTON COMPANY, INC.
100 FRANKLIN STREET • BOSTON, MASSACHUSETTS 02106
TELEPHONE (617) 542-9450

FUTURE PROGRAMS

THIRD PROGRAM
Friday afternoon October 11 at 2 o'clock
Saturday evening October 12 at 8.30

ERICH LEINSDORF *conductor*

HAYDN	Symphony no. 90 in C
BERG	Violin concerto (1935) ARTHUR GRUMIAUX
STRAVINSKY	Le sacre du printemps

Arthur Grumiaux, the distinguished Belgian violinist, returns next week for his first appearance with the Orchestra since 1953. He will play the Violin concerto of Alban Berg. The composer finished the piece only four months before his death, and did not live to hear the first performance, given in April 1936, by Louis Krasner, who for many years has been a familiar figure at Tanglewood as a member of the faculty of the Berkshire Music Center. Manon Gropius, the young daughter of Alma Mahler, had died earlier in 1935, and Berg dedicated the concerto to her memory.

Haydn's Symphony no. 90 is one of the most beautiful of the 'Paris' series with a strikingly lovely slow movement; it has not been performed by the Orchestra since 1917. The final piece on next week's program is Stravinsky's music to the ballet 'The rite of spring', whose first performance in Paris on May 29 1913, conducted incidentally by Pierre Monteux, created one of the most turbulent musical scandals of the century.

FOURTH PROGRAM
Friday afternoon October 25 at 2 o'clock
Saturday evening October 26 at 8.30

COLIN DAVIS *conductor*

BRAHMS	Symphony no. 3 in F op. 90
RODNEY BENNETT	Symphony no. 1
DEBUSSY	La Mer

programs subject to change

BALDWIN PIANO
RCA RECORDS

GERTRUDE R. NISSENBAUM

VIOLIN

340 TAPPAN STREET
Tel. LOngwood 6-8348 BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.

PIANO

Telephone: 88 EXETER STREET
KEnmore 6-4062 COPLEY SQUARE, BOSTON

ROLAND HAYES, Tenor

In addition to his regular concert commitments, will accept a few advanced students for instruction in interpretative singing.

Concentration will be on the musical and emotional evaluation of the word and phrase in Italian, French, German, and English poetry.

58 ALLERTON ST., BROOKLINE, MASS.

"Mr. Sullo's piano playing represents genuine musicality and a formidable technic."
Cyrus Durgin, "Boston Globe," 4/18/53

SALVATORE SULLO

- PIANO -

Foreign Judge at Final Degree Exams in Principal Italian Conservatories: 1965 and 1967

2 Michelangelo St., Boston, Mass. Tel. 227-8591

MINNIE WOLK

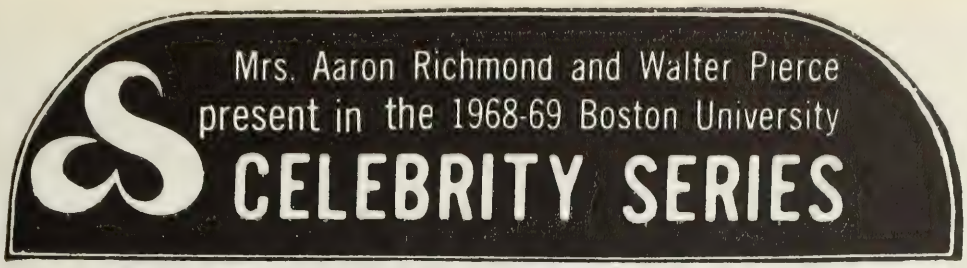
Pianoforte Studio
42 Symphony Chambers
246 Huntington Avenue, Boston
opp. Symphony Hall
Residence 395-6126

KATE FRISKIN

Pianist and Teacher
8 Chauncy Street
Cambridge, Massachusetts
ELiot 4-3891

RUTH SHAPIRO

PIANIST • TEACHER
1728 BEACON STREET
BROOKLINE, MASSACHUSETTS
Telephone REgent 4-3267



NEXT FRI. EVE. OCT. 11 • **JORDAN HALL**

CARLOS MONTOYA

World Famous Flamenco Guitarist
Seats Now at Box-Office: $5.00, $4.00, $3.50, $3.00.

SUN. AFT. OCT. 13 at 3 • **JORDAN HALL**

JUILLIARD STRING QUARTET

Mozart, E flat Major Quartet, K. 428; Bartok, Quartet No. 6;
Haydn, C Major Quartet, Op. 76, No. 3 ("Emperor")
Seats Now at Box-Office: $5.00, $4.00, $3.50, $3.00.

SAT. EVE. OCT. 19 and SUN. AFT. OCT. 20 • **SYMPHONY HALL**

UDAY SHANKAR and his Company of DANCERS And MUSICIANS From India

Seats Now at Box-Office: Sat. Eve.: $5.50, $4.50, $3.50, $3.00
Sun. Aft.: $5.50, $4.50, $3.50, $2.50

D'OYLY CARTE OPERA COMPANY

Direct from the Savoy Theatre, London
in a repertory of Gilbert and Sullivan comic operas

SAVOY THEATRE, BOSTON • **TUES. OCT. 22 thru SUN. OCT. 27**

REPERTORY

Tues. Oct. 22 at 8: Patience
Wed. & Thurs. Oct. 23, 24 at 8:30: HMS Pinafore
Fri. Oct. 25 at 8:30: Iolanthe
Sat. Mat. (2:30), Eve. (8:30) Oct. 26: Pirates of Penzance
Sun. Mat. (2:30), Eve. (8:30) Oct. 27: Mikado

PRICES

Tues., Wed., Thurs. & Sun. Eves.: Orchestra $6.00, $5.00. Loges $6.00
Balcony $5.00, $4.00, $3.00

Fri. & Sat. Eves.: Orchestra $6.50, $5.50. Loges $6.50
Balcony $5.50, $4.50, $3.50

Sat. & Sun. Mats.: Orchestra $5.00, $4.00. Loges $5.00
Balcony $4.00, $3.00, $2.50

MAIL ORDERS NOW to D'Oyly Carte Opera Company, Savoy Theatre, 539 Washington Street, Boston 02111. Enclose self-addressed stamped envelope and make checks payable to D'Oyly Carte. Box-Office sale at Savoy Theatre opens Oct. 10

WED. EVE. OCT. 23 • **SYMPHONY HALL**

ORCHESTRE DE PARIS

CHARLES MUNCH, Conductor

Debussy, La Mer; Barber, Medea's Meditation and Dance of Vengeance;
Brahms, Symphony No. 1 in C Minor

Seats at Box-Office: $6.50, $5.50, $4.50, $3.50

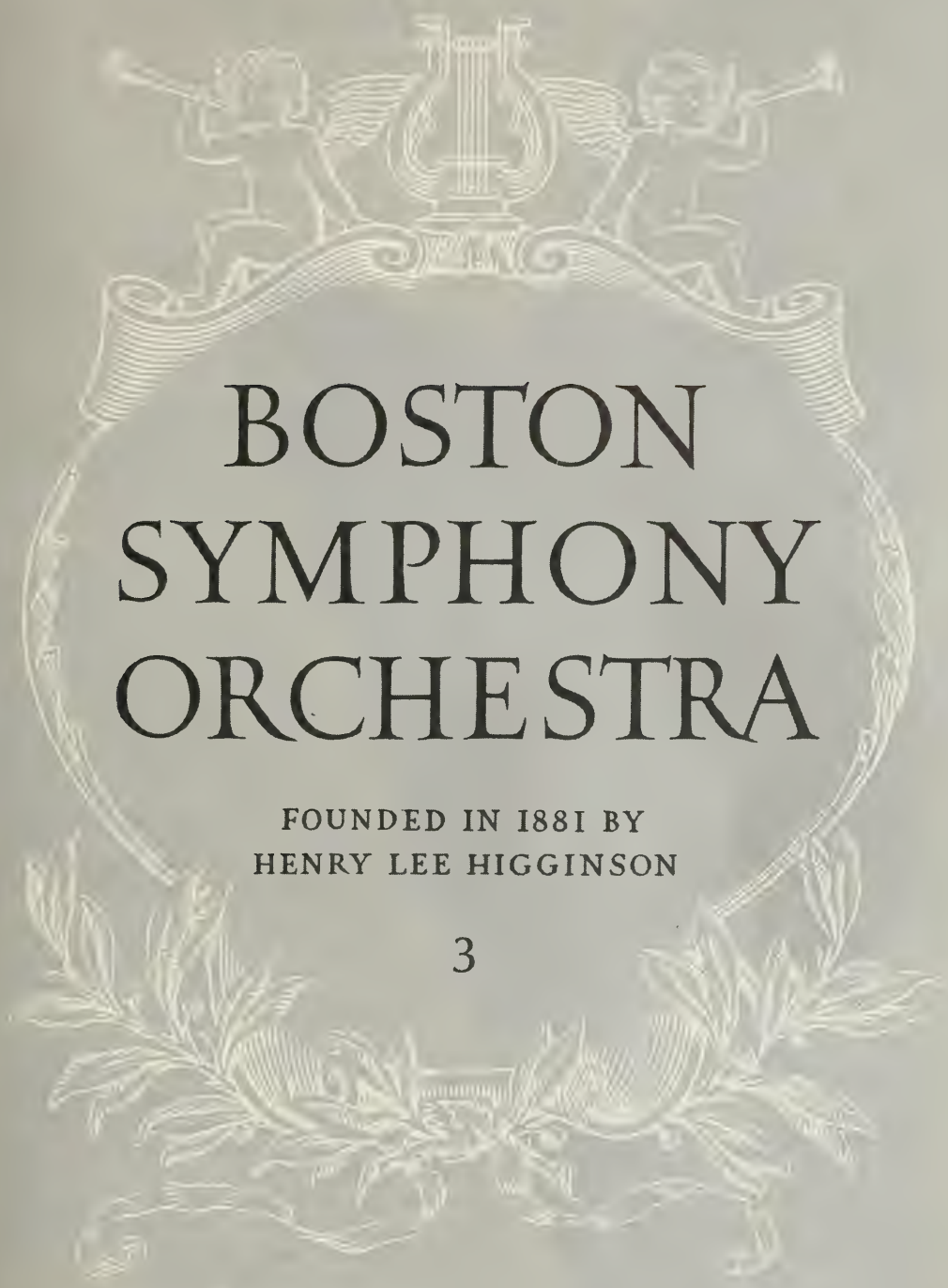
Magnificent Possession



Baldwin

Baldwin Piano & Organ Company
160 Boylston Street
Boston, Massachusetts 02116
Telephone 426-0775

Baldwin is the official piano of the Boston Symphony Orchestra. Erich Leinsdorf, Music Director.

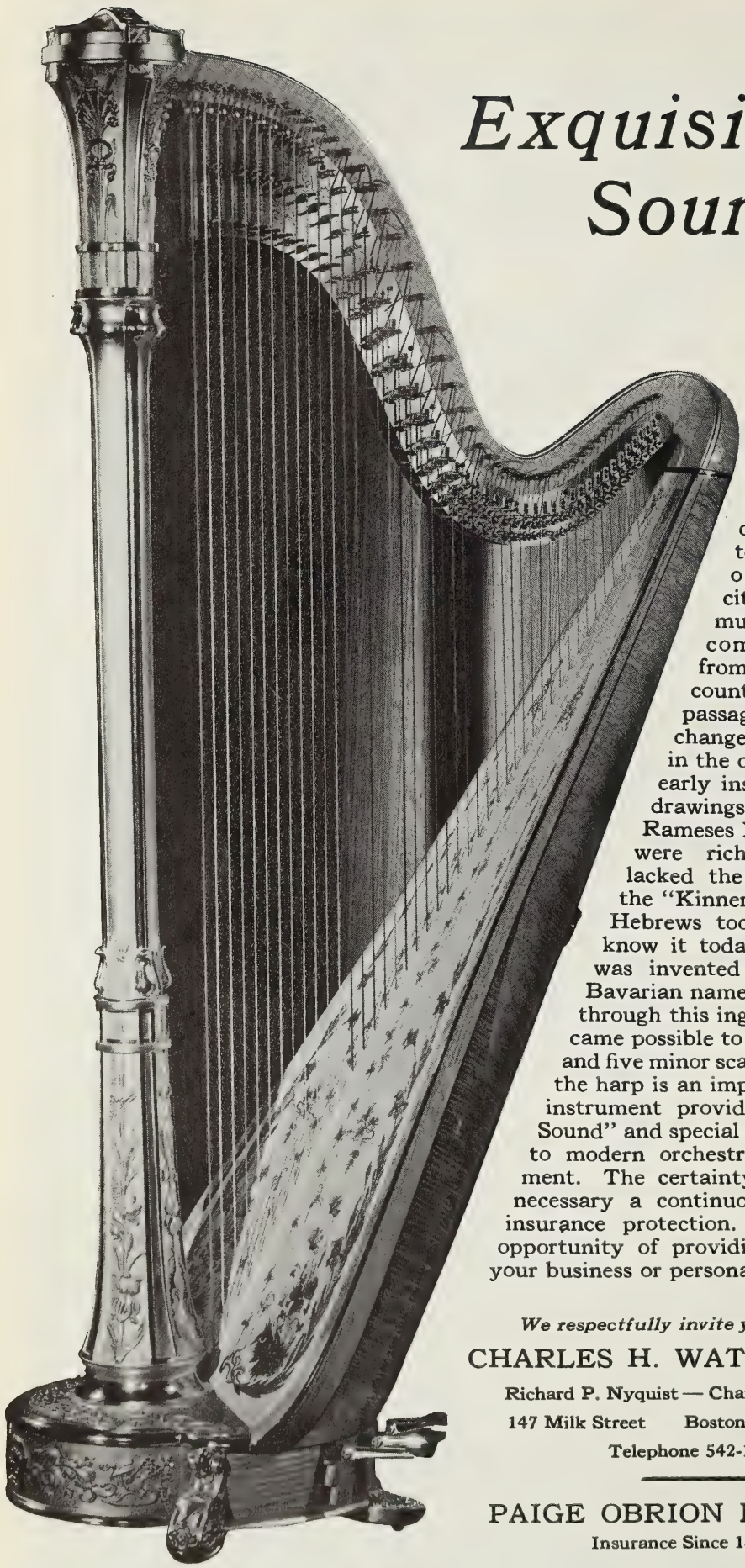


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

3

EIGHTY-EIGHTH SEASON 1968-1969



Exquisite Sound

From the palaces of ancient Egypt to the concert halls of our modern cities, the wondrous music of the harp has compelled attention from all peoples and all countries. Through this passage of time many changes have been made in the original design. The early instruments shown in drawings on the tomb of Rameses II (1292–1225 B.C.) were richly decorated but lacked the fore-pillar. Later the "Kinner" developed by the Hebrews took the form as we know it today. The pedal harp was invented about 1720 by a Bavarian named Hochbrucker and through this ingenious device it became possible to play in eight major and five minor scales complete. Today the harp is an important and familiar instrument providing the "Exquisite Sound" and special effects so important to modern orchestration and arrangement. The certainty of change makes necessary a continuous review of your insurance protection. We welcome the opportunity of providing this service for your business or personal needs.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

Richard P. Nyquist — Charles G. Carleton

147 Milk Street Boston, Massachusetts

Telephone 542-1250

PAIGE OBRION RUSSELL

Insurance Since 1876

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA INC.

TALCOTT M. BANKS *President*
PHILIP K. ALLEN *Vice-President*
ROBERT H. GARDINER *Vice-President*
JOHN L. THORNDIKE *Treasurer*
ABRAM BERKOWITZ
ABRAM T. COLLIER
THEODORE P. FERRIS
FRANCIS W. HATCH
ANDREW HEISKELL
HAROLD D. HODGKINSON
E. MORTON JENNINGS JR
EDWARD M. KENNEDY
HENRY A. LAUGHLIN
EDWARD G. MURRAY
JOHN T. NOONAN
MRS JAMES H. PERKINS
SIDNEY R. RABB
RAYMOND S. WILKINS

TRUSTEES EMERITUS

HENRY B. CABOT
PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT

ADMINISTRATION OF THE BOSTON SYMPHONY ORCHESTRA

THOMAS D. PERRY JR *Manager*

JAMES J. BROSNAHAN
Associate Manager, Business Affairs

HARRY J. KRAUT
Associate Manager, Public Affairs

MARY H. SMITH
Concert Manager

MARVIN SCHOFER
Press and Public Information

SYMPHONY HALL BOSTON MASSACHUSETTS

"A greatest symphony orchestra does now ex
and it is headquartered in Boston, Massachuset
Hi Fid





Red Seal Recordings

RCA

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

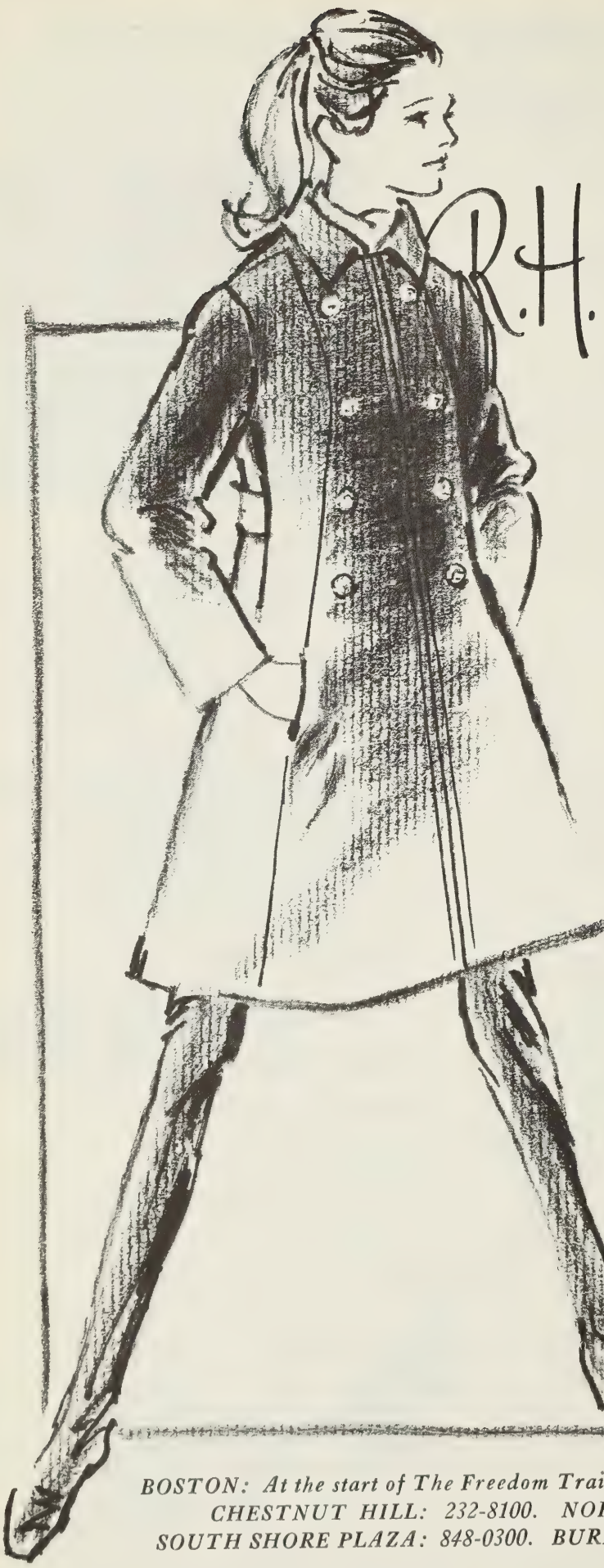
THE BOARD OF OVERSEERS OF THE
BOSTON SYMPHONY ORCHESTRA INC.

ABRAM T. COLLIER *Chairman*

ALLEN G. BARRY *Vice-Chairman*

MRS FRANK ALLEN
OLIVER F. AMES
LEO I. BERANEK
GARDNER L. BROWN
MRS LOUIS W. CABOT
MRS NORMAN CAHNERS
ERWIN D. CANHAM
RICHARD P. CHAPMAN
JOHN L. COOPER
ROBERT CUTLER
BYRON K. ELLIOTT
MRS HARRIS FAHNESTOCK
CARLTON P. FULLER
MRS ALBERT GOODHUE
MRS JOHN L. GRANDIN JR
STEPHEN W. GRANT
FRANCIS W. HATCH JR
MRS C. D. JACKSON
HOWARD JOHNSON
SEAVEY JOYCE
LEONARD KAPLAN
LAWRENCE K. MILLER
LOUVILLE NILES
HERBERT W. PRATT
NATHAN M. PUSEY
PAUL REARDON
JOHN HOYT STOOKEY

SYMPHONY HALL BOSTON MASSACHUSETTS



R.H. Stearns

This is the Coat Young Affluents Will Wear

Originala. Slow-curved in gabardine. Back belted. A smash of a coat. For saluting the season majestically. From our designer coat collection.

BOSTON: At the start of The Freedom Trail, 140 Tremont Street, 482-0260.
CHESTNUT HILL: 232-8100. NORTHSHORE: 532-1660.
SOUTH SHORE PLAZA: 848-0300. BURLINGTON MALL: 272-5010.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Alfred Krips
George Zazofsky†
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Eiichi Tanaka*
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird†

second violins
Clarence Knudson
William Marshall
Michel Sasson
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Ronald Knudsen
Max Hobart
John Korman
Christopher Kimber
Spencer Larrison

violas
Burton Fine
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Hugh Matheny

english horn
Laurence Thorstenberg

clarinets
Gino Cioffi
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets
Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones
William Gibson
Josef Orosz
Kauko Kahila

tuba
Chester Schmitz

timpani
Everett Firth

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Olivia Luetcke

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

* member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Sheldon Rotenberg.

† Raymond Sird plays on the third stand for part of the season, while George Zazofsky is on leave of absence.

Makanna, Inc.

The Trousseau House of Boston



Today's Silhouette

Belted, pocketed and flared—plaid taffeta topped with velveteen and rimmed in White satin. Red top with Black and White plaid skirt or Green with Red and Green plaid. Sizes 8-14. $145.00

416 Boylston Street, Boston

54 Central Street, Wellesley

CAMBRIDGE COFFEE, TEA & SPICE HOUSE

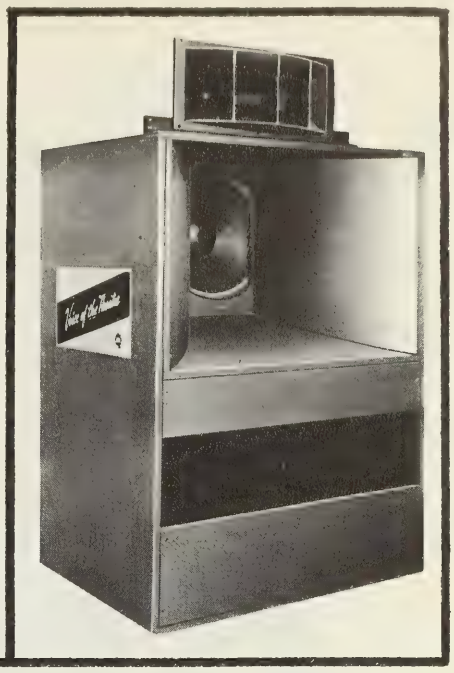
Gourmet Cookware
Wicker Furniture Imported Cheeses
And Many, Many Etceteras

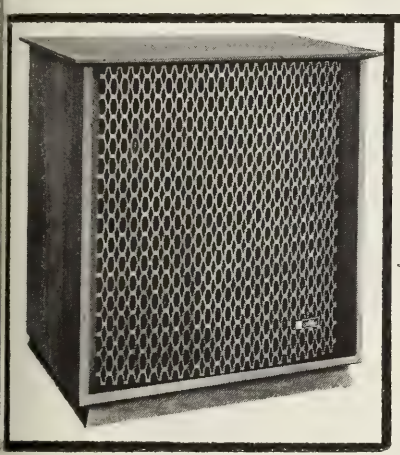


60 Westland Ave. · Back Bay
(Between Symphony Hall and The Fenway)

Old Faithful

For over 20 years the Altec "Voice of the Theater" has provided recording studios with the precise reproduction demanded by professional musicians — exceeding any other speaker in this demanding task.





New Faithful

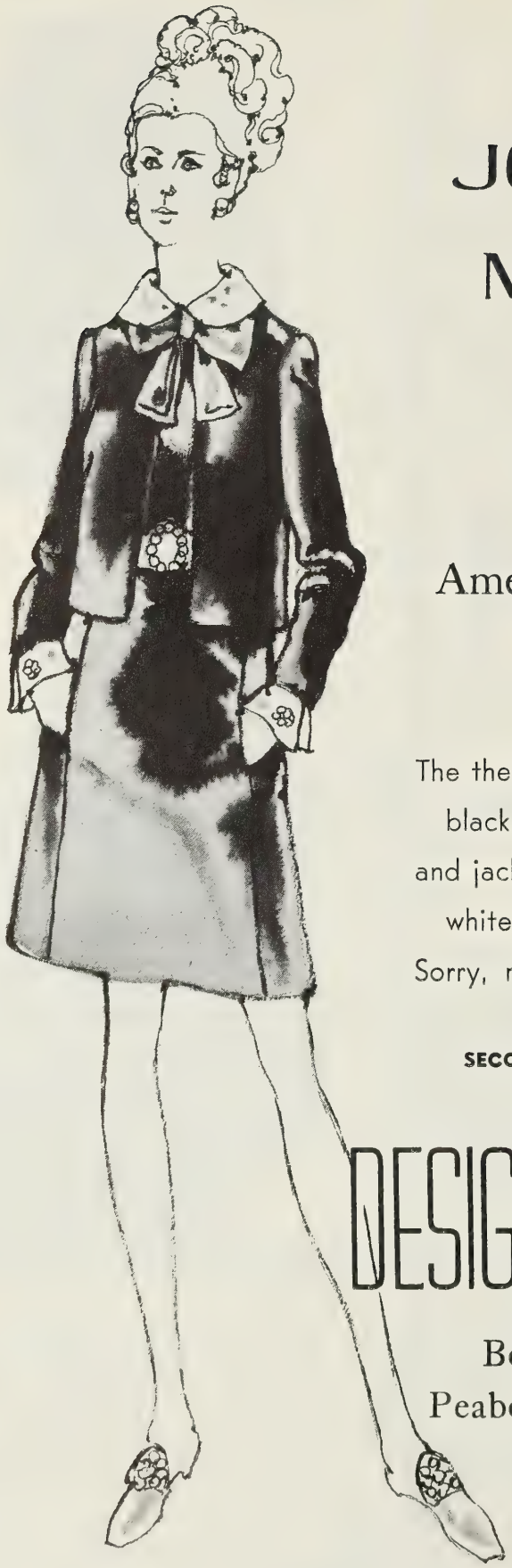
Now "Voice of the Theater" components are available in attractively styled cabinets to provide the critical audiophile with precise musical reproduction in his own home.

TECH hifi exchange

TECH hifi exchange

Waltham
677 Main St.
893-4434

Cambridge
95 Vassar St.
864-4434



JORDAN MARSH

from our
American Designers
collection

The theater costume done in rich black velvet, the simple dress and jacket collared and cuffed in white satin . . . 6 to 14, 145.00
Sorry, no mail or phone orders.

SECOND FLOOR—MAIN STORE

DESIGNERS' SHOP

Boston—Burlington
Peabody—Bedford, N. H.



THE MAGIC OF JAPAN BEGINS ON JAL

You are "in Japan" the moment your kimono-clad hostess welcomes you aboard a magnificent DC-8 Jet Courier of Japan Air Lines. Relax amid classic surroundings. Refresh yourself with an *o-shibori* hot towel. Sample warmed *sake* and tasty Japanese hors d'oeuvres... to spark your appetite for JAL's delicious Continental cuisine.

Daily service to Tokyo from New York, San Francisco, Los Angeles and Honolulu. All transpacific flights from the continental U.S. touch down in Honolulu, where you may stop over at no extra fare. You may also fly JAL transatlantic direct to London or Paris, and completely around the world. For complete details, see your travel agent.

JAPAN AIR LINES
official airline for EXPO'70

JAL

Statler Office Bldg.
20 Providence Street
Tel.: 482-5390

The music man.



The Boston Globe's music critic, Michael Steinberg, knows the score. His perceptive reviews help keep Boston music on the right beat.

There's more to it. Maybe that's how come everybody's reading The Globe these days.



TICKET RESALE AND RESERVATION PLAN

The ticket resale and reservation plan has now operated for the past five seasons and has proved a great success. The Trustees wish again to thank subscribers who have taken part, and to bring it once more to the attention of all other subscribers and Friends.

Should you find that you are unable to attend one of the concerts for which you have tickets, the Trustees hope that you will allow others, who cannot obtain tickets for this subscription series, to have the opportunity to hear the Orchestra. You can do this by telephoning Symphony Hall (266-1492), and giving your name and ticket location to the switchboard operator. Your ticket then becomes available for resale, and the income gained is paid to the Pension Fund of the Orchestra. Subscribers who release their tickets for resale will receive a copy of the program of the concert they miss, and written acknowledgment of their gift for their tax records.

Those who wish to request tickets for a specific concert should telephone Symphony Hall and ask for 'Reservations'. Requests will be attended to in the order in which they are received, and, since the Management has learned by experience how many returned tickets to expect, no reservation will be confirmed unless the caller can be assured of a seat. Tickets ordered in this way may be bought and collected from the box office on the day of the concert two hours before the start of the program. Tickets not claimed half an hour before concert time will be released.

Last season the ticket resale and reservation plan helped reduce the Orchestra's deficit by more than $21,900.

KEnmore 6-1952

Ludwig
finer furs

Newbury Street Eighteen Boston, Mass.

la maisonette
the little house of many designers
115 newbury street, boston
personally selected fashions
for
town and country



MINUTE MAN RADIO CO., INC.
Sales and Service
HI FI EQUIPMENT • EQUIPMENT CABINETS
RECORDS AND TAPES • ACCESSORIES
30 BOYLSTON STREET
Harvard Square, Cambridge, Mass. 02138
Tel. 864-8727

Largest Co-operative Bank in Massachusetts
MERCHANTS CO-OPERATIVE BANK
Conveniently located
125 TREMONT AT PARK STREET • BOSTON
WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY
Individual Accounts from $10 to $30,000
Joint, Corporation, Pension, Charitable
and Retirement Accounts up to $30,000.
Quarterly Dividends Paid Since 1881
HENRY H. PIERCE, *President*



Cadillac Motor Car Division

Beautifully new, distinctively Cadillac. Cadillac craftsmen are accustomed to building the finest of motor cars, but even they have never built one like this before!

A single glance at this automotive masterpiece reveals striking new poise and beauty. Tasteful fabrics adorn the spacious interiors, and the long list of thoughtful Cadillac conveniences is even more remarkable. There is also a new "control center" instrument panel and an exclusive new Dual Comfort front seat available on most models, that provides for separate driver and passenger seat adjustment.

An improved 472 V-8 engine makes Cadillac performance truly exciting. Numerous refinements include front disc brakes on all models and a unique and exclusive new "closed" engine cooling system. An improved Climate Control air conditioning system is available.

There are eleven models, crafted in the Cadillac tradition of excellence, each truly a masterpiece from the master craftsmen of cars.

GM

MARK OF EXCELLENCE



it'll sound a lot better if the heat is sotto voce.

And flameless electric heat is quiet. The quietest you can get. So when you're listening to a symphony in your own home, you can enjoy the full range of the melody. Without an Anvil Chorus of old fashioned heating problems. Find out about flameless electricity tomorrow . . . allegro.

Edison

BOSTON SYMPHONY ORCHESTRA

CONTENTS

Programs for October 11 and 12 1968 147

Future Programs 189

Program notes by James Lyons

Haydn — Symphony no. 90 in C 148

Berg — Violin concerto 152

Stravinsky — Le sacre du printemps 168

The soloist 176

Tanglewood 1968 178

Program Editor ANDREW RAEBURN

program copyright © by Boston Symphony Orchestra Inc.

"Can't anyone in this tribe tell me what Xerox closed at?"



An investor and his worries.

They follow him to the office. They follow him home at night. They spoil his safaris.

They say to him, "Wherever you go, we go."

Which is why it makes sense, if you're an investor, to turn some of your worries over to Old Colony. Or even give us the whole job.

Just tell us what part of the job you want us to do, and we'll do it. (We aren't too proud, for instance, to take over the mechanical chores and leave the rest to you.)

At Old Colony we have the largest full-time staff of investment experts of any bank in New England.

So before you schedule your next safari, give us a ring, won't you?

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

EIGHTY-EIGHTH SEASON 1968-1969

THIRD PROGRAM

Friday afternoon October 11 at 2 o'clock
Saturday evening October 12 at 8.30

ERICH LEINSDORF *conductor*

HAYDN — Symphony no. 90 in C

Adagio – allegro assai
Andante
Menuetto – trio
Finale: allegro assai

BERG — Violin concerto (1935)

Andante – allegretto
Allegro – adagio

ARTHUR GRUMIAUX

intermission

STRAVINSKY — Le sacre du printemps (The rite of spring)

Part one: The adoration of the earth

Introduction – Auguries of spring (Dances of the young girls) – Mock abduction – spring Khorovod (Round dance) – Games of the rival clans – Procession of the wise elder – Adoration of the earth (wise elder) – Dance of the earth

Part two: The sacrifice

Introduction – Mystical circles of the young girls – Glorification of the chosen victim – The summoning of the ancients – Ritual of the ancients – Sacrificial dance (the chosen victim)

BALDWIN PIANO
RCA RECORDS

PROGRAM NOTES

by James Lyons

FRANZ JOSEPH HAYDN
Symphony no. 90 in C

Haydn was born at Rohrau, Lower Austria, on March 31 or April 1 1732; he died in Vienna on May 31 1809. He composed the Symphony no. 90 in 1788. Wilhelm Gericke conducted the first performance by the Boston Symphony Orchestra on April 21 1899. The most recent performances in this series were conducted by Karl Muck on March 30 and 31 1917.

The instrumentation: flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

It is popularly assumed that attitude determines behavior, whereas social scientists have found the converse to be much more likely — that the inner reality (what one *believes)* is significantly shaped by the outer reality (what one *does).* Someday, perhaps, the data will catch up with the stereotype. Meantime all might agree that 'character' is an infinitely more complex proposition. It is easy enough to define operationally for a psychological experiment, but in real life the myriad problems of adapting to *any* environment are not so handily categorized.

These musings are not without point. It is this: that duplicity — in the fullness of its unambiguous connotations — is not often imputed to Joseph Haydn. For whatever reason, it pleases us to take for granted that so lofty a paterfamilias 'character' could not contain such a despicable trait; and indeed there is a surfeit of evidence from which we must conclude that double-dealing was repugnant to this 'good' man.

So be it. But let us recognize that in addition to his exceptional capacity for making music Haydn was only human; that he seemed conspicuously less fallible than other mortals in his own epoch, and does yet, is a tribute to his superb talent for image-building. It was a necessary part of the whole. Remember that for most of his life he was by profession a special kind of (literally) liveried servant. It is our good fortune, therefore, that his genius included a remarkably adaptive drive for temporal security. In this imperfect world a composer's creative growth, then as later, did not preclude the advisability of his learning how to turn a penny.

James Lyons, an alumnus of the New England Conservatory and a graduate of Boston University, was born in Peabody, Massachusetts. He wrote about music for The Boston Post *and* The Boston Globe, *and contributed to* The Christian Science Monitor. *He was editor and critic for* Musical America, *and has been for eleven years the editor of* The American Record Guide.



The little black coat by

Originala

belted with lizard

over long side pleats.

French Shops, seventh floor

Filene's Boston

The simple truth is that Haydn more than sometimes went too far. If he had a proper aversion to business shenanigans he nevertheless became extremely skillful at overcoming his scruples. And he must have refined his ability to rationalize accordingly, because he lived well into old age and seems never to have suffered sleepless nights. To be sure it was no easy job to oversee the vast musical establishment at Esterház, and he did it efficiently for three decades. Like many a harassed modern executive, Haydn could always plead overwork to explain away his foibles.

All of these remarks apply with unavoidable and particular force to the Symphony no. 90, or rather to its early commercial history because the work itself is a delight. The shameful facts are briefly as follows.

In the first instance Haydn seems to have composed not only this Symphony but also nos. 91 and 92 during the year 1788 in fulfillment of a commission from a French nobleman, the Comte d'Ogny. (H. C. Robbins Landon unaccountably remarks that 'Haydn must have had some previous connection with him'; he need only turn to Karl Geiringer's biography for the information that d'Ogny was a director of the Concerts de la Loge Olympique, for which organization the composer had written the so-called 'Paris' Symphonies, nos. 82-87.) Having earned his fee from the Comte d'Ogny, Haydn apparently then sold the same three works to one of his notable patrons closer to home — Franz Bernhard von Kees, a high government official in Vienna. Whereupon, ostensibly for the first time and indeed pursuant to an exclusive contract, Haydn sold the same three works all over again (the copies were not even in his own handwriting — to cover his chicanery he invented a lie about failing eyesight!) to Prince Kraft Ernst von Öttingen-Wallerstein. Meantime, supply and demand being inexorable in such matters, presumably unauthorized editions were being brought out from other copies of the autograph obtained by publishers variously in Paris, London, and right next door in Vienna. Haydn had spun the whole tangled web with his cupidity, and extricating himself from embarrassment (let alone responsibility) must have sore tried his aplomb.

In the department of extenuating circumstances, it is only right to append Robbins Landon's case for the composer:

'. . . it must be said that copyists and printers had been stealing his works for nearly forty years, and he must have justifiably resented the vast amounts of money (of which he never saw a penny) constantly being made from his pirated compositions; still, his conduct was not very honest with regard to these three works.'

That is not much of a defense, but Haydn in this instance deserves none. Obviously he was out to make a killing, and perhaps he did at that. Whether or not he was fazed by the outcome no one seems to know, nor were the profits chronicled.

If the composer's mischief cannot be defended, the music he sold and resold and resold needs no defense whatever. Specifically as to no. 90 there is Geiringer's judgment that it is 'worthy of Haydn's maturity' — a *multum in parvo* compliment of high order.

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN L. THORNDIKE
Vice President

JOHN Q. ADAMS
Vice President, John Hancock Mutual Life Insurance Co.

JAMES O. BANGS
Trustee

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

GEORGE S. JOHNSTON
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

PHILIP H. THEOPOLD
Chairman of Exec. Committee, Real Estate Investment Trust of America

JAMES BARR AMES
Ropes & Gray

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

ALBERT B. HUNT
Trustee

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

As in the 'Paris' Symphonies, the short *adagio* introduction provides material for the glittering *allegro assai* that follows. The *andante* is in variation form; actually it is a set of double variations, with major and minor sections alternating. The *menuet* is something special; Robbins Landon finds it to be 'of very high quality, graceful and refined; one has the impression that Haydn, in writing this dance, thought primarily of the French audience rather than the provincial court of Esterháza.' The strictly monothematic finale, again *allegro assai,* is a typically Haydnesque exit to the extent that it is absolutely atypical. Just when we might think the end has come *(fortissimo,* C major), Haydn instead stipulates four full measures of silence — and then plunges us into far-away D flat major for a spacious coda that is really *echt*-Haydn in its bustle, brio, and perfect sense of closure.

ALBAN BERG
Violin concerto (1935)

Alban Berg was born in Vienna on February 9 1885; he died there on December 24 1935. The score of the Violin concerto, which was commissioned by Louis Krasner, was completed on August 11 1935. The first performance was given by Krasner in Barcelona on April 19 1936, nearly four months after the composer's death. Performances in Vienna, Paris, London, Stockholm, Florence and Boston were given by Krasner within a year. The Boston performance, the first in America, was by the Boston Symphony Orchestra, conducted by Serge Koussevitzky on March 5 1937. Koussevitzky conducted and presented the work in New York six days later. The most recent performances in this series were given on November 15 and 16 1963; George Zazofsky was soloist and Erich Leinsdorf conducted.

The instrumentation: 2 flutes, 2 piccolos, 2 oboes and english horn, 3 clarinets and bass clarinet, alto saxophone, 2 bassoons and contra bassoon, 4 horns, 2 trumpets, 2 trombones, tuba, timpani, snare drum, bass drum, cymbals, tamtam, gong, triangle, harp and strings.

The music begins on page three of the Universal score. Page two is blank. Page one contains only these words: *Dem Andenken eines Engels* — 'To the memory of an angel'. It is an inscription we would expect to come across on a Mass for the dear departed rather than a virtuoso showpiece. But in point of fact Alban Berg did write his Violin Concerto *in memoriam.* It was his tender tribute to a young friend who had been struck down by polio.

Little could the composer have known that he, too, was destined to be gone in a matter of months. As with Mozart a century and a half before him, Berg's requiem would be his own.

It is defensible, though not very, to infer that Berg was unconsciously motivated to hasten his end. It is even possible to perceive this Concerto as the premonitory vision of a morbid genius, but that would be fanciful in the extreme. Berg had a lifelong history of psychosomatic

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 ST. BOTOLPH STREET • BOSTON



Provides For The Handicapped Child In A Free, Private, Day School

A 12 Year Academic Program
Vocational Training • Recreation
Health Program • Transportation

The Industrial School for Crippled Children solicits funds for its operation either through Bequests, Annuities or Life Insurance.

In case of a life agreement a donor gives capital to the Industrial School for Crippled Children and in return receives income for life.

Donors are invited to discuss these matters with the Treasurer.

Treasurer, CHARLES E. COTTING, 10 Post Office Square, Boston

CHARLES H. TAYLOR
President

MRS. CHARLES E. COTTING
Chairman Ladies Committee

Our Coat Creed

A Hurwitch coat, be it from Originala, Trigere or Monte-Savo . . . or from one of our lesser known designers, who make wonderful coats for us under one hundred and fifty dollars . . . is chosen with the same critical eye and the same insistence on quality, style and workmanship.

BOSTON *Hurwitch Bros.* WELLESLEY

illness, to be sure; and it is not unreasonable to say that his armamentarium of neuroses was sufficiently awesome to have brought a Sigmund Freud to despair. For once, however, the mundane germ theory offers a more plausible explanation that is also, in this instance, amply documented. The tragic truth of it is rather ignominious, not unlike Lully's piercing a toe with his baton or Chausson's losing control of his bicycle. To wit, the cause of Berg's death was, initially, a trivial insect bite.

The incident occurred at the Bergs' summer cottage on the idyllic Wörther See, just across the lake from a house in which, as it happens, Brahms scored *his* only Violin Concerto. Before leaving Vienna for the country in that spring of 1935, Berg had somewhat tentatively accepted a commission from the American violinist Louis Krasner. But the composer had made it clear that nothing should be expected from him for a year or more — at the time he was preoccupied with *Lulu* (he never did finish this opera). Besides, he was by no means eager to get involved for the first time so late in life (he had turned fifty that February) with the special problems of large-scale concerto form; the genre was irrevocably associated with a posture of musical extroversion, and his aesthetic went in the opposite direction.

Everything changed in May, when word reached the Wörther See that Manon Gropius — the teen-aged daughter of architect Walter Gropius and his wife Alma, who was Gustav Mahler's widow — finally had succumbed to the infantile paralysis that already had brought her terrible suffering.

Berg had been inordinately devoted to this girl, whose photographs confirm her haunting loveliness and whose courage in the face of unremitting adversity does seem to have been virtually angelic. The news of her passing deeply affected the sensitive composer. In his grief he remembered the Krasner commission and suddenly saw the challenge in an altogether new perspective — why not a concerto in memory of the beautiful Manon?

Whereupon, all at once reversing long years of habitual deliberateness in his creative ways, Berg plunged into atypically frantic throes of composition. It is reliably reported that his Concerto absorbed him almost literally without pause from that day forward; from early morning until late at night he did not let up for six weeks. Then, on July 16th, he wrote triumphantly to Krasner:

continued on page 166

For information about space and rates in the

BOSTON SYMPHONY ORCHESTRA PROGRAM

Call Advertising Department • Symphony Hall • 266-1492

Donald T. Gammons

Steinberg's Choice: the new records/by Michael Steinberg, music critic of the Boston Globe

Further adventures of an opium-eater.

What happened to the young opium-eater whose bad trip Berlioz describes so graphically in the "Symphonie Fantastique"?

Berlioz composed his awakening, too, in a curious, not altogether convincing, but really fascinating work called "Lélio," which is the young man's name. Lélio passes through various stages of disgust, hope, longing, and finally sublimation as he channels his energies into writing a choral fantasy on Shakespeare's "Tempest." But it doesn't help: after a run-through of the "Tempest" fantasy, the "idée fixe" from the "Fantastique" rises softly from an invisible orchestra, and the young musician moans in despair, "Encore, et pour toujours!"

Berlioz assembled "Lélio" the year after the premiere of the "Fantastique," and "assembled" is the right word, because not a note of it was new. Its six numbers had been written during the previous four years, and Berlioz now bound them together by a spoken narration and tied it all tenuously to the "Fantastique" by twice quoting its "idée fixe." "Lélio" has none of the precision and unity of the "Fantastique": as a sequel it disappoints because it hardly strikes us as a necessary complement to that vivid masterpiece. The point is, though, that the "Lélio" score is very beautiful, most of all perhaps the Brigands' Song and the exquisite "Tempest" fantasy itself.

The "Fantastique" and "Lélio" have been recorded together by Pierre Boulez, and the intrinsic interest of "Lélio" and the extraordinary quality of the performance make this one of the outstanding albums of the decade (CBS, 2 records). The "Fantastique" is tasteful and intelligent in a way that only Colin Davis's has been otherwise, but Boulez is still more perceptive about matters of rhythm and texture, and his performance is still more exciting because of the clarity with which it articulates the musical gestures through which the poetic points are made. The London Symphony plays superbly, and with the exception of the inelegant tenor, the others who participate in "Lélio" are first-rate, too, the London Symphony Chorus, the baritone John Shirley-Quirk, and, for the narration, the great actor-director Jean-Louis Barrault.



These original record reviews by Michael Steinberg are presented by the Trust Department of New England Merchants Bank, which would also be pleased to review your investment portfolio with a view to improving its performance.

New England Merchants National Bank A FULL SERVICE BANK

Trust Department • 135 Devonshire St., Boston • 742-4000 • Member F.D.I.C.



Another great Rubinstein recording in his Beethoven concerto series with the Boston Symphony. Leinsdorf conducts. *Dynagroove.* LSC-3013

This latest Beethoven offering of the Bostonians under Leinsdorf excels in vibrance, spontaneity and sound. *Dynagroove.* LSC-3032

RCA

BUY YOUR RECORDS BY MAIL *To benefit the Boston Symphony Orchestra*



Profits from the sale of the records on the following pages go directly to the Friends of the Boston Symphony Orchestra. Fill out the coupon and send with your check to Council of Friends, Symphony Hall. Here are three new releases we feel you might enjoy particularly.



Haydn has been a repertoire specialty of the Boston Symphony under Leinsdorf. *Dynagroove.* LSC-3030

THE COUNCIL OF FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

is pleased to offer a means for ordering the Orchestra's recordings by mail. To place an order circle the number of each record you wish, complete the coupon, and enclose with your check to: Records, Council of Friends, Symphony Hall, Boston, Mass. 02115. The sale of these records benefits the Council of Friends.

Unless otherwise indicated recording prices are:

RCA Victor Red Seal . . $6.00

RCA Victrola® $2.75

Erich Leinsdorf, conducting

RCA Victor Red Seal

2643 **BARTOK:** Concerto for Orchestra

2852 **BARTOK:** Violin Concerto No. 2
STRAVINSKY: Violin Concerto in D } (Joseph Silverstein, violinist)

3013 **BEETHOVEN:** Piano Concerto No. 1 (Rubinstein)

2947 **BEETHOVEN:** Piano Concerto No. 3 in C Minor, Op. 37 (Artur Rubinstein, pianist)

2848 **BEETHOVEN:** Piano Concerto No. 4 in G, Op. 58 (Artur Rubinstein, pianist)

2733 **BEETHOVEN:** Piano Concerto No. 5 in E-Flat, Op. 73 ("Emperor")
(Artur Rubinstein, pianist)

3032 **BEETHOVEN:** Symphony No. 2 in D, Op. 36/"The Creatures of Prometheus" Op. 43
(Selections)

2644 **BEETHOVEN:** Symphony No. 3 in E-Flat, Op. 55 ("Eroica")

3006 **BEETHOVEN:** Symphony No. 4/Leonore Overture No. 2

2969 **BEETHOVEN:** Symphony No. 7 in A, Op. 92

BEETHOVEN: See SCHUMANN

BERG: See MAHLER

2724 **BRAHMS:** Piano Concerto No. 1 in D Minor, Op. 15 (Van Cliburn, pianist)

2917 **BRAHMS:** Piano Concerto No. 1 in D Minor, Op. 15 (Artur Rubinstein, pianist)

2711 **BRAHMS:** Symphony No. 1 in C Minor, Op. 68

2809 **BRAHMS:** Symphony No. 2 in D, Op. 73

2936 **BRAHMS:** Symphony No. 3 in F, Op. 90
Tragic Overture

3010 **BRAHMS:** Symphony No. 4

2915 **BRUCKNER:** Symphony No. 4 in E-Flat ("Romantic")

3001 **CARTER:** Piano Concerto (Jacob Lateiner, pianist)
COLGRASS: As Quiet As

DELLO JOIO: See RAVEL

FAURE: See PROKOFIEFF

3014 **DVORAK:** Romance (Itzhak Perlman)

3017 **DVORAK:** Symphony No. 6 in D, Op. 60/Slavonic Dances No. 2 & 8 Op. 72

2829 **FINE:** Music of Irving Fine: Symphony 1962
Serious Song for String Orchestra, Toccata Concertante

3030 **HAYDN:** Symphony No. 93 in D/Symphony No. 96 in D (Miracle)

2859 **KODALY:** Suite from "Hary Janos"
KODALY: Variations on a Hungarian Folk Song, "The Peacock"

2642 **MAHLER:** Symphony No. 1 in D

7046 **MAHLER:** Symphony No. 3 in D Minor (Shirley Verrett, mezzo-soprano) (2 L.P.s) $12.00

7031 **MAHLER:** Symphony No. 5 in C-Sharp Minor
BERG: Excerpts from "Wozzeck" } (2 L.P.s) $12.00

7044 **MAHLER:** Symphony No. 6 in A Minor
BERG: Le Vin (Phyllis Curtin, soprano) } (2 L.P.s) $12.00

2673 **MENDELSSOHN:** Incidental Music to "A Midsummer Night's Dream"

2694 **MOZART:** Symphony No. 41 in C, K. 551 ("Jupiter")
MOZART: Eine Kleine Nachtmusik, K. 525

7030 **MOZART:** Requiem Mass in D Minor, K. 626
(Cardinal Cushing's Mass for President Kennedy, "live") } (2 L.P.'s) $12.00

2897 **PROKOFIEFF:** Piano Concerto No. 1
PROKOFIEFF: Piano Concerto No. 2 } (John Browning, pianist)

2732 **PROKOFIEFF:** Piano Concerto No. 5 (Lorin Hollander, pianist)
PROKOFIEFF: Violin Concerto No. 1 (Erick Friedman, violinist)

2962 **PROKOFIEFF:** Violin Concerto No. 2 in G Minor, Op. 63
SIBELIUS: Violin Concerto in D Minor, Op. 47 } (Itzhak Perlman, violinist)

2934 **PROKOFIEFF:** Symphony No. 3
PROKOFIEFF: Scythian Suite

2707 **PROKOFIEFF:** Symphony No. 5, Op. 100

2834 **PROKOFIEFF:** Symphony No. 6 in E-Flat, Op. 111

2703 **PROKOFIEFF:** Symphony-Concerto for Cello and Orchestra
FAURE: Elegie for Cello and Orchestra } (Samuel Mayes, cellist)

3019 **PROKOFIEFF:** Concerto No. 3 in C, Op. 76/Concerto No. 4 in B-Flat, Op. 53 (Browning)

2994 **PROKOFIEFF:** Music from "Romeo and Juliet"

2667 **RAVEL:** Piano Concerto in G
DELLO JOIO: Fantasy and Variations } (Lorin Hollander, pianist)

RIMSKY-KORSAKOFF: See STRAVINSKY

2879 **SCHULLER:** Seven Studies on Themes of Paul Klee
STRAVINSKY: Agon

2701 **SCHUMANN:** Symphony No. 4 in D Minor, Op. 120
BEETHOVEN: Leonore Overture No. 3, Op. 72a

SIBELIUS: See PROKOFIEFF

2641 **R. STRAUSS:** Ein Heldenleben, Op. 40

2849 **R. STRAUSS:** Salome: Dance of the Seven Veils,
Interlude and Final Scene;
The Egyptian Helen: Awakening Scene } (Leontyne Price, soprano)

2725 **STRAVINSKY:** Suite from "The Firebird"
RIMSKY-KORSAKOFF: Suite from "Le Coq d'Or"

STRAVINSKY: See BARTOK, SCHULLER

2681 **TCHAIKOVSKY:** Piano Concerto No. 1 in B-Flat Minor, Op. 23
(Artur Rubinstein, pianist)

2954 **TCHAIKOVSKY:** Piano Concerto No. 1 in B-Flat Minor, Op. 23
(Misha Dichter, pianist)

3014 **TCHAIKOVSKY:** Violin Concerto In D (Itzhak Perlman)

7040 **VERDI:** Requiem (Nilsson, Chookasian, Bergonzi, Flagello) (2 L.P.s) $12.00

3011 **WAGNER:** Leinsdorf Conducts Wagner

6710 **WAGNER:** Lohengrin (Complete) (Konya, Amara, Gorr, Dooley, Hines) (5 L.P.s) $30.00

Charles Munch, conducting
RCA Victor Red Seal

6140 **BACH:** Brandenburg Concertos (6 complete) (3 L.P.s) $18.00 Stereo only

2182 **BACH:** Brandenburg Concertos Nos. 1, 2 and 3—Mono only

2198 **BACH:** Brandenburg Concertos Nos. 4, 5 and 6—Mono only

1992 **BEETHOVEN:** Violin Concerto in D, Op. 61 (Jascha Heifetz, violinist)

2228 **BERLIOZ:** Harold in Italy, Op. 16 (William Primrose, violist)

2438 **BERLIOZ:** Overtures

6077 **BERLIOZ:** Requiem, Op. 5 (2 L.P.s) $13.00

6098 **BERLIOZ:** Romeo and Juliet, Op. 17 (2 L.P.s) $13.00

2608 **BERLIOZ:** Symphonie Fantastique, Op. 14

6114 **BERLIOZ:** The Damnation of Faust (3 L.P.s) $18.00 Mono only

2109 **BLOCH:** Schelomo
WALTON: Concerto for Cello and Orchestra } (Gregor Piatigorsky, cellist)

2297 **BRAHMS:** Symphony No. 4 in E Minor, Op. 98

2647 **CHAUSSON:** Symphony in B-Flat
FRANCK: Le Chasseur Maudit

2668 **DEBUSSY:** Nocturnes: Nuages, Fetes;
Prelude to the Afternoon of a Faun; Printemps

2490 **DVORAK:** Cello Concerto in B Minor, Op. 104 (Gregor Piatigorsky, cellist)

2629 **DVORAK:** Symphony No. 4 in G, Op. 88

FRANCK: See CHAUSSON

2314 **MENDELSSOHN:** Violin Concerto in E Minor, Op. 64 (Jascha Heifetz, violinist)

2520 **MENDELSSOHN:** Symphony No. 3 in A Minor, Op. 56 ("Scotch")
Octet in E-Flat, Op. 20: Scherzo

2221 **MENDELSSOHN:** Symphony No. 4 in A, Op. 90 ("Italian")
Symphony No. 5 in D Minor, Op. 107 ("Reformation")

2625 **MILHAUD:** La Creation du Monde
Suite Provencale } $7.00

2073 **MOZART:** Clarinet Concerto in A, K. 622 (Benny Goodman, clarinetist) Mono only

2567 **POULENC:** Concerto in G Minor for Organ, Strings and Timpani
(Berj Zamkochian, organist)
STRAVINSKY: Jeu de Cartes

2314 **PROKOFIEFF:** Violin Concerto No. 2 in G Minor, Op. 63 (Jascha Heifetz, violinist)

2664 **RAVEL:** Bolero; Pavan for a Dead Princess; La Valse

2568 **RAVEL:** Daphnis and Chloe (Complete)

2341 **SAINT-SAENS:** Symphony No. 3 in C Minor, Op. 78,
("Organ") (Berj Zamkochian, organist)

2344 **SCHUBERT:** Symphony No. 9 ("Great C Major")

2565 **R. STRAUSS:** Till Eulenspiegel's Merry Pranks, Op. 28
TCHAIKOVSKY: Romeo and Juliet

STRAVINSKY: See POULENC

2683 **TCHAIKOVSKY:** Symphony No. 6 in B Minor, Op. 74 ("Pathetique")

TCHAIKOVSKY: See also R. STRAUSS

WALTON: See BLOCH

Pierre Monteux, conducting
RCA Victor Red Seal

2376 **STRAVINSKY:** Petrouchka

2369 **TCHAIKOVSKY:** Symphony No. 4 in F Minor, Op. 36

2239 **TCHAIKOVSKY:** Symphony No. 5 in E Minor, Op. 64

Aaron Copland, conducting
RCA Victor Red Seal

2401 **COPLAND:** Appalachian Spring
The Tender Land

Charles Munch, conducting

RCA "Victrola"®

1129 **BACH:** Concerto No. 1 in A Minor (Jaime Laredo, violinist)

1035 **BEETHOVEN:** Symphony No. 5 in C Minor, Op. 67
SCHUBERT: Symphony No. 8 in B Minor ("Unfinished")

6003 **BEETHOVEN:** Symphony No. 9 in D Minor, Op. 125 ("Choral") (Price, Forrester, Poleri, Tozzi)
Fidelio, Leonore No. 3, Coriolan Overtures } (2 L.P.s) $6.00

6006 **BERLIOZ:** L'Enfance du Christ (2 L.P.s) $6.00

1109 **BRAHMS:** Piano Concerto No. 1 (Gary Graffman, pianist)

1062 **BRAHMS:** Symphony No. 1 in C Minor, Op. 68

1030 **CHOPIN:** Piano Concerto No. 1 in E Minor, Op. 11 (Gary Graffman, pianist)

1041 **DEBUSSY:** La Mer
RAVEL: Rapsodie Espagnole

1060 **d'INDY:** Symphony on a French Mountain Air (Nicole Henriot-Schweitzer, pianist)
RAVEL: Mother Goose Suite
DUKAS: The Sorcerer's Apprentice

DUKAS: See D'INDY

1034 **FRANCK:** Symphony in D Minor

1033 **MENDELSSOHN:** Violin Concerto in E Minor, Op. 64 (Jaime Laredo, violinist)

1071 **PROKOFIEFF:** Piano Concerto No. 2
RAVEL: Piano Concerto in G } (Nicole Henriot-Schweitzer, pianist)

1032 **RACHMANINOFF:** Piano Concerto No. 3 in D Minor, Op. 30 (Byron Janis, pianist)

RAVEL: See DEBUSSY, D'INDY, PROKOFIEFF

SCHUBERT: See BEETHOVEN

1100 **TCHAIKOVSKY:** Symphony No. 4

1197 **TCHAIKOVSKY:** Romeo and Juliet (Overture-Fantasia)
Francesca Da Rimini

1037 **TCHAIKOVSKY:** Violin Concerto in D, Op. 35 (Henryk Szeryng, violinist)

1065 **WAGNER:** Tannhauser: Overture and Venusberg Music
Die Walkure: Magic Fire Music
Die Gotterdammerung: Siegfried's Rhine Journey

Pierre Monteux, conducting

1153 **KHACHATURIAN:** Violin Concerto
SAINT-SAENS: Havanaise } (Leonid Kogan, violinist)

SAINT-SAENS: See KHACHATURIAN

1009 **TCHAIKOVSKY:** Symphony No. 6 in B Minor, Op. 74 ("Pathetique")

Name_____

Address_____

City_____ State_____ Zip_____

My recordings are to be Monaural ☐ Stereophonic ☐

Total $_____

*3% Mass. Sales Tax _____

Total Amount $_____

*Mass. residents only

EGRET FUND

EMPLOYERS' GROUP FUND, INC.



Prospectus available from

EGRET DISTRIBUTING COMPANY, INC.

110 MILK STREET
BOSTON, MASSACHUSETTS 02107

THE BOSTON SYMPHONY ORCHESTRA IS THE JOHN HANCOCK-INSURED GROUP WE MOST ENJOY HEARING FROM.



"If anybody in this life insurance business can design the right plan for you, it's probably us."

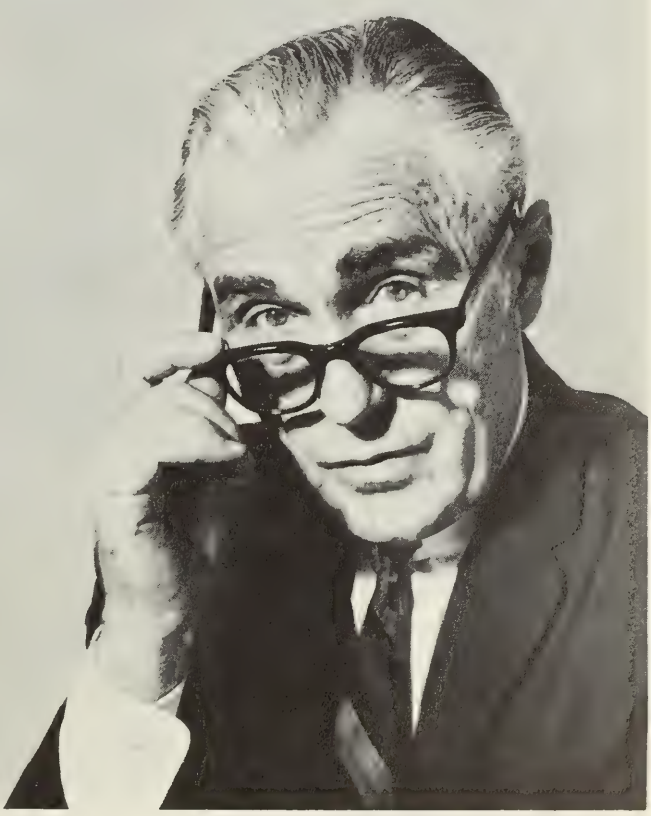
How can a prominent citizen leave $750,000 to his family without putting them in the headlines?

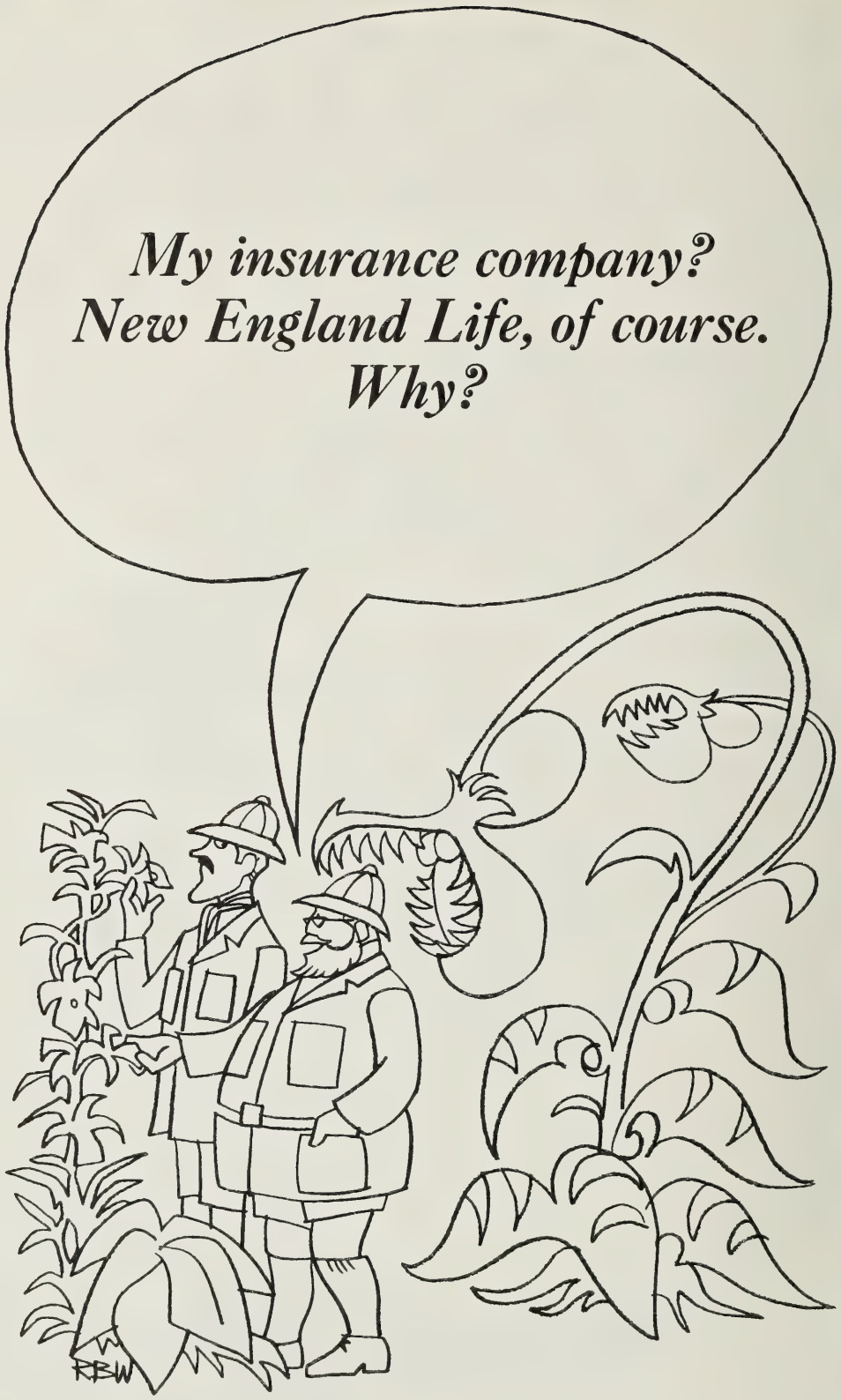
No man wants his family subjected to unwanted publicity and the nuisance of inquisitive outsiders.

Privacy for property plans is only one of the special advantages which a living trust at State Street Bank can offer. Continuity of income for your beneficiaries... economy...your estate will receive these benefits, too.

As for **the present,** a living trust puts State Street's skilled asset management to work for you on a trial basis. You're free to change or revoke the trust at any time.

Wouldn't you like one of our trust officers to discuss this flexible service with you and your lawyer? Phone 466-3721 for an appointment now.





© NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY, BOSTON

You're here to listen but who listens to you?

Chances are, you discuss your health regularly with your doctor. If you hit a legal snag — such as the car in front of you — you can tell your lawyer. But who can you turn to on the same continuing basis for help with your finances?

Till now, it was difficult to find someone who would lend a concerned ear to your money problems. But your Personal Banker at Shawmut has changed all that. He's the man a widow can turn to for financial advice on a continuing basis. And if you want to talk about trusts, you have only to phone your lawyer and your Personal Banker to start the wheels in motion. In short, he's the financial adviser to the family, a professional who can shape Shawmut's vast banking and trust services to your family's individual needs. Not just today, but tomorrow and tomorrow and tomorrow.

If you would like your own Personal Banker, one will be assigned to you at the Shawmut office most convenient for you.



The National Shawmut Bank of Boston

Personal Trust Department

A Shawmut Association Bank

Have a Personal Banker at your side, on your side.



'Yesterday I brought the composition of the Violin Concerto to its close. If you are perhaps astonished, I am still more so. I have never in my life worked with such constant industry, and I have taken increasing joy in it. I hope, indeed I believe, that this work has come out well.'

Berg's estimate was correct, but he did not live to see it confirmed. Sometime in August he sustained an insect bite and developed furunculosis, which soon progressed to an indolent carbuncle that refused to heal. The medical history thereafter is formidably polysyllabic, culminating in metastatic abscesses and then a febrile coma from which he did not awaken. The première of his requiem for Manon Gropius was given instead in memory of Alban Berg, four months after his death.

Friends and enemies of the twelve-tone system have had much to say about this Violin Concerto. The former have argued that it embodies full fidelity to the Schoenberg canon ('Free invention within the narrow confines of form' is Willi Reich's generous characterization of the piece). The latter have delighted in detailing their allegation that Berg reverted, in this last completed work, to such decidedly pre-Schoenberg imperatives as the common triad and the Bachian cadence (in the final *adagio* we hear the old chorale melody, *Es ist genug,* which the elder Bach borrowed to close his Cantata no. 60: *O Ewigkeit, du Donnerwort);* the estimable Ernest Newman concluded that essentially this music 'is simply a further subtilization of the *Tristan* chromaticism'. And so on and on, interminably, although the foregoing hardly suffices to convey the richness (or the acrimony) of the musicological crossfire.

Only a brave man or a fool would attempt to reconcile these doctrinal polarities in a few paragraphs of prose. My simple-minded notion is that Berg did it best; no order of formal perfection in a printed score has ever been known to elicit a visceral response, but this music always does.

Without attempting to explicate the tone-rows, it remains only to say something about the layout. The work is divided into two parts, each of which in turn is subdivided. The graceful opening *andante,* mostly expository, gives way to a scherzo-like *allegretto* with an evocation of Vienna in three-quarter time and a Carinthian *Ländler* for a spot of 'local color'. The second part is a cumulatively more intense cadenza, *allegro,* which builds to a searing climax; then the tension gradually abates and we find ourselves free-floating in the chorale, transfigured at the end to mark a proper boundary between the temporal sphere and whatever may lie beyond.

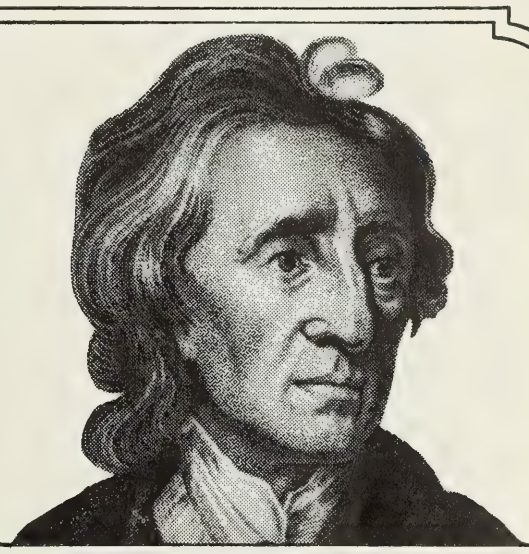
THE DEN GALLERY
Specializing in 18th and 19th Century
American Paintings and Clocks
Objects of Art
3 PINE WOOD ROAD, DOVER, MASS.
Tel. (617) 785-0639 VIC AND OLGA FIRTH — By Appointment only

DAY AND EVENING COURSES
Gregg and EZ Alphabetic Shorthand. Start anytime; graduate when ready. One Year Executive Secretarial Course. Intensive Short Courses. Typing individually taught.

INTENSIVE BRUSH-UP COURSES
for "RETURNEES" to JOB MARKET

HICKOX
SECRETARIAL SCHOOL
Founded in 1879
Individual Attention *Individual Promotion*
367 BOYLSTON ST., BOSTON (at Arlington St. MBTA)
267-5920

John Locke



judgment

Smith, Barney might well adopt as a motto for its Research Department a sentence of John Locke's: "He that judges without informing himself to the utmost that he is capable cannot acquit himself of judging amiss."

Our extensive Research staff is unquestionably capable, thoroughly experienced. And they do inform themselves to the utmost. Not by mere study of documents alone. Primary sources of information... face-to-face interviews ...on-the-spot investigations... all are inherent in their *definition* of research.

Very seldom, indeed, that they'll be found "judging amiss." And their judgments are embodied in reports that have long proved their value to our clients. Would you like to see examples? We'll be glad to send them to you.

After all... when you select a broker, you don't want to judge amiss, either. We're ready to help you inform yourself to the utmost about *us*.

Smith, Barney & Co.
Incorporated
Members New York Stock Exchange and other leading exchanges
125 High Street, Boston, Mass. 02110

IGOR FEODOROVITCH STRAVINSKY
Le sacre du printemps (The rite of spring)

Stravinsky was born in Oranienbaum, near St Petersburg, on June 17 1882. He began sketches for *Le sacre du printemps* in the summer of 1911 and completed the work in March 1913. The first performance, conducted by Pierre Monteux, was given at the Théâtre des Champs-Elysées, Paris, on May 29 1913, to choreography by Nijinsky. The Philadelphia Orchestra gave the first American performance on March 3 1922. The first performance by the Boston Symphony Orchestra was conducted on January 25 1924 by Pierre Monteux, who also conducted the first performance in New York six days later during a tour by the Orchestra. The most recent performances in this series were given on December 3 and 4 1965; Eleazor de Carvalho conducted.

The instrumentation: 3 flutes and alto flute, 2 piccolos, 4 oboes, 2 english horns, 3 clarinets and D clarinet, 2 bass clarinets, 4 bassoons, 2 contra bassoons, 8 horns, 2 tenor tubas, 5 trumpets, 3 trombones, 2 bass tubas, timpani (2 players), bass drum, tamtam, triangle, tambour de basque, guero rape, antique cymbals, harp and strings.

Some years ago I suggested that any words to hear *Sacre* by are bound to be at most entertaining rather than edifying. After due deliberation, I still think that it is easier to read about this music — certainly it is easier to write about it — when one concedes at the outset that he is in the presence of the ineffable.

In a sense all music is, of course, just that. The conscientious critic perceives sooner or later that what he can say meaningfully about any work seems to be in roughly inverse proportion to its being worth talking about, which suggests that the most profound musical expressions are about nothing at all outside music and hence indefinable though not, perhaps, indescribable.

Be that as it may, some remarks vis-à-vis the historical milieu are not untoward as an adjunct to listening. Ordinarily the sophisticated listener expects also a modicum of musical analysis. And yet *Sacre* somehow resists the most careful scrutiny of its blueprint. Like the late Beethoven quartets and a handful of more patently 'spiritual' creations it is quite beyond the traditional vocabulary of explication.

Even such as Lawrence Gilman, a patrician to whom cliché was anathema, found himself reduced to describing *Sacre* as merely 'incomparable' and 'unparalleled' — and in the end he bowed humbly to 'the mystery of an elemental force'. Nothing daunted, other great and gifted men have spun out booksful of prose about the piece. The distinguished list includes Stravinsky himself, in his twilight years a prolific autobiographer. But it is hardly irrelevant to note that the composer has said little about his most celebrated work, really, beyond detailing the exterior circumstances of its genesis.

I remember that Virgil Thomson, reviewing a concert in which *Sacre* followed the Beethoven Sixth, found the juxtaposition pleasing because both scores might be regarded as 'pastoral' symphonies. A nice bit of *épater le bourgeois,* this, and defensible on the evidence of 'programs' provided by the respective composers. But much, much more than the greatest living musician's view of the world around him had changed in the hundred-odd years that separates these disparate



Rushing through dinner to make the Symphony can ruin the best in fine food and good music.

Why rush either? Symphony Hall is only three minutes away from seven of the city's best restaurants. At Prudential Center.



The PRUDENTIAL
INSURANCE COMPANY OF AMERICA
Northeastern Home Office Prudential Center Boston

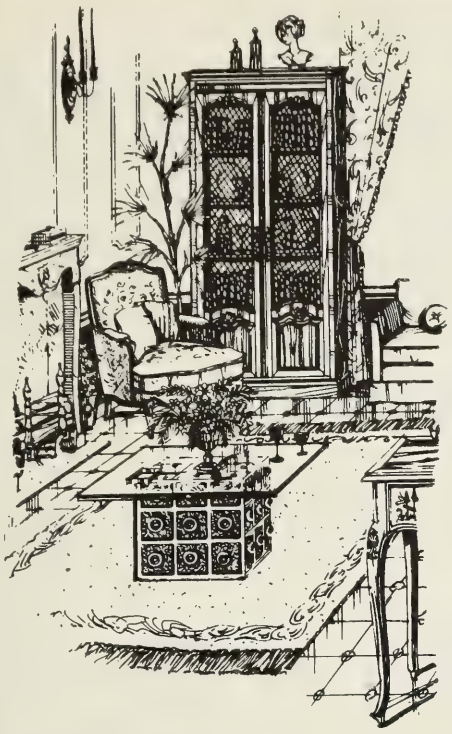
dramatic landscapes. *Pace* Thomson, whom all hail, but now that the age of anxiety is upon us we can admit more freely than our fathers that *Sacre* is a sort of emblem, if not indeed the aesthetic essence, of our troubled century.

As stated, this would invite the inference that *Sacre* is a matter of concern to philosophers more properly than musicologists. But art is, after all, something more than craft. And let us admit that the hindsight of a lifetime, with ready access to the printed score and regular exposure to the music, has neither diminished the arcane fascination of this work nor mitigated a general reluctance to accept it as the song of *our* earth. Alone in the orchestral literature, it is unloved and yet ubiquitous. Why?

Under the circumstances one man's conjecture is as valid as another's, but just possibly we relate to *Sacre* unavoidably, however uneasily, because unlike any other music it reaches into the darkest Jungian cellars of the human condition to which we are all heir. Certainly we are no better insulated against such an involuntary shock of recognition — anew with each hearing — than was the audience that hissed in horror on the occasion of the première.

To speak of that occasion as 'historic' would be not so much hyperbole as understatement, for in fact the tonal art of the western world has not yet recovered from the night of May 29th 1913. The trauma occurred at the Théâtre des Champs-Elysées in Paris, where the variously fabulous Ballets Russes of Serge Diaghilev was giving its fifth spectacular season. The evening had begun auspiciously with a well-received performance of *Firebird (L'oiseau de feu),* a repertoire favorite since 1910. All that was 'historic' came after the intermission, when a wretched scrap of choreography by Vaslav Nijinsky (a superb dancer but no *maître de ballet)* provided the bizarre backdrop for an unsuspecting planet's introduction to a far more radical score by Diaghilev's musical *enfant terrible* (Stravinsky was then thirty). As it turned out, the experience was rather more visual than auditory for all concerned. Pierre Monteux no sooner had given his carefully-rehearsed orchestra the opening beat when pandemonium broke loose, not in the pit but onstage; moments later, the curtain went up and total disaster loomed. Stravinsky, who was in the auditorium, recalls that the first few measures elicited laughter and catcalls, but this rudeness was as nothing compared to the storm that broke when the ballet proper got under way with 'a group of knock-kneed and long-braided Lolitas jumping up and down'. Disgusted, the composer fled the 'frightful tumult' and charged backstage:

'Nijinsky . . . was standing on a chair crying frantically to the dancers [in Russian, and in Russian the numbers above ten are polysyllabic — eighteen, e.g., is *vosemnadsat* — so that the counts of the dancers were out of synchronization altogether with those of the musicians] . . . [but] the poor dancers heard nothing on account of the confusion in the hall and on account of the thumping of their own feet. I had to hold Nijinsky by his jacket, for he was raging, ready at any moment to leap onto the stage and make a scandal. Diaghilev, with the intention of discouraging the demonstration, gave to the electricians first the order to put on lights, and then the order to extinguish them. This is all that I remember of the première.'

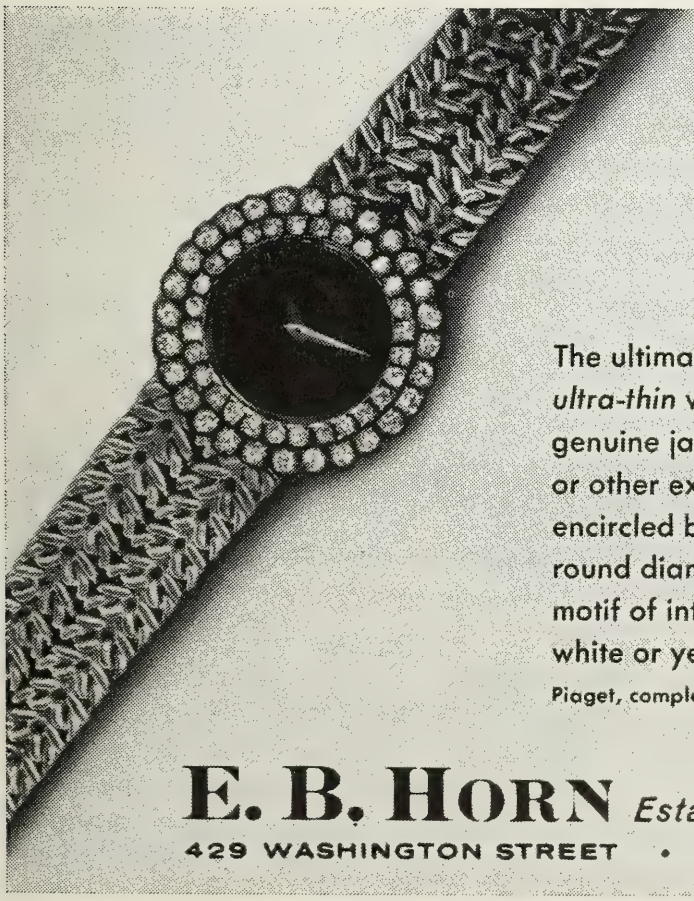


Something Perfect

Something perfect and just for you. A cottage by the sea . . . a country manor . . . a penthouse against the city skyline? We've an abundance of ideas for expressing you and your special tastes. Call 426-1500 for an appointment with one of our thirty Paine designers who will help you create "something perfect."

PAINE furniture

Boston · Natick · Peabody · Springfield · Hartford



PIAGET

CHOICE OF THE WORLD'S ELITE

The ultimate in elegance, *ultra-thin* watches with dials of genuine jade, coral, lapis, or other exquisite gemstone, encircled by two rows of radiant round diamonds. Bracelet, classic motif of intertwining leaves in white or yellow 18 kt. gold.

Piaget, completely Swiss Made.

E. B. HORN *Established in 1839*

429 WASHINGTON STREET • BOSTON, MASS.

Meanwhile, out front, the situation was chaotic. Carl Van Vechten, who was there, reports that the demonstrations inspired defiant counter-demonstrations:

'It was war over art for the rest of the evening and the orchestra played on unheard, except occasionally. . . . The figures on the stage danced in time to music they had to imagine they heard and beautifully out of rhythm with the uproar in the auditorium. I was sitting in a box [where, apparently, the performance could be heard withal] . . . a young man occupied the place behind me. He stood up during the course of the ballet. . . . The intense excitement under which he was laboring, thanks to the potent force of the music, betrayed itself presently when he began to beat rhythmically on the top of my head with his fists. My emotion was so great that I did not feel the blows for some time.'

[Dear 'Carlo' suffered no ill effects. Fifty years later he told me that the première of *Sacre* remained the single most exciting event he had attended in a very long life of concert-, opera-, and ballet-going. He died in 1965].

So much for the beginnings of *Sacre,* except to note that it had been rough-sketched at the country estate of Stravinsky's father-in-law at Oustiloug during the summer of 1911 and for the most part actually composed in a tiny (eight-by-eight) room at Clarens, Switzerland, that fall and winter. The orchestration was completed in the spring of 1912. Diaghilev had hoped to mount the ballet later that year, but for various reasons the production was postponed until the following season. Stravinsky's disappointment was ameliorated by the impresario's promise to put many more musicians on the company payroll in 1913. Diaghilev kept his word — though he could not have done otherwise, for no scaled-down pit band would be equal to the complexities of *Sacre.*

The theatrical history of this music is quickly done with, along with its efficacy as a ballet. The composer reports that 'I have seen only one stage version . . . since 1913, and that was Diaghilev's 1921 revival . . . I decided then that I prefer *Sacre* as a concert piece.' And indeed its first triumph had been a concert performance at the Casino de Paris, again under Monteux, on April 5th 1914.

[American balletomanes will want to know about one other notable production, given in 1930 under the joint auspices of the Philadelphia Orchestra and the League of Composers. Leonide Massine was commissioned to reconstruct his 1921 choreography (which Stravinsky had found 'too gymnastic and too Dalcrozian to please me'), and the only important solo role, that of the chosen victim, was entrusted to a promising young dancer named Martha Graham.]

It is obligatory to point out that the numerous subtitles and superscriptions still to be encountered in the score are allusions to the long-gone Nijinsky production, which had been based on a scenario by Nicholas Roerich. But the composer himself has made it clear that the tail wagged the dog. In unequivocal terms he says of *Sacre:* 'The embryo is a theme which came to me when I had finished *L'oiseau de feu.* Since this theme and that which followed it were conceived

GOMBERG

MUSIC WORKSHOP

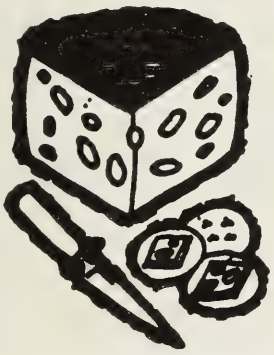
Individual instruction on the violin for intermediate and advanced students—chamber music—to further the understanding of music.

For information write
ROBERT GOMBERG
143 Beaconsfield Road, Brookline, Mass.

MUSIC

MALBEN'S

FRUIT AND STEAK GOURMET SHOPPE



100 NATURAL CHEESES

ENGLISH	FRENCH	ITALIAN
Stilton	Brie	Gorgonzola
Cheshire	Pettir Suisse	Bel Paise
Caerphilly	Goat	Fontina
	Camembert	

Imported Prosciutto and Westphalen Ham
Romanoff's Private Stock Fresh Caviar

158 Massachusetts Ave., Boston • Free Delivery • 266-1203

CONFIDENCE...

Can be as simple as a visit to our Trust Department, with your counsel, to make sure that your plans for the future will be carried out exactly as you planned. Our Trust Department specialists are always available to work with you, and your counsel, to see to it that your instructions will be maintained. We think you'll have every confidence in US and in the way we will execute your wishes.

you never come second with US

UNITED STATES TRUST COMPANY

Member Federal Deposit Insurance Corporation

30 Court Street, Boston
In the New Government Center

in a strong and brutal style, I took as a pretext for this music, that is, in my mind, the Russian prehistoric epoch, since I am a Russian. But note well that this idea came from the music, and not the music from the idea.'

Elsewhere, referring to the 1921 revival, Stravinsky is no less unequivocal: 'Massine never knew the original setting for *Sacre* — he was still at school in Moscow. . . . When it became necessary to discover a pretext for [Massine's] presentation, we chose with one accord my first evocation — that of pagan Russia. Thus we see Russian peasants dancing in the springtime, accompanying the rhythms by their gestures and their feet. But I shall not dwell too long on this. We have eliminated all anecdotal or symbolic detail, etc., which would weigh down and obscure a work of pure musical construction. . . . So there is no argument [i.e., no plot], and it is not necessary to seek one. To sum up: *Le sacre du printemps* is a spectacle of pagan Russia, in two parts. . . . The choreography is based literally upon the music.'

None of these disclaimers can obviate the fact that *Sacre* was indubitably composed to support a choreographic story line, so that a perusal of the score will bewilder the listener who is unfamiliar with the scenario. Briefly, it has to do with the veneration of spring that prevailed among certain primitive peoples. The decay of vegetation during the winter was attributed by them to a weakening of nature's fertility, the rejuvenation of which (the coming of spring) called for a sacrifice — the *sacre du printemps,* literally, to which the chosen victim pays homage with her life in the paroxysmal closing dance.

As the listener chooses, the sequence of tableaux pursuant to this précis may or may not be taken as cues: in turn the sections are subtitled Adoration of the earth, [opening curtain, signaling the] Auguries of spring (dances of the young girls), Mock abduction, Spring Khorovod (Round dance), Games of the rival clans, Procession of the wise elder, Adoration of the earth, Dance of the earth [end of Part I], Introduction [to Part II], Mystical circles of the young girls, Glorification of the chosen victim, The summoning of the ancients, Ritual of the ancients, and, finally, the Sacrificial dance of the chosen victim.

It remains to chronicle Stravinsky's most recent (1961) remarks about this music:

'I was guided by no system whatever in *Le sacre du printemps.* When I think of the music of other composers of that time who interest me — Berg's music, which is synthetic (in the best sense), and Webern's, which is analytic — how much more *theoretical* it seems . . . And these composers belonged to and were supported by a great tradition. Very little immediate tradition lies behind *Le sacre du printemps,* however, and no theory. I had only my ear to help me; I heard and I wrote what I heard.'

Very little tradition, yes; but *what* an ear! In short, what Stravinsky heard was — and what he wrote remains — something absolutely unique. The last word on *Sacre* probably was spoken by Lawrence Gilman: 'Music has not seen its like, nor ever will.' That this sentence is so short on information is perhaps, considering the source, the most glowing tribute of all.

program notes copyright © by James Lyons

Fishelson's

Fleuriste Français

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

Lucca, Italy
New York
Toronto

FILIPPO BERIO OLIVE OIL

Boston
Montreal
Chicago



"The Golden Can"

FILIPPO BERIO 100% ITALIAN OLIVE OIL
Produced and Packed only in Lucca, Italy
THE NATURAL COLD PRESSED JUICE OF SELECTED OLIVES
Light, Sweet and Delicious
FILIPPO BERIO OLIVE OIL, INC., 27 Bay State Road, Boston, Mass. 02215 • Tel. 266-0325

CUTTY SARK

AMERICA'S No.1 SELLING SCOTCH



DISTILLED AND BOTTLED IN SCOTLAND BLENDED 86 PROOF
THE BUCHINGHAM CORPORATION, IMPORTERS; NEW YORK, N. Y.

THE SOLOIST



ARTHUR GRUMIAUX is a native of Belgium. He went as a child to the Charleroi Conservatoire to study violin and piano, then at the age of twelve moved to the Conservatoire Royal in Brussels, where his teachers were Alfred Dubois and Jean Absil. He won degrees in history, literature and languages as well as several musical prizes, including the coveted Prix de Virtuosité, which led to his moving to Paris to study with Georges Enesco. Europe was on the brink of the second world war when Grumiaux returned to Brussels, and his career was interrupted until the end of the war. From 1945 he played in many countries of Europe, and made his debut in this country in 1952. Arthur Grumiaux is now one of the world's leading violinists, and has made regular visits to Japan, the Far East, the Near East and the United States, as well as travelling throughout Europe. He has made many recordings, several of which have won international prizes.

BOSTON CENTER FOR ADULT EDUCATION

Registration is still open at the Boston Center for Adult Education, 5 Commonwealth Avenue, for a ten-week course entitled 'This week at Symphony', which began Friday October 4 at 10 am.

Conducted by George Zilzer of the music department, Brandeis University, and Robert Stuart-Vail of WCRB, the series will include discussions of symphony programs and an opportunity to attend three Boston Symphony Orchestra open rehearsals on Thursday evenings.

For further information and a free program booklet, please call the Center at 267-4430.

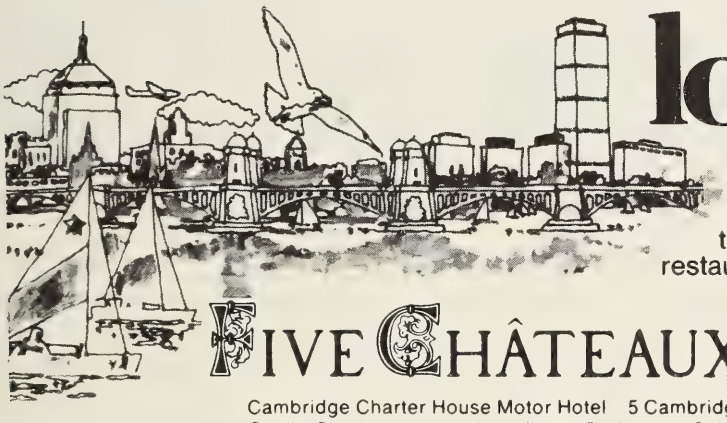
BOSTON MORNING MUSICALES

The Boston Morning Musicales, now in their forty-first season, will present four Wednesday Subscription concerts in the ballroom of the Sheraton-Plaza Hotel. Performances begin at 11 am, and coffee will be served beforehand. After the end of each concert, luncheon will be served in the Oval Room for subscribers and their guests.

The first concert will be given on October 23 by Jerome Hines, the distinguished bass from the Metropolitan Opera. The other concerts will be given by soprano Beverly Sills, who has recently returned from Buenos Aires, where she received standing ovations at the Teatro Colon (December 18); the duo-pianists Josette and Yvette Roman (January 22); and the young violinist Shmuel Ashkenasi, who has appeared with the Boston Symphony Orchestra during recent seasons in Symphony Hall, in New York and at Tanglewood (March 19). Further information is available from Boston Morning Musicales, 136 Harrison Avenue, Boston Massachusetts 02111 (telephone 426-1978).

In case the concert should end:

Clap (If someone in front yells "Bravo", yell "Bravo"). Get up out of your chair and walk to Mass. Avenue Exit. Turn left and walk 30 paces to Donald Cox Rogers Square. Turn right. Look left. Look right. Cross. Proceed straight to large hole in the ground. Follow the hurricane fence to large block of granite on St. Paul Street inscribed, "1904". Turn left. Walk to Christian Science Publishing Building. Circumvent it and proceed to large hole. Turn left and walk two hundred paces. Walk inside Sheraton-Boston Lobby (on the Symphony side of Prudential Center). Stop. Decide between Mermaid Bar, Cafe Riviera or Kon-Tiki Ports or turn left and take a waiting escalator to next level. Get off. Decide between Persian Lounge and Falstaff Room. If you want to go to El Diablo, you're on your own.



lord it over

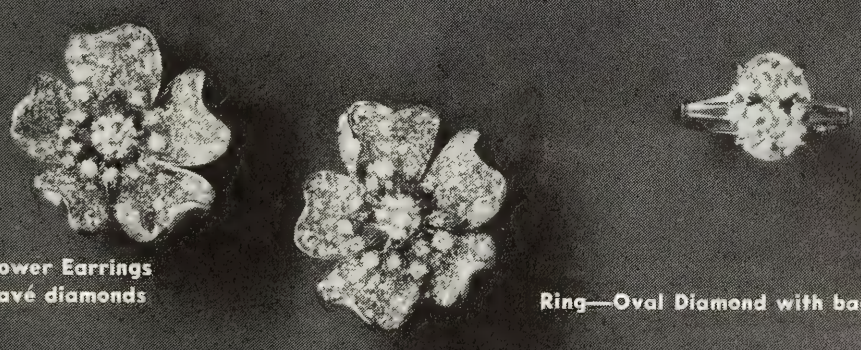
the city of Boston in a restaurant so regal the Charles is known as our moat

FIVE CHÂTEAUX RESTAURANT

HCA HOTELS

Cambridge Charter House Motor Hotel 5 Cambridge Parkway
On the Charles between Longfellow Bridge and Science Museum. Parking. 491-3600

Parenti Sisters *Diamonds and Platinum*



Flower Earrings
Pavé diamonds

Ring—Oval Diamond with baguettes

97 NEWBURY STREET BOSTON, MASS. 02116

THE NEW ENGLAND CONSERVATORY OF MUSIC

The Changing Language of Music, a series of ten Tuesday mornings designed to explore the world of contemporary music is being presented to the public by The Friends of the New England Conservatory. Gunther Schuller, President of the New England Conservatory, will join with composers Leon Kirchner, Milton Babbitt, Earle Brown, Morton Feldman and Seymour Shifrin in providing an unusual opportunity for the layman to enlarge his knowledge and enjoyment of twentieth century music.

Information and subscriptions are available through the Friends' office, 262-1120 ext. 34. The series begins October 15 from 10 to 12 o'clock in the Conservatory's Huntington Avenue Recital Hall.

TANGLEWOOD 1968
BERKSHIRE FESTIVAL

The Orchestra presented twenty-four concerts in the Shed at Tanglewood, eight open rehearsals, eight prelude concerts, and six programs of chamber music by the Ensembles of the Boston Symphony Orchestra. Erich Leinsdorf conducted sixteen of the orchestral concerts and Charles Wilson one. The guest conductors were Karel Ancerl, Aaron Copland, Sixten Ehrling, Josef Krips, Stanislaw Skrowaczewski, William Steinberg and David Zinman.

The pianists who appeared with the Orchestra were Gina Bachauer, Jorge Bolet, Van Cliburn, Malcolm Frager, Claude Frank, Grant Johannesen and Lilian Kallir; the violinists James Oliver Buswell IV, Alfred Krips and Joseph Silverstein; the singers, Helen Boatwright, Enrico Di Giuseppe, Saramae Endich, Hanne-Lore Kuhse, Sherrill Milnes, Paul Plishka, Beverly Sills, Jess Thomas, David Ward and Beverly Wolff. Martin Hoherman was cello soloist and James Pappoutsakis flute soloist. The Tanglewood Choir and Berkshire Chorus, directed by Charles Wilson, took part in performances of Haydn's *Nelson Mass, Ein deutsches Requiem* and other choral works by Brahms, and of the incidental music to *A midsummer night's dream* by Mendelssohn. Patricia Peardon was narrator in the Mendelssohn performance.

Artists appearing at the prelude concerts were James Oliver Buswell IV and Lilian Kallir; organist Brian Runnett; cellist Zara Nelsova and Grant Johannesen; Malcolm Frager; Jorge Bolet; the Berkshire Boy Choir conducted by Brian Runnett; Claude Frank; Hanne-Lore Kuhse and Charles Wilson.

Arthur Fiedler conducted the Boston Pops in a benefit concert; the soloist was Peter Nero.

WGBH televised one complete concert by the Orchestra conducted by Erich Leinsdorf and part of a second during the third week of the Festival. All Boston Symphony concerts were broadcast live by WGBH in Boston, and by its educational affiliates WFCR in Amherst and WAMC in Albany, New York. The Saturday evening concerts were also broadcast by WCRB in Boston and its affiliate WCRX in Springfield.



ONE THING'S FOR SURE on the Jack Daniel's tour, we won't rush you. If you want to stop for something, go ahead and stop.



The tour through our distillery takes about an hour. And if you find anything you'd like to linger over, go ahead. You can catch up on anything you missed from Mr. Garland Dusenberry. (He's the man who takes you through.) Just tell him what you missed and he'll take it from there. But he's a talker. So you might end up being with us more than an hour. But if you don't mind, we certainly don't either.



CHARCOAL MELLOWED
DROP
BY DROP

© 1968, Jack Daniel Distillery, Lem Motlow, Prop., Inc.

TENNESSEE WHISKEY • 90 PROOF BY CHOICE • DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 384), TENN.

RECORDINGS by the
BOSTON SYMPHONY CHAMBER PLAYERS and
CLAUDE FRANK guest artist
with notes and commentary by PETER USTINOV

BEETHOVEN	Serenade in D op. 25
BRAHMS	Piano quartet in C minor op. 60
CARTER	Woodwind quintet
COPLAND	Vitebsk
FINE	Fantasia for string trio
MOZART	Flute quartet in D K. 285 Oboe quartet in F K. 370
PISTON	Divertimento for nine instruments

LM/LSC-6167

BRAHMS	Horn trio in E flat op. 40
COLGRASS	Variations for four drums and viola
HAIEFF	Three bagatelles for oboe and bassoon
MOZART	Piano quartet in G minor K. 478 Quintet for piano and winds in E flat K. 452
POULENC	Trio for oboe, bassoon and piano (1926)
SCHUBERT	String trio no. 1 in B flat
VILLA-LOBOS	Bachianas Brasileiras no. 6 for flute and bassoon

LM/LSC-6184

The Boston Symphony Chamber Players
record exclusively for

RCA

Variations on a theme by Pastene.

Pastene è nobile
Bolla Valpolicella.
A noble wine from
the slopes of Verona.

Aimez-vous Pastene?
Alexis Lichine Pinot
Chardonnay. Imported by
Pastene from France with
love. Or Pastene Gamay
Beaujolais, the proud
Californian with the
Burgundian accent.

Le Nozze di Pastene
Gancia Asti Spumante.
Imported from Italy
for any festive
occasion.



What's your favorite wine: red, white, rose or bubbly? Pastene gives you the best of both worlds in Californian and European wines to suit every taste and purse. Pastene knows the score.

Pastene Wine & Spirits, Inc. 15 Poplar Street • Somerville, Mass.

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

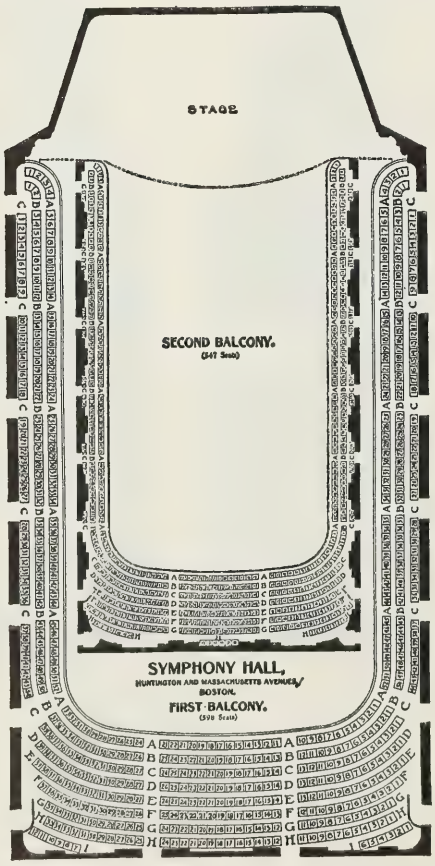
A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases

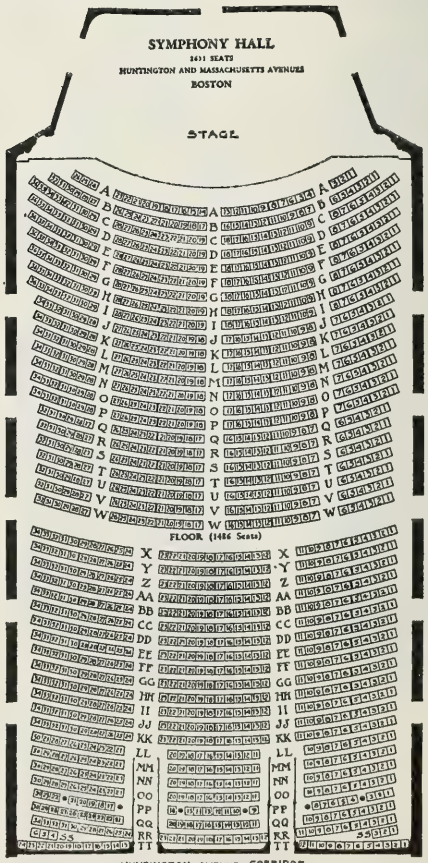


Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston





BOSTON *in the Fall*

is a most delightful place. The air is crisp. The sky is blue. Symphony begins again. Theatres have new offerings. And at the Union the Members' Program starts anew with expeditions and lectures of the most pleasurable sort. We invite you to join us. Annual dues ($5.00) will entitle you to membership through October 1969.

THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

A nonprofit social service organization . . . 264 Boylston Street • Boston 02116

The Cafe Budapest

Before Symphony

The Lounge Budapest

After Symphony

COCKTAILS, CRÊPE FLAMBÉE

Strolling Violinist

Copley Square Hotel—RE 4-3388

Open Daily 12 - 1 P.M.

The House of Quality Furs

Since 1858

Kakas

93 NEWBURY STREET

ORIGINATED 1858

LARGEST OUTSIDE BOSTON

ASSETS NOW OVER $60 MILLION

SPECIALIZING IN SAVINGS AND HOME FINANCING

THE QUINCY CO-OPERATIVE BANK

QUINCY HANOVER

HESLIP E. SUTHERLAND
President



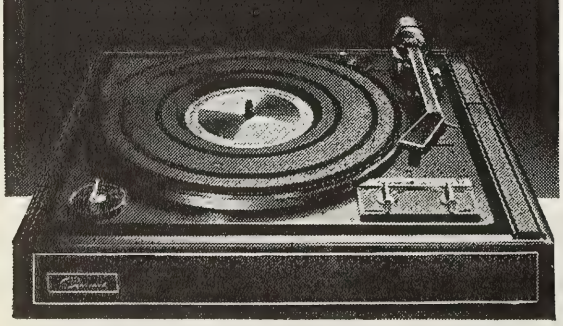
Boston's Elizabeth Carleton House assures a gracious and dignified retirement to men and women over 65, couples or individuals, of good health and buoyant temperament . . . Spacious private rooms in a handsome environment . . . A distinguished Board and administration provide a secure and comfortable way of life for members of the Carleton House "Family." . . . Financial plans are flexible. The Committee on Admissions welcomes inquiries.

ELIZABETH CARLETON HOUSE
2055 Columbus Avenue Boston Mass. 02119
Write for brochure

Tat Saunders INC.
THE RITZ CARLTON HOTEL, BOSTON
PALM BEACH, FLORIDA
Pretty Clothes for All Occasions
MANCHESTER WATCH HILL

WHERE TO BUY

Garrard®
World's finest automatic turntables . . . synchronously powered for perfectly constant record speed.



Radio Shack Corp. • 730 Commonwealth Avenue
Radio Shack Corp. • 167 Washington Street
Lafayette Radio • 584 Commonwealth Avenue
Lechmere Sales Co. • 88 First St., Cambridge, Mass.
World of Music • 25 West Street
and other high fidelity dealers

GARRARD, WESTBURY, N.Y. 11590
British Industries Co., division of Avnet, Inc.

— marion ruth

A large and carefully selected variety of china, stainless steel, furniture, glass and accessories—displayed for your convenience in co-ordinated table settings in the contemporary manner. Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

Custom Designing

RICHARD M. DANA, inc.
JEWELERS

81 Charles Street 43 Central Street
Boston Wellesley
523-1274 237-2730

Boston's Internationally Famous Italian Restaurant

Open 7 Days 11 A.M. to 1 A.M.

Free Attendant Parking

For Reservations Tel. RI 2-4142

Polcari's

283 Causeway St.

(1 minute from No. Station)

All major credit cards accepted

DALOZ

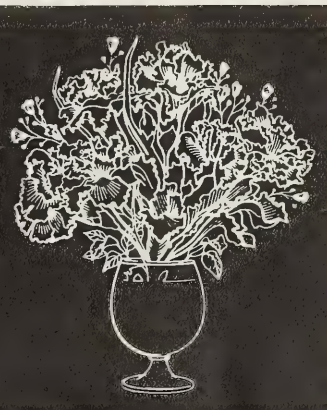
Cleansers of Fine Clothes and Household Furnishings for a Discriminating Clientel

Phone 265-2400

1863

Uncommonly good . . .
the cuisine, the service, the view

The dining room open noon till 9 p.m.



THE RITZ CARLTON BOSTON

HIGH NOTE

5% annual rate

FIVE FOR ALL

DIVIDENDS COMPOUNDED QUARTERLY

NO NOTICE REQUIRED FOR WITHDRAWAL

- SEND FOR FREE SAVE-BY-MAIL KIT
- WE PAY POSTAGE BOTH WAYS

OUR DIVIDENDS ARE NOT SUBJECT TO MASS. STATE INCOME TAX

SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS

and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

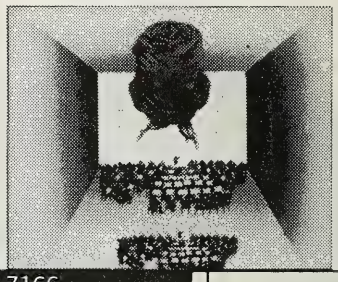
DORCHESTER OFFICE: 347 WASHINGTON STREET — PHONE CO 5-7020

You're here tonight for the same reason you'll like these records.

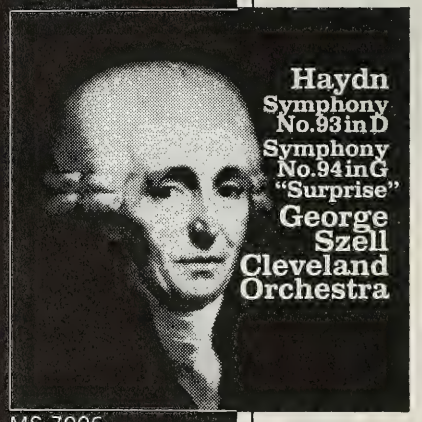
The Cleveland Orchestra under George Szell.

"The best orchestra in the country."
(The New York Times)

BRILLIANT STEREO SHOWPIECES
GEORGE SZELL
THE CLEVELAND ORCHESTRA
JANÁČEK: SINFONIETTA
HINDEMITH:
SYMPHONIC METAMORPHOSIS



MS 7166



MS 7006

A 2-RECORD SET/SPECIAL LOW PRICE

The Spectacular Cleveland Orchestra George Szell

Capriccio Italien/The Moldau
Thieving Magpie Overture
Perpetuum Mobile
Polovtsian Dances/Anitra's Dance
The Blue Danube/Slavonic Dance No.8
Pavane for a Dead Infanta
and six other showpieces

M2X 787 (A specially priced 2-record set)

On COLUMBIA RECORDS

© "COLUMBIA," MARCAS REG. PRINTED IN U.S.A.

A Fine Specialty Shop

catering from head to toe
to young gentlemen who
wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the
Church Street Garage (right next door)

31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

T.O. METCALF CO.
ESTABLISHED 1871

Value

FOR YOUR PRINTING DOLLAR

For Proof

CALL 426-5050

51 MELCHER ST., BOSTON
T.O. METCALF CO.



Bach or badminton, the best footwear you can play in comes from Converse. Another noteworthy item: Converse/Hodgman weatherproof clothing. For hunting, fishing, boating, or even performing Handel's Water Music.

★ converse
Malden, Massachusetts 02148

GREATER BOSTON
SINCE 1832

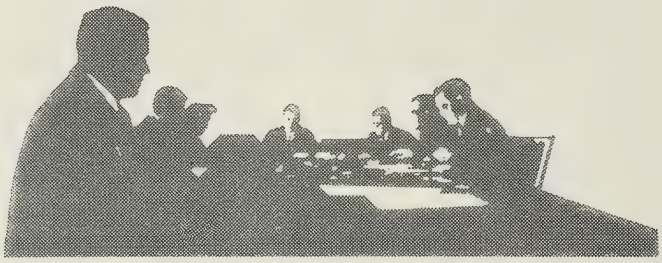
J.S. WATERMAN & SONS
SINCE 1832
FUNERAL SERVICE

SERVICE AT
ANY DISTANCE

J. S. Waterman & Sons, Inc.

BOSTON WELLESLEY WAYLAND

THE BOSTON COMPANY, INC.



The "Financial Cabinet" specializing in advisory and management services for private capital.

INVESTMENT, TRUST AND PERSONAL BANKING SERVICES
Boston Safe Deposit and Trust Company

INVESTMENT COUNSELING
Houston • The Boston Company of Texas
Los Angeles • Bailey and Rhodes
Louisville • Todd-Boston Company, Inc.
New York • John W. Bristol & Co., Inc.
• Douglas T. Johnston & Co., Inc.
San Francisco • Henderson-Boston Company, Inc.
Seattle • Loomis & Kennedy, Inc.

INVESTMENT TECHNOLOGY AND RESEARCH
The Boston Company, Inc.

ECONOMIC AND FINANCIAL COUNSELING
Rinfret-Boston Associates, Inc., New York

OIL AND GAS INVESTMENT COUNSELING
The Boston Company of Texas, Houston

REAL ESTATE INVESTMENT COUNSELING
Henderson-Boston Company, Inc., San Francisco
The Boston Company Real Estate Counsel, Inc., Boston

MUTUAL FUND
The Johnston Mutual Fund Inc.

MANAGEMENT CONSULTING
Boston • The Boston Consulting Group, Inc.
London • Attwood-Boston Consultants Ltd.
Milan • Gennaro Boston Associati, S.p.A.
Tokyo • The Boston Consulting Group of Japan K.K.

We will be happy to send you a copy of our annual report.

THE BOSTON COMPANY, INC.
100 FRANKLIN STREET • BOSTON, MASSACHUSETTS 02106
TELEPHONE (617) 542-9450

FUTURE PROGRAMS

FOURTH PROGRAM
Friday afternoon October 25 at 2 o'clock
Saturday evening October 26 at 8.30

COLIN DAVIS *conductor*

BRAHMS	Symphony no. 3 in F op. 90
RODNEY BENNETT	Symphony no. 1
DEBUSSY	La Mer

Next week the Orchestra leaves Boston for the first tour of the season. Erich Leinsdorf will conduct concerts in New York at Philharmonic Hall, the Brooklyn Academy of Music and Carnegie Hall. The soloists will be Arthur Grumiaux and Marilyn Horne.

Colin Davis, Conductor of London's BBC Symphony Orchestra, returns the following week to make his second appearance with the Orchestra in Symphony Hall. His program includes the first performance in Boston of the Symphony no. 1 by the young English composer Richard Rodney Bennett. After the first performance of Bennett's Symphony no. 1 in February 1966, William Mann, the distinguished critic, wrote: '. . . . it is virtuoso music, delighting in rapid passage work and stratospheric violin-writing, and jubilant fortissimo chords for brass. . . . I imagine that he wrote the Symphony . . . . to show himself and his listeners that a symphony is a perfectly acceptable vehicle for modern musical thought, and that *vice versa* 12-note language can be turned to musical purposes that an ordinary symphony concert audience can enjoy at first hearing. Well, in this he was successful.'

FIFTH PROGRAM
Friday afternoon November 1 at 2 o'clock
Saturday evening November 2 at 8.30

ERICH LEINSDORF *conductor*

SARAMAE ENDICH *soprano*
DAVID CLATWORTHY *baritone*
NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE de VARON *conductor*

BACH	Wedding cantata no. 202 'Weichet nur, betrübte Schatten'
BRAHMS	Ein deutsches Requiem op. 45

programs subject to change

BALDWIN PIANO
RCA RECORDS

GERTRUDE R. NISSENBAUM

VIOLIN

340 TAPPAN STREET

Tel. LOngwood 6-8348 BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.

PIANO

Telephone: 88 EXETER STREET

KEnmore 6-4062 COPLEY SQUARE, BOSTON

ROLAND HAYES, Tenor

In addition to his regular concert commitments, will accept a few advanced students for instruction in interpretative singing.

Concentration will be on the musical and emotional evaluation of the word and phrase in Italian, French, German, and English poetry.

58 ALLERTON ST., BROOKLINE, MASS.

"Mr. Sullo's piano playing represents genuine musicality and a formidable technic."
Cyrus Durgin, "Boston Globe," 4/18/53

SALVATORE SULLO

- PIANO -

Foreign Judge at Final Degree Exams in Principal Italian Conservatories: 1965 and 1967

2 Michelangelo St., Boston, Mass. Tel. 227-8591

MINNIE WOLK

Pianoforte Studio

42 Symphony Chambers

246 Huntington Avenue, Boston

opp. Symphony Hall

Residence 395-6126

KATE FRISKIN

Pianist and Teacher

8 Chauncy Street

Cambridge, Massachusetts

ELiot 4-3891

RUTH SHAPIRO

PIANIST • TEACHER

1728 BEACON STREET

BROOKLINE, MASSACHUSETTS

Telephone REgent 4-3267

Mrs. Aaron Richmond and Walter Pierce
present in the 1968-69 Boston University

CELEBRITY SERIES

SUN. AFT. OCT. 13 at 3 • **JORDAN HALL**

JUILLIARD STRING QUARTET

Mozart, E flat Major Quartet, K. 428; Bartok, Quartet No. 6;
Haydn, C Major Quartet, Op. 76, No. 3 ("Emperor")
Seats Now at Box-Office: $5.00, $4.00, $3.50, $3.00.

SAT. EVE. OCT. 19 and SUN. AFT. OCT. 20 • **SYMPHONY HALL**

UDAY SHANKAR and his Company of DANCERS And MUSICIANS From India

Seats Now at Box-Office: Sat. Eve.: $5.50, $4.50, $3.50, $3.00
Sun. Aft.: $5.50, $4.50, $3.50, $2.50

D'OYLY CARTE OPERA COMPANY

Direct from the Savoy Theatre, London
in a repertory of Gilbert and Sullivan comic operas

SAVOY THEATRE, BOSTON • **TUES. OCT. 22 thru SUN. OCT. 27**

REPERTORY

Tues. Oct. 22 at 8: Patience
Wed. & Thurs. Oct. 23, 24 at 8:30: HMS Pinafore
Fri. Oct. 25 at 8:30: Iolanthe
Sat. Mat. (2:30), Eve. (8:30) Oct. 26: Pirates of Penzance
Sun. Mat. (2:30), Eve. (8:30) Oct. 27: Mikado

SAVOY THEATRE BOX-OFFICE OPENS MON.
(10 a.m. to 6 p.m. Phone: 426-2720)

WED. EVE. OCT. 23 • **SYMPHONY HALL**

ORCHESTRE DE PARIS

CHARLES MUNCH, Conductor

Debussy, La Mer; Barber, Medea's Meditation and Dance of Vengeance;
Brahms, Symphony No. 1 in C Minor
Seats Now at Box-Office: $6.50, $5.50, $4.50, $3.50

SAT. EVE. OCT. 26 • **JORDAN HALL**

JULIAN BREAM

The Superb British Guitarist-Lutenist

Seats Now at Box-Office: $5.00, $4.00, $3.50, $3.00

SUN. AFT. OCT. 27 at 3 • **SYMPHONY HALL**

DIETRICH FISCHER-DIESKAU

The Celebrated German Baritone

Norman Shetler, *Pianist*

Schubert, "Die Schoene Muellerin", Op. 25
Seats Now at Box-Office: $6.50, $5.50, $4.50, $3.50

Magnificent Possession



Baldwin

Baldwin Piano & Organ Company
160 Boylston Street
Boston, Massachusetts 02116
Telephone 426-0775

Baldwin is the official piano of the Boston Symphony Orchestra. Erich Leinsdorf, Music Director.

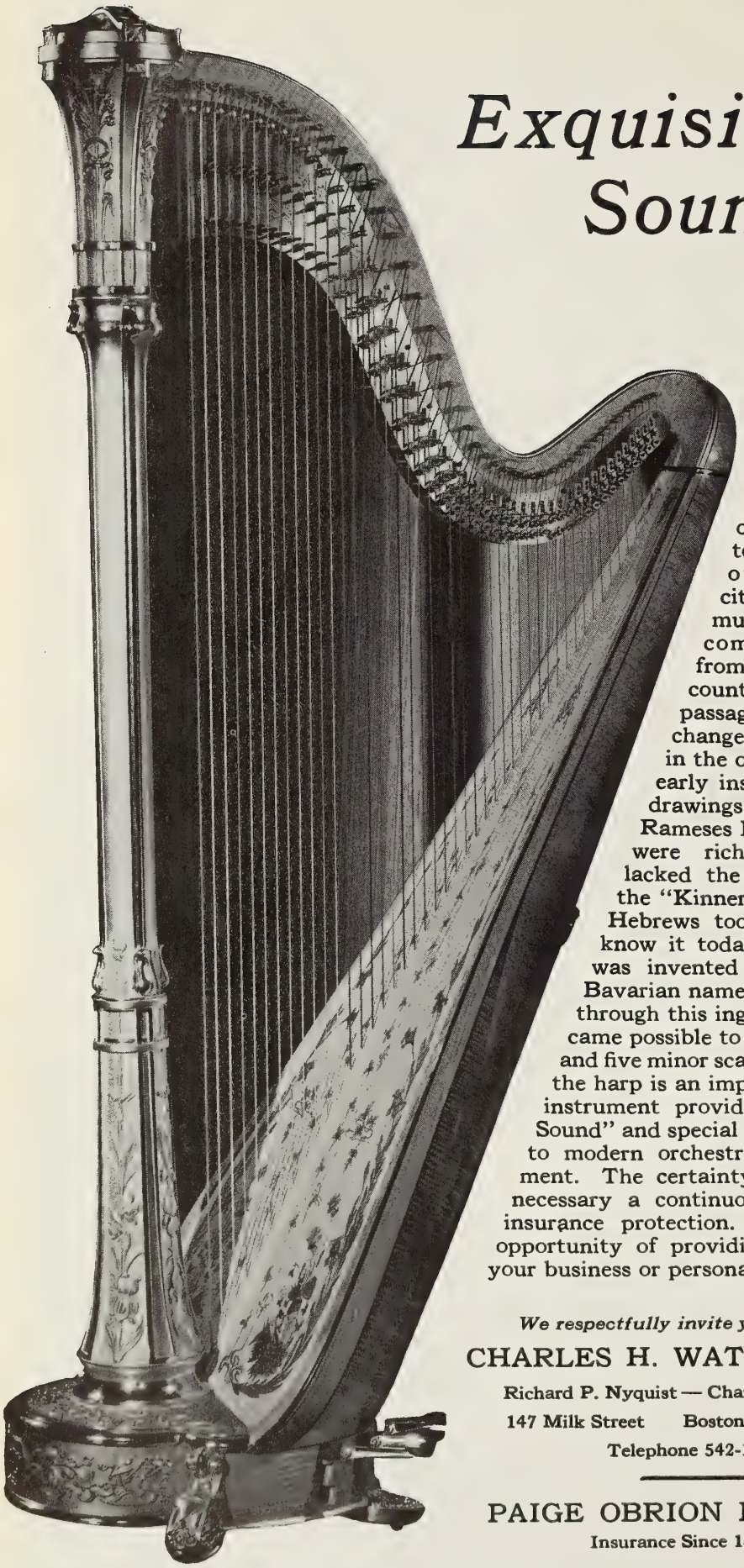


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

4

EIGHTY-EIGHTH SEASON 1968-1969



Exquisite Sound

From the palaces of ancient Egypt to the concert halls of our modern cities, the wondrous music of the harp has compelled attention from all peoples and all countries. Through this passage of time many changes have been made in the original design. The early instruments shown in drawings on the tomb of Rameses II (1292–1225 B.C.) were richly decorated but lacked the fore-pillar. Later the "Kinner" developed by the Hebrews took the form as we know it today. The pedal harp was invented about 1720 by a Bavarian named Hochbrucker and through this ingenious device it became possible to play in eight major and five minor scales complete. Today the harp is an important and familiar instrument providing the "Exquisite Sound" and special effects so important to modern orchestration and arrangement. The certainty of change makes necessary a continuous review of your insurance protection. We welcome the opportunity of providing this service for your business or personal needs.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

Richard P. Nyquist — Charles G. Carleton

147 Milk Street Boston, Massachusetts

Telephone 542-1250

PAIGE OBRION RUSSELL

Insurance Since 1876

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA INC.

TALCOTT M. BANKS *President*
PHILIP K. ALLEN *Vice-President*
ROBERT H. GARDINER *Vice-President*
JOHN L. THORNDIKE *Treasurer*
ABRAM BERKOWITZ
ABRAM T. COLLIER
THEODORE P. FERRIS
FRANCIS W. HATCH
ANDREW HEISKELL
HAROLD D. HODGKINSON
E. MORTON JENNINGS JR
EDWARD M. KENNEDY
HENRY A. LAUGHLIN
EDWARD G. MURRAY
JOHN T. NOONAN
MRS JAMES H. PERKINS
SIDNEY R. RABB
RAYMOND S. WILKINS

TRUSTEES EMERITUS

HENRY B. CABOT
PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT

ADMINISTRATION OF THE BOSTON SYMPHONY ORCHESTRA

THOMAS D. PERRY JR *Manager*

JAMES J. BROSNAHAN
Associate Manager, Business Affairs

HARRY J. KRAUT
Associate Manager, Public Affairs

MARY H. SMITH
Concert Manager

MARVIN SCHOFER
Press and Public Information

SYMPHONY HALL BOSTON MASSACHUSETTS

"A greatest symphony orchestra does now ex
and it is headquartered in Boston, Massachuset

Hi Fid





Red Seal Recordings

RCA

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

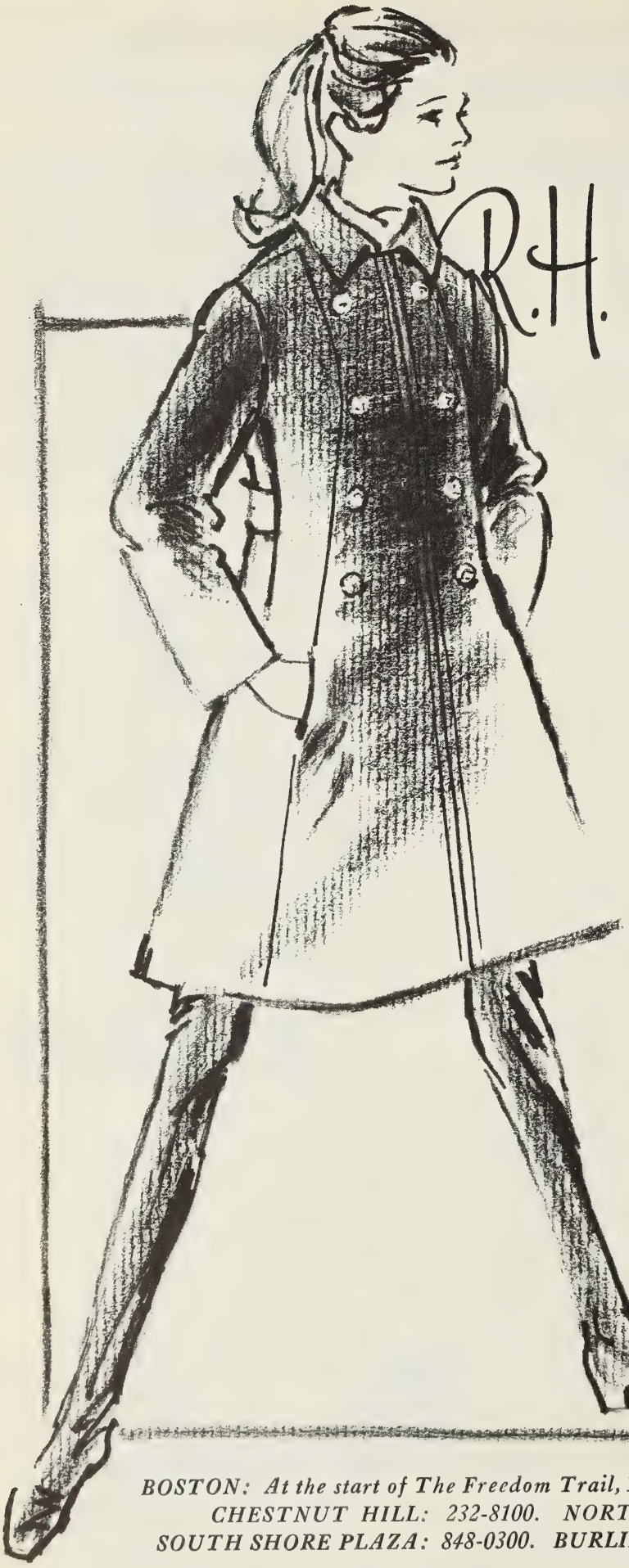
THE BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA INC.

ABRAM T. COLLIER *Chairman*

ALLEN G. BARRY *Vice-Chairman*

MRS FRANK ALLEN
OLIVER F. AMES
LEO I. BERANEK
GARDNER L. BROWN
MRS LOUIS W. CABOT
MRS NORMAN CAHNERS
ERWIN D. CANHAM
RICHARD P. CHAPMAN
JOHN L. COOPER
ROBERT CUTLER
BYRON K. ELLIOTT
MRS HARRIS FAHNESTOCK
CARLTON P. FULLER
MRS ALBERT GOODHUE
MRS JOHN L. GRANDIN JR
STEPHEN W. GRANT
FRANCIS W. HATCH JR
MRS C. D. JACKSON
HOWARD JOHNSON
SEAVEY JOYCE
LEONARD KAPLAN
LAWRENCE K. MILLER
LOUVILLE NILES
HERBERT W. PRATT
NATHAN M. PUSEY
PAUL REARDON
JOHN HOYT STOOKEY

SYMPHONY HALL BOSTON MASSACHUSETTS



R.H. Stearns

This is the Coat Young Affluents Will Wear

Originala. Slow-curved in gabardine. Back belted. A smash of a coat. For saluting the season majestically. From our designer coat collection.

BOSTON: At the start of The Freedom Trail, 140 Tremont Street, 482-0260.
CHESTNUT HILL: 232-8100. NORTHSHORE: 532-1660.
SOUTH SHORE PLAZA: 848-0300. BURLINGTON MALL: 272-5010.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Alfred Krips
George Zazofsky†
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Eiichi Tanaka*
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird†

second violins
Clarence Knudson
William Marshall
Michel Sasson
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Ronald Knudsen
Max Hobart
John Korman
Christopher Kimber
Spencer Larrison

violas
Burton Fine
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Hugh Matheny

english horn
Laurence Thorstenberg

clarinets
Gino Cioffi
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets
Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones
William Gibson
Josef Orosz
Kauko Kahila

tuba
Chester Schmitz

timpani
Everett Firth

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Olivia Luetcke

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

* member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Sheldon Rotenberg.

† Raymond Sird plays on the third stand for part of the season, while George Zazofsky is on leave of absence.

Makanna, Inc.

The Trousseau House of Boston



Today's Silhouette

Belted, pocketed and flared—plaid taffeta topped with velveteen and rimmed in White satin. Red top with Black and White plaid skirt or Green with Red and Green plaid. Sizes 8-14. $145.00

416 Boylston Street, Boston

54 Central Street, Wellesley

CAMBRIDGE COFFEE, TEA & SPICE HOUSE

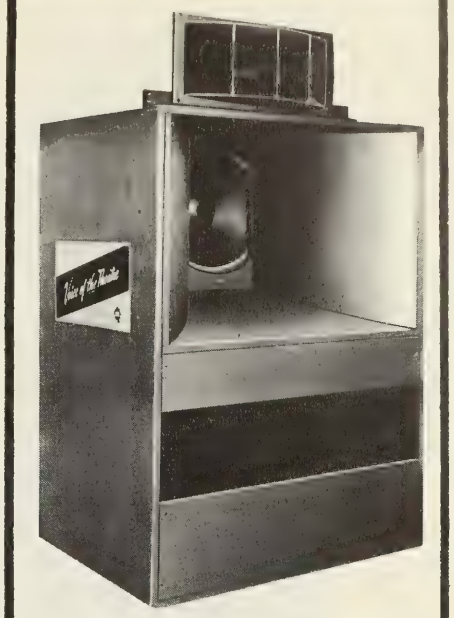
Gourmet Cookware
Wicker Furniture Imported Cheeses
And Many, Many Etceteras

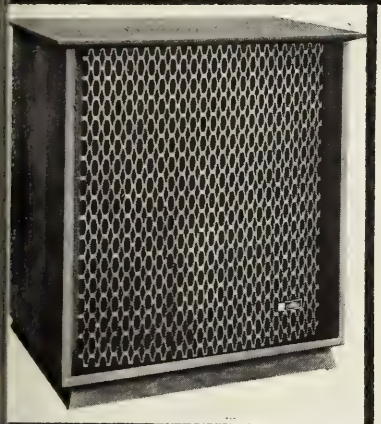


60 Westland Ave. · Back Bay
(Between Symphony Hall and The Fenway)

Old Faithful

For over 20 years the Altec "Voice of the Theater" has provided recording studios with the precise reproduction demanded by professional musicians — exceeding any other speaker in this demanding task.





New Faithful

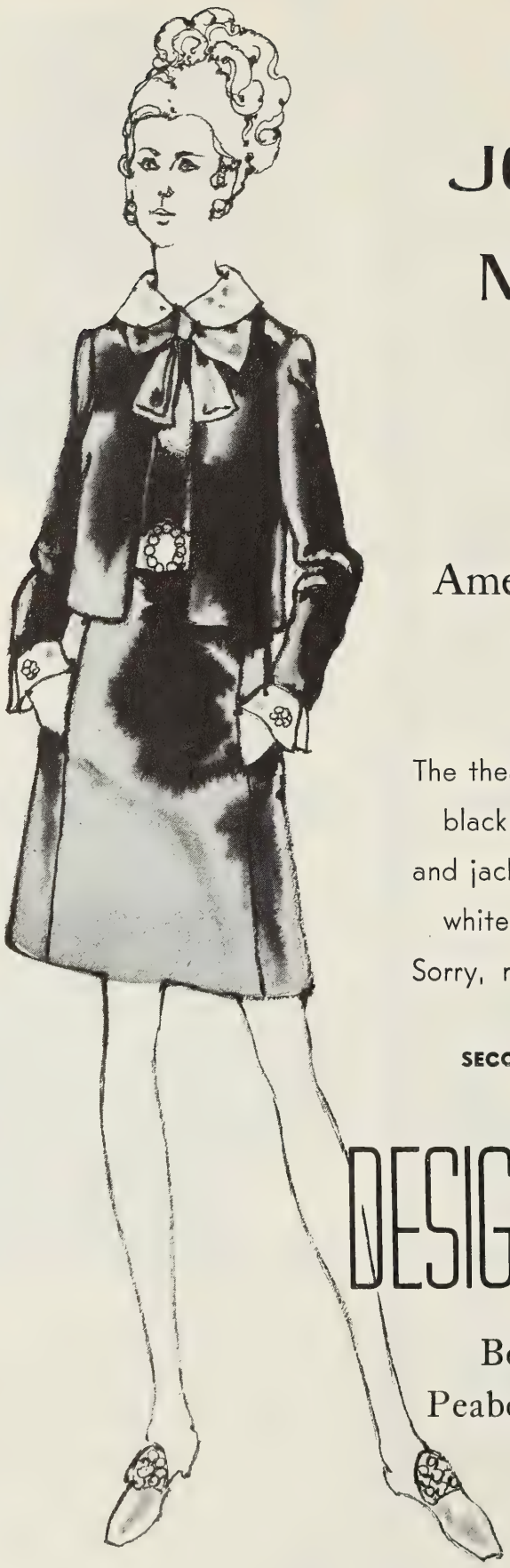
Now "Voice of the Theater" components are available in attractively styled cabinets to provide the critical audiophile with precise musical reproduction in his own home.

TECH hifi exchange

TECH hifi exchange

Waltham
677 Main St.
893-4434

Cambridge
95 Vassar St.
864-4434



JORDAN MARSH

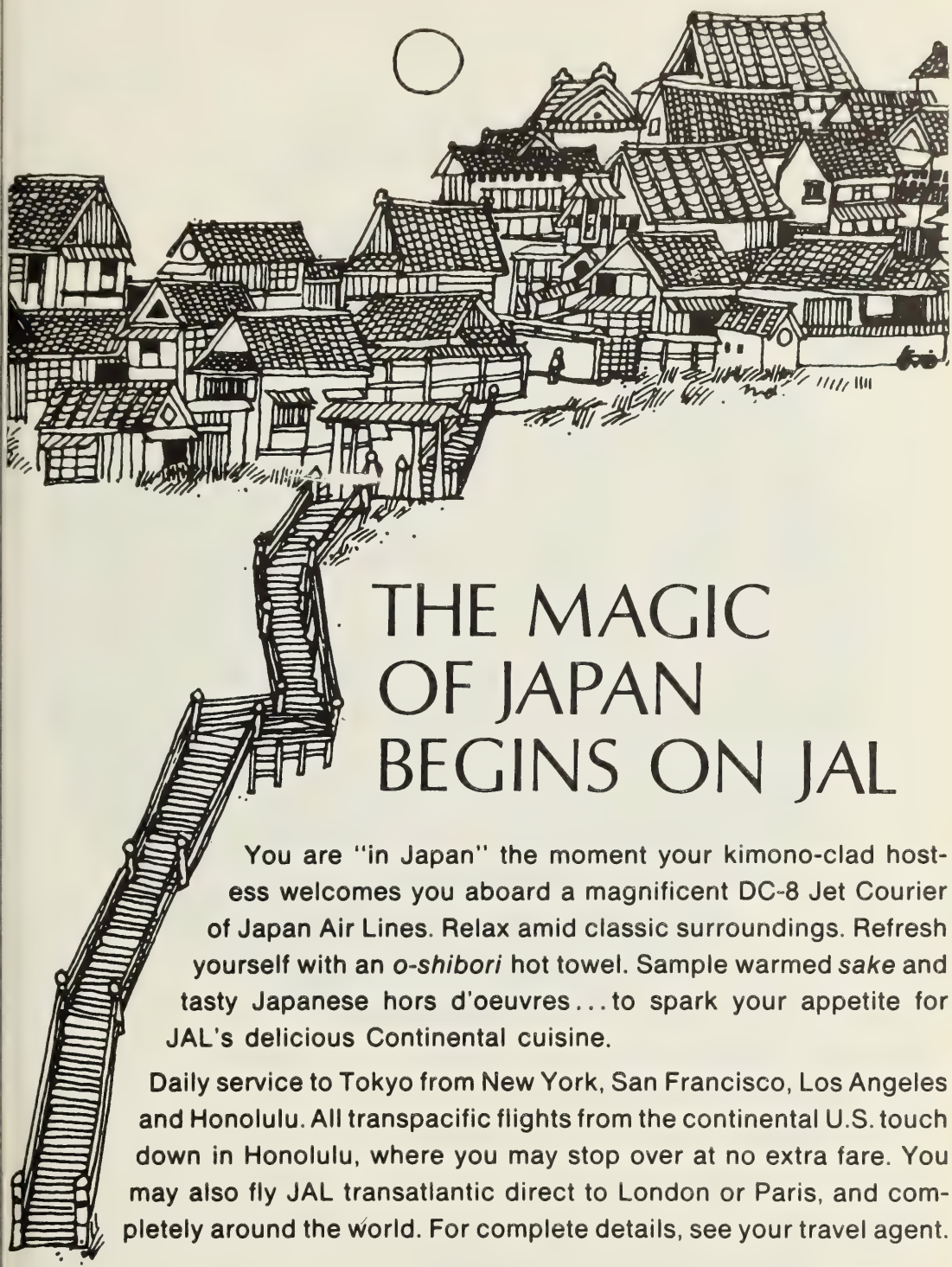
from our
American Designers
collection

The theater costume done in rich black velvet, the simple dress and jacket collared and cuffed in white satin . . . 6 to 14, 145.00
Sorry, no mail or phone orders.

SECOND FLOOR—MAIN STORE

DESIGNERS' SHOP

Boston—Burlington
Peabody—Bedford, N. H.



THE MAGIC OF JAPAN BEGINS ON JAL

You are "in Japan" the moment your kimono-clad hostess welcomes you aboard a magnificent DC-8 Jet Courier of Japan Air Lines. Relax amid classic surroundings. Refresh yourself with an *o-shibori* hot towel. Sample warmed *sake* and tasty Japanese hors d'oeuvres... to spark your appetite for JAL's delicious Continental cuisine.

Daily service to Tokyo from New York, San Francisco, Los Angeles and Honolulu. All transpacific flights from the continental U.S. touch down in Honolulu, where you may stop over at no extra fare. You may also fly JAL transatlantic direct to London or Paris, and completely around the world. For complete details, see your travel agent.

JAPAN AIR LINES
official airline for EXPO'70

JAL

Statler Office Bldg.
20 Providence Street
Tel.: 482-5390

The music man.



The Boston Globe's music critic, Michael Steinberg, knows the score. His perceptive reviews help keep Boston music on the right beat.

There's more to it. Maybe that's how come everybody's reading The Globe these days.



TICKET RESALE AND RESERVATION PLAN

The ticket resale and reservation plan has now operated for the past five seasons and has proved a great success. The Trustees wish again to thank subscribers who have taken part, and to bring it once more to the attention of all other subscribers and Friends.

Should you find that you are unable to attend one of the concerts for which you have tickets, the Trustees hope that you will allow others, who cannot obtain tickets for this subscription series, to have the opportunity to hear the Orchestra. You can do this by telephoning Symphony Hall (266-1492), and giving your name and ticket location to the switchboard operator. Your ticket then becomes available for resale, and the income gained is paid to the Pension Fund of the Orchestra. Subscribers who release their tickets for resale will receive a copy of the program of the concert they miss, and written acknowledgment of their gift for their tax records.

Those who wish to request tickets for a specific concert should telephone Symphony Hall and ask for 'Reservations'. Requests will be attended to in the order in which they are received, and, since the Management has learned by experience how many returned tickets to expect, no reservation will be confirmed unless the caller can be assured of a seat. Tickets ordered in this way may be bought and collected from the box office on the day of the concert two hours before the start of the program. Tickets not claimed half an hour before concert time will be released.

Last season the ticket resale and reservation plan helped reduce the Orchestra's deficit by more than $21,900.

KEnmore 6-1952

Ludwig
finer furs

Newbury Street Eighteen Boston, Mass.

la maisonette
the little house of many designers
115 newbury street, boston
personally selected fashions
for
town and country



MINUTE MAN RADIO CO., INC.
Sales and Service
HI FI EQUIPMENT • EQUIPMENT CABINETS
RECORDS AND TAPES • ACCESSORIES
30 BOYLSTON STREET
Harvard Square, Cambridge, Mass. 02138
Tel. 864-8727

Largest Co-operative Bank in Massachusetts
MERCHANTS CO-OPERATIVE BANK
Conveniently located
125 TREMONT AT PARK STREET • BOSTON
WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY
Individual Accounts from $10 to $30,000
Joint, Corporation, Pension, Charitable
and Retirement Accounts up to $30,000.
Quarterly Dividends Paid Since 1881
HENRY H. PIERCE, *President*



Cadillac Motor Car Division

autifully new, distinctively Cadillac. Cadillac craftsmen are accus-ned to building the finest of motor cars, but even they have never built e like this before!

single glance at this automotive masterpiece reveals striking new poise d beauty. Tasteful fabrics adorn the spacious interiors, and the long list of ughtful Cadillac conveniences is even more remarkable. There is also a w "control center" instrument panel and an exclusive new Dual Comfort nt seat available on most models, that provides for separate driver and ssenger seat adjustment.

n improved 472 V-8 engine makes Cadillac performance truly exciting. merous refinements include front disc brakes on all models and a unique d exclusive new "closed" engine cooling system. An improved mate Control air conditioning system is available.

here are eleven models, crafted in the Cadillac tradition of excel-ce, each truly a masterpiece from the master craftsmen of cars.

GM

MARK OF EXCELLENCE

Colin Davis: the Heir to the Beecham Tradition





Handel: Messiah (Complete Original Instrumentation) The London Symphony Orchestra and Choir/ Colin Davis, conductor. (3 record set) PHS 3-992



Handel: Messiah Highlights, Original Instrumentation, The London Symphony Orchestra and Choir/ Colin Davis, conductor. PHS 900-214



BERLIOZ Symphonie Fantastique, The London Symphony Orchestra, Colin Davis, conductor. PHS 900-101

HIS PHILIPS ALBUMS ARE AVAILABLE WHEREVER GREAT MUSIC IS SOLD

A product of Mercury Record Productions, Inc., 35 E. Wacker Drive, Chicago, Illinois 60601
A PONELCO Corporation

PHILIPS



CONTENTS

Program for October 25 & 26 1968 211

Future programs 253

Program notes

Haydn — Symphony no. 99 in E flat 212
by John N. Burk

Bennett — Symphony no. 1 (1965) 216
by Andrew Raeburn

Brahms — Symphony no. 3 in F op. 90 232
by John N. Burk

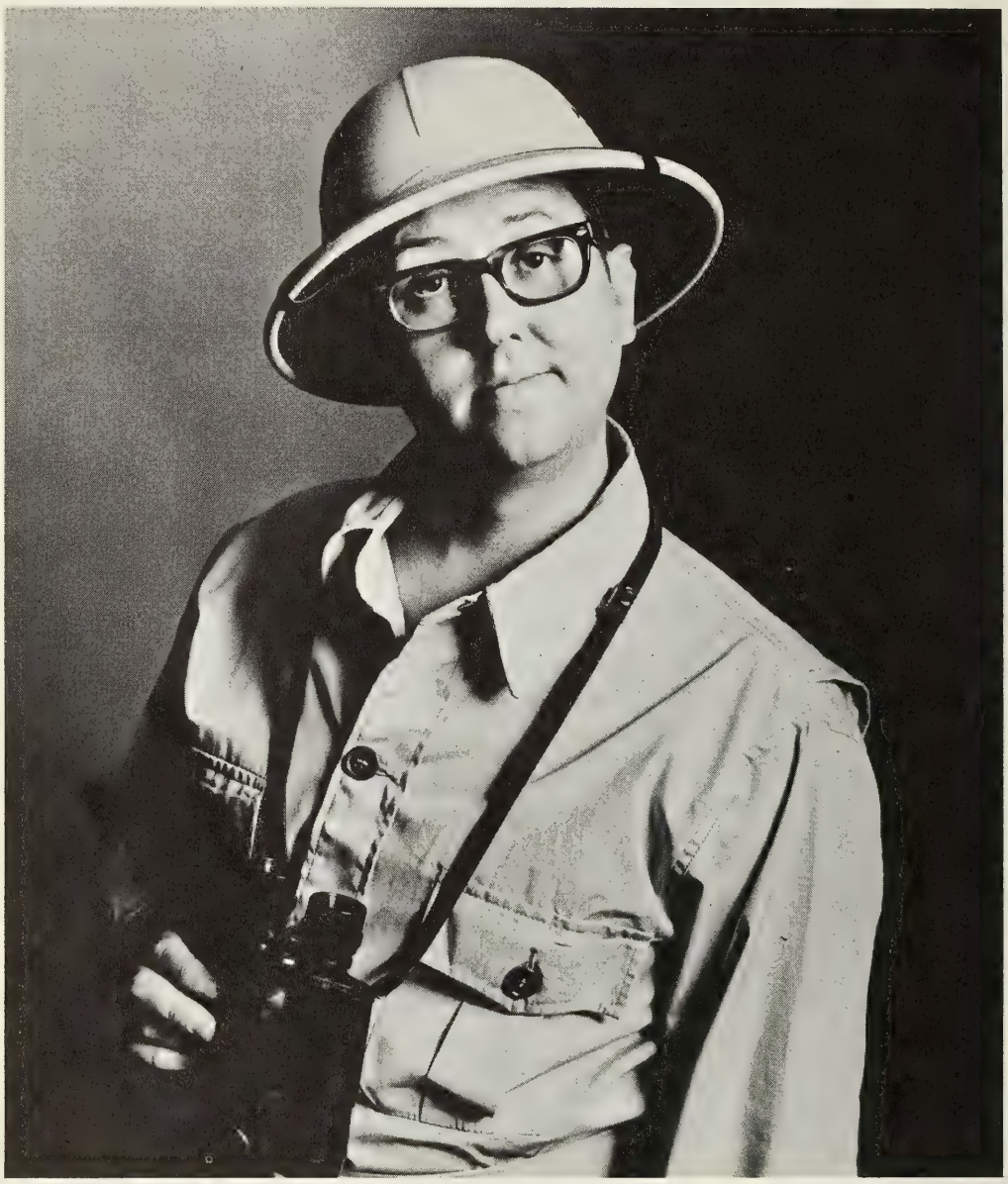
The conductor 240

Berkshire Music Center 1968 236

Program Editor ANDREW RAEBURN

program copyright © 1968 by Boston Symphony Orchestra Inc.

"Can't anyone in this tribe tell me what Xerox closed at?"



An investor and his worries.

They follow him to the office. They follow him home at night. They spoil his safaris.

They say to him, "Wherever you go, we go."

Which is why it makes sense, if you're an investor, to turn some of your worries over to Old Colony. Or even give us the whole job.

Just tell us what part of the job you want us to do, and we'll do it. (We aren't too proud, for instance, to take over the mechanical chores and leave the rest to you.)

At Old Colony we have the largest full-time staff of investment experts of any bank in New England.

So before you schedule your next safari, give us a ring, won't you?

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

EIGHTY-EIGHTH SEASON 1968-1969

FOURTH PROGRAM

Friday afternoon October 25 at 2 o'clock
Saturday evening October 26 at 8.30

COLIN DAVIS *conductor*

HAYDN — Symphony no. 99 in E flat

Adagio – vivace assai
Adagio
Menuetto – trio: allegretto
Vivace

BENNETT — Symphony no. 1 (1965)

Allegro
Andante
Molto vivace

first performance in Boston

intermission

BRAHMS — Symphony no. 3 in F op. 90*

Allegro con brio
Andante
Poco allegretto
Allegro

BALDWIN PIANO
RCA RECORDS*

FRANZ JOSEPH HAYDN
Symphony no. 99 in E flat
Program note by John N. Burk

Haydn was born at Rohrau, Lower Austria, on March 31 or April 1 1732; he died in Vienna on May 31 1809. The Symphony no. 99 begins the second series of six which Haydn composed for the Salomon concerts in London. It was performed there on February 10 1794. The Harvard Musical Association gave the first Boston performance on February 1 1872 under Carl Zerrahn's direction. Wilhelm Gericke conducted the first performance by the Boston Symphony Orchestra on January 30 1886. The most recent performances in this series were on January 8 and 9 1960; William Steinberg conducted.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

In Vienna, in 1793, Haydn composed this Symphony in preparation for his second visit to London and added five more (nos. 100-104) to be introduced at the second series of six concerts under the management of Johann Peter Salomon. This one was duly performed at the opening concert in the Hanover Square Rooms on February 10 1794. The concert was announced as follows in the morning papers:

Mr. Salomon most respectfully acquaints the Nobility and Gentry, that his FIRST CONCERT will be on MONDAY next, the 10th Instant.

PART I.
Grand Overture, Rosetti
Aria, Mr. Florio, jun.
(being his first Performance at these Concerts.)
New Concerto, Piano Forte, Mr. Dussek.
Scena, Madame Mara.

PART II.
New Grand Overture, Haydn.
Aria, Madame Mara.
New Concerto, Violin, Signor Viotti.
Scena and Duetto, Madame Mara and Mr. Florio.

Finale.
Dr. Haydn will direct his Compositions at the Piano Forte.

The reviews were ecstatic. The critic of the *Morning Chronicle* wrote: 'This superb Concert was last night opened for the season, and with such an assemblage of talents as make it a rich treat to the amateur. The incomparable Haydn, produced an Overture of which it is impossible to speak in common terms. It is one of the grandest efforts of art that we ever witnessed. It abounds with ideas, as new in music as they are grand and impressive; it rouses and affects every emotion of the soul. — It was received with rapturous applause.'

The *Sun* reported on February 11 that 'the grand instrumental trial of last night was a New Overture by Haydn, a composition of the most exquisite kind, rich, fanciful, bold, and impressive'. The 'New Overture', which was the E flat Symphony, was repeated a week later.

Filene's



The little black coat by

Originala

belted with lizard

over long side pleats.

ench Shops, seventh floor

Filene's Boston

This was the first of Haydn's symphonies in which he used clarinets (he also used them in nos. 100, 101, 103 and 104). He had used clarinets in his *lira* concertos and *notturni*. Karl Geiringer writes: 'How well the master understood the possibilities of this wind instrument is shown in the very first bars of the score. The sonorous chalumeau register of the clarinet provides an effective bass for the stringed instruments. Daring modulations give this introduction a decidedly modern character. In the main section of the movement the second subject is of greater significance than the first, and a similar romantic preponderance of the subsidiary idea may be noted in the following adagio, which is one of the deepest and most stirring pieces written by Haydn. As in the preceding symphony, the mood changes completely with the beginning of the minuet. This scherzo-like movement and still more the finale employ all the devices of instrumentation and counterpoint to create pictures of uncontrollable gaiety.'

As almost without exception in his London symphonies, Haydn opens this one with a reflective and free adagio, no pompous or ceremonious portal, but tender and mysterious, foreshadowing Beethoven. The principal difference, in this case, is that instead of leading the hearer by a subtle transition into the main body of the movement, Haydn dismisses the introductory mood with not so much as a gesture, as he breaks into the sprightly theme of his vivace assai. The second theme is for violins and clarinet, an instrument which takes its place in these later symphonies. The development progresses through chameleon-like modulations with a wit and daring which almost equals the whimsical fancy and legerdemain of the finale. The adagio, in G major, opens with a theme for the first violins, cantabile, which is ornamented with passages in the woodwinds, the flutes predominating. The second theme is inseparable from the elaboration of sixteenth notes upon which its sustained songfulness subsists. This is a slow movement of lyric intensity with aspects of nineteenth-century romanticism, and there is a passage in stormy triplets which again almost makes one exclaim 'Beethoven!' There is a lusty minuet, allegretto, based upon a simple descending chord of E flat. In the trio the oboe, cantabile, is combined with the strings. The final rondo, vivace, brings a more independent and distinct use of the various woodwind voices. There is the characteristic pause of suspense upon the main theme, slowed to adagio and played by the first violins, before the coda.

THE DEN GALLERY
Specializing in 18th and 19th Century
American Paintings and Clocks
Objects of Art
3 PINE WOOD ROAD, DOVER, MASS.
Tel. (617) 785-0639 VIC AND OLGA FIRTH — By Appointment only

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN L. THORNDIKE
Vice President

JOHN Q. ADAMS
Vice President, John Hancock Mutual Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

JAMES O. BANGS
Trustee

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

GEORGE S. JOHNSTON
Scudder, Stevens & Clark

ALBERT B. HUNT
Trustee

EDWARD F. MACNICHOL
Trustee

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

PHILIP H. THEOPOLD
Chairman of Exec. Committee, Real Estate Investment Trust of America

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

RICHARD RODNEY BENNETT

Symphony no. 1 (1965)

Program note by Andrew Raeburn

Bennett was born in Broadstairs, England, on March 29 1936. He composed the Symphony in Islington, London, between August and December 1965, and the world première was given by the London Symphony Orchestra conducted by Istvan Kertesz on February 10 1966. The first American performance, again directed by Kertesz, was given by the Philadelphia Orchestra on January 6 1967.

The instrumentation: 2 flutes and piccolo, 2 oboes and english horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, side drum, tenor drum, bass drum, marimba, triangle, suspended cymbals, chinese block, tambourine, maracas, glockenspiel, vibraphone, xylophone, timpani, harp and strings.

'London has become a great capital of contemporary music', wrote Stravinsky in *Expositions and developments,* published in 1962. That year marked the peak of a three or four year phase of completely new interest in twelve tone and contemporary music; a revolution in traditionally conservative English musical life had taken place.

During the fifties there had been a healthy movement towards the rediscovery of pre-classical music, thanks largely to the scholarship and musicianship of Thurston Dart, virtuoso harpsichordist and university teacher, and a devoted group of his followers. The trend to contemporary music in the early years of the present decade was also in great measure due to the influence of one man, William Glock, who became in 1959 Controller of Music to the British Broadcasting Corporation.

Glock, who was a pupil of Artur Schnabel in Berlin in the early thirties, originally had a double career as pianist and critic. In 1948 he founded the Bryanston Summer School of Music (later to be called the Dartington School when the establishment moved its headquarters), and started a movement to direct the course of music from its established isolation. He imported teachers like Elliott Carter, Stefan Wolpe, Bruno Maderna and Luciano Berio, composers almost unknown in England at that time. Recordings were in short supply in the years after the war, and many of Glock's students had their first opportunity to hear Schoenberg's Variations op. 31 (which the Boston Symphony Orchestra will play later this season) from the record which Carter brought with him.

The BBC is the most powerful patron and largest performer of music in the world, supporting several orchestras of its own and presenting countless performances by other orchestras, opera companies, chamber groups, solo instrumentalists and choruses over its national radio and television networks. Glock immediately established a radical policy of broadcasting a great number of the standard works of the twelve tone repertoire, which English audiences had had almost no opportunity to hear, as well as the latest pieces from Darmstadt and Donaueschingen.

For the first time young English composers had an opportunity to have their music performed professionally to the world's widest radio audience. Several talents emerged: Alexander Goehr, recently appointed to the faculty of the New England Conservatory of Music, Thea

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 ST. BOTOLPH STREET • BOSTON



Provides For The Handicapped Child
In A Free, Private, Day School

A 12 Year Academic Program
Vocational Training • Recreation
Health Program • Transportation

The Industrial School for Crippled Children solicits funds for its operation either through Bequests, Annuities or Life Insurance.

In case of a life agreement a donor gives capital to the Industrial School for Crippled Children and in return receives income for life.

Donors are invited to discuss these matters with the Treasurer.

Treasurer, CHARLES E. COTTING, 10 Post Office Square, Boston

CHARLES H. TAYLOR
President

MRS. CHARLES E. COTTING
Chairman Ladies Committee

Our Coat Creed

A Hurwitch coat, be it from Originala, Trigere or Monte-Savo . . . or from one of our lesser known designers, who make wonderful coats for us under one hundred and fifty dollars . . . is chosen with the same critical eye and the same insistence on quality, style and workmanship.

BOSTON *Hurwitch Bros.* WELLESLEY

Musgrave, Malcolm Williamson, Peter Maxwell Davies and Richard Rodney Bennett are a few of the composers whose work began to receive regular performances.

Bennett was born in Broadstairs, a town on the South-eastern tip of the English coast, in 1936. His mother was a pupil of Gustav Holst, his father a singer and writer. He went to Leighton Park School in Reading and from there won a scholarship to the Royal Academy of Music where he studied with Lennox Berkeley and Howard Ferguson from 1953 to 1956. During the following two years he studied privately with Pierre Boulez in Paris. He now lives in London where he spends most of his time composing.

Bennett's music has been played in most European countries, in Canada, Australia, South Africa and in this country. A composer of great versatility, he has written for television, radio and the theatre. His film scores include *Indiscreet, Only two can play, Billy Liar, The nanny, Billion dollar brain* and *Far from the madding crowd*. Among his recent works are the Symphony no. 2, commissioned by the New York Philharmonic in connection with the celebration of its one hundred and twenty-fifth anniversary season and first performed on January 18 of this year under Leonard Bernstein's direction; *Epithalamion* for chorus and orchestra; two operas, *The mines of sulphur* (1965) and *A penny for a song* (1967), commissioned by Sadler's Wells; a Wind quintet, commissioned by the Serge Koussevitzky Music Foundation and dedicated to the memory of Serge and Natalie Koussevitzky; and a Piano concerto, which received its first performance at the Birmingham Triennial Musical Festival on September 19 last. The critic of the London *Sunday Times* wrote: 'The piano writing throughout is as masterly as the orchestral scoring.' Bennett is now working on a full-length opera commissioned by the Royal Opera House, Covent Garden.

Richard Rodney Bennett has kindly provided the following note for these performances:

> 'My first Symphony was commissioned by the Peter Stuyvesant Foundation for the London Symphony Orchestra, and was composed between August and December 1965. It is in three movements, scored for the normal symphony orchestra and lasts just over twenty minutes. For the preceding six years I had been primarily concerned with vocal music. The texts, both poetry and prose, which I chose were usually sombre and nocturnal in feeling. I am referring to such works as *The approaches of sleep* (Sir Thomas Browne), *Lament for tenor and guitar* (Tichbourne), *Tomo' Bedlams song* (Anonymous 17th century), *The ledge* and *The mines of sulphur*. Even orchestral pieces, such as the *Nocturnes* and *Aubade* were suggested by strange and evocative passages chosen from the work of John Donne and Sir Thomas Browne. Since the composition of *The mines of sulphur* I had felt myself moving away from the mood of the pieces listed above towards something brighter, harder and clearer. The fact that two subsequent works were first a comic opera and second a choral setting of a vividly colourful poem by Herrick, had, I think a considerable effect on the mood of my symphony.

continued on page 230

Steinberg's Choice: the new records/by Michael Steinberg, music critic of the Boston Globe

Further adventures of an opium-eater.

What happened to the young opium-eater whose bad trip Berlioz describes so graphically in the "Symphonie Fantastique"?

Berlioz composed his awakening, too, in a curious, not altogether convincing, but really fascinating work called "Lélio," which is the young man's name. Lélio passes through various stages of disgust, hope, longing, and finally sublimation as he channels his energies into writing a choral fantasy on Shakespeare's "Tempest." But it doesn't help: after a run-through of the "Tempest" fantasy, the "idée fixe" from the "Fantastique" rises softly from an invisible orchestra, and the young musician moans in despair, "Encore, et pour toujours!"

Berlioz assembled "Lélio" the year after the premiere of the "Fantastique," and "assembled" is the right word, because not a note of it was new. Its six numbers had been written during the previous four years, and Berlioz now bound them together by a spoken narration and tied it all tenuously to the "Fantastique" by twice quoting its "idée fixe." "Lélio" has none of the precision and unity of the "Fantastique": as a sequel it disappoints because it hardly strikes us as a necessary complement to that vivid masterpiece. The point is, though, that the "Lélio" score is very beautiful, most of all perhaps the Brigands' Song and the exquisite "Tempest" fantasy itself.

The "Fantastique" and "Lélio" have been recorded together by Pierre Boulez, and the intrinsic interest of "Lélio" and the extraordinary quality of the performance make this one of the outstanding albums of the decade (CBS, 2 records). The "Fantastique" is tasteful and intelligent in a way that only Colin Davis's has been otherwise, but Boulez is still more perceptive about matters of rhythm and texture, and his performance is still more exciting because of the clarity with which it articulates the musical gestures through which the poetic points are made. The London Symphony plays superbly, and with the exception of the inelegant tenor, the others who participate in "Lélio" are first-rate, too, the London Symphony Chorus, the baritone John Shirley-Quirk, and, for the narration, the great actor-director Jean-Louis Barrault.



These original record reviews by Michael Steinberg are presented by the Trust Department of New England Merchants Bank, which would also be pleased to review your investment portfolio with a view to improving its performance.

New England Merchants National Bank A FULL SERVICE BANK

Trust Department • 135 Devonshire St., Boston • 742-4000 • Member F.D.I.C.



Another great Rubinstein recording in his Beethoven concerto series with the Boston Symphony. Leinsdorf conducts. *Dynagroove.* LSC-3013

This latest Beethoven offering of the Bostonians under Leinsdorf excels in vibrance, spontaneity and sound. *Dynagroove.* LSC-3032

RCA

BUY YOUR RECORDS BY MAIL *To benefit the Boston Symphony Orchestra*



Profits from the sale of the records on the following pages go directly to the Friends of the Boston Symphony Orchestra. Fill out the coupon and send with your check to Council of Friends, Symphony Hall. Here are three new releases we feel you might enjoy particularly.



Haydn has been a repertoire specialty of the Boston Symphony under Leinsdorf. *Dynagroove.* LSC-3030

THE COUNCIL OF FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

is pleased to offer a means for ordering the Orchestra's recordings by mail. To place an order circle the number of each record you wish, complete the coupon, and enclose with your check to: Records, Council of Friends, Symphony Hall, Boston, Mass. 02115. The sale of these records benefits the Council of Friends.

Unless otherwise indicated recording prices are:

RCA Victor Red Seal . . $6.00

RCA Victrola® $2.75

Erich Leinsdorf, conducting

RCA Victor Red Seal

2643 **BARTOK:** Concerto for Orchestra

2852 **BARTOK:** Violin Concerto No. 2
STRAVINSKY: Violin Concerto in D } (Joseph Silverstein, violinist)

3013 **BEETHOVEN:** Piano Concerto No. 1 (Rubinstein)

2947 **BEETHOVEN:** Piano Concerto No. 3 in C Minor, Op. 37 (Artur Rubinstein, pianist)

2848 **BEETHOVEN:** Piano Concerto No. 4 in G, Op. 58 (Artur Rubinstein, pianist)

2733 **BEETHOVEN:** Piano Concerto No. 5 in E-Flat, Op. 73 ("Emperor")
(Artur Rubinstein, pianist)

3032 **BEETHOVEN:** Symphony No. 2 in D, Op. 36/"The Creatures of Prometheus" Op. 43
(Selections)

2644 **BEETHOVEN:** Symphony No. 3 in E-Flat, Op. 55 ("Eroica")

3006 **BEETHOVEN:** Symphony No. 4/Leonore Overture No. 2

2969 **BEETHOVEN:** Symphony No. 7 in A, Op. 92

BEETHOVEN: See SCHUMANN

BERG: See MAHLER

2724 **BRAHMS:** Piano Concerto No. 1 in D Minor, Op. 15 (Van Cliburn, pianist)

2917 **BRAHMS:** Piano Concerto No. 1 in D Minor, Op. 15 (Artur Rubinstein, pianist)

2711 **BRAHMS:** Symphony No. 1 in C Minor, Op. 68

2809 **BRAHMS:** Symphony No. 2 in D, Op. 73

2936 **BRAHMS:** Symphony No. 3 in F, Op. 90
Tragic Overture

3010 **BRAHMS:** Symphony No. 4

2915 **BRUCKNER:** Symphony No. 4 in E-Flat ("Romantic")

3001 **CARTER:** Piano Concerto (Jacob Lateiner, pianist)
COLGRASS: As Quiet As

DELLO JOIO: See RAVEL

FAURE: See PROKOFIEFF

3014 **DVORAK:** Romance (Itzhak Perlman)

3017 **DVORAK:** Symphony No. 6 in D, Op. 60/Slavonic Dances No. 2 & 8 Op. 72

2829 **FINE:** Music of Irving Fine: Symphony 1962
Serious Song for String Orchestra, Toccata Concertante

3030 **HAYDN:** Symphony No. 93 in D/Symphony No. 96 in D (Miracle)

2859 **KODALY:** Suite from "Hary Janos"
KODALY: Variations on a Hungarian Folk Song, "The Peacock"

2642 **MAHLER:** Symphony No. 1 in D

7046 **MAHLER:** Symphony No. 3 in D Minor (Shirley Verrett, mezzo-soprano) (2 L.P.s) $12.00

7031 **MAHLER:** Symphony No. 5 in C-Sharp Minor
BERG: Excerpts from "Wozzeck" } (2 L.P.s) $12.00

7044 **MAHLER:** Symphony No. 6 in A Minor
BERG: Le Vin (Phyllis Curtin, soprano) } (2 L.P.s) $12.00

2673 **MENDELSSOHN:** Incidental Music to "A Midsummer Night's Dream"

2694 **MOZART:** Symphony No. 41 in C, K. 551 ("Jupiter")
MOZART: Eine Kleine Nachtmusik, K. 525

7030 **MOZART:** Requiem Mass in D Minor, K. 626
(Cardinal Cushing's Mass for President Kennedy, "live") } (2 L.P.'s) $12.00

2897 **PROKOFIEFF:** Piano Concerto No. 1
PROKOFIEFF: Piano Concerto No. 2 } (John Browning, pianist)

2732 **PROKOFIEFF:** Piano Concerto No. 5 (Lorin Hollander, pianist)
PROKOFIEFF: Violin Concerto No. 1 (Erick Friedman, violinist)

2962 **PROKOFIEFF:** Violin Concerto No. 2 in G Minor, Op. 63
SIBELIUS: Violin Concerto in D Minor, Op. 47 } (Itzhak Perlman, violinist)

2934 **PROKOFIEFF:** Symphony No. 3
PROKOFIEFF: Scythian Suite

2707 **PROKOFIEFF:** Symphony No. 5, Op. 100

2834 **PROKOFIEFF:** Symphony No. 6 in E-Flat, Op. 111

2703 **PROKOFIEFF:** Symphony-Concerto for Cello and Orchestra
FAURE: Elegie for Cello and Orchestra } (Samuel Mayes, cellist)

3019 **PROKOFIEFF:** Concerto No. 3 in C, Op. 76/Concerto No. 4 in B-Flat, Op. 53 (Browning)

2994 **PROKOFIEFF:** Music from "Romeo and Juliet"

2667 **RAVEL:** Piano Concerto in G
DELLO JOIO: Fantasy and Variations } (Lorin Hollander, pianist)

RIMSKY-KORSAKOFF: See STRAVINSKY

2879 **SCHULLER:** Seven Studies on Themes of Paul Klee
STRAVINSKY: Agon

2701 **SCHUMANN:** Symphony No. 4 in D Minor, Op. 120
BEETHOVEN: Leonore Overture No. 3, Op. 72a

SIBELIUS: See PROKOFIEFF

2641 **R. STRAUSS:** Ein Heldenleben, Op. 40

2849 **R. STRAUSS:** Salome: Dance of the Seven Veils,
Interlude and Final Scene;
The Egyptian Helen: Awakening Scene } (Leontyne Price, soprano)

2725 **STRAVINSKY:** Suite from "The Firebird"
RIMSKY-KORSAKOFF: Suite from "Le Coq d'Or"

STRAVINSKY: See BARTOK, SCHULLER

2681 **TCHAIKOVSKY:** Piano Concerto No. 1 in B-Flat Minor, Op. 23
(Artur Rubinstein, pianist)

2954 **TCHAIKOVSKY:** Piano Concerto No. 1 in B-Flat Minor, Op. 23
(Misha Dichter, pianist)

3014 **TCHAIKOVSKY:** Violin Concerto In D (Itzhak Perlman)

7040 **VERDI:** Requiem (Nilsson, Chookasian, Bergonzi, Flagello) (2 L.P.s) $12.00

3011 **WAGNER:** Leinsdorf Conducts Wagner

6710 **WAGNER:** Lohengrin (Complete) (Konya, Amara, Gorr, Dooley, Hines) (5 L.P.s) $30.00

Charles Munch, conducting
RCA Victor Red Seal

6140 **BACH:** Brandenburg Concertos (6 complete) (3 L.P.s) $18.00 Stereo only

2182 **BACH:** Brandenburg Concertos Nos. 1, 2 and 3—Mono only

2198 **BACH:** Brandenburg Concertos Nos. 4, 5 and 6—Mono only

1992 **BEETHOVEN:** Violin Concerto in D, Op. 61 (Jascha Heifetz, violinist)

2228 **BERLIOZ:** Harold in Italy, Op. 16 (William Primrose, violist)

2438 **BERLIOZ:** Overtures

6077 **BERLIOZ:** Requiem, Op. 5 (2 L.P.s) $13.00

6098 **BERLIOZ:** Romeo and Juliet, Op. 17 (2 L.P.s) $13.00

2608 **BERLIOZ:** Symphonie Fantastique, Op. 14

6114 **BERLIOZ:** The Damnation of Faust (3 L.P.s) $18.00 Mono only

2109 **BLOCH:** Schelomo
WALTON: Concerto for Cello and Orchestra } (Gregor Piatigorsky, cellist)

2297 **BRAHMS:** Symphony No. 4 in E Minor, Op. 98

2647 **CHAUSSON:** Symphony in B-Flat
FRANCK: Le Chasseur Maudit

2668 **DEBUSSY:** Nocturnes: Nuages, Fetes;
Prelude to the Afternoon of a Faun; Printemps

2490 **DVORAK:** Cello Concerto in B Minor, Op. 104 (Gregor Piatigorsky, cellist)

2629 **DVORAK:** Symphony No. 4 in G, Op. 88

FRANCK: See CHAUSSON

2314 **MENDELSSOHN:** Violin Concerto in E Minor, Op. 64 (Jascha Heifetz, violinist)

2520 **MENDELSSOHN:** Symphony No. 3 in A Minor, Op. 56 ("Scotch")
Octet in E-Flat, Op. 20: Scherzo

2221 **MENDELSSOHN:** Symphony No. 4 in A, Op. 90 ("Italian")
Symphony No. 5 in D Minor, Op. 107 ("Reformation")

2625 **MILHAUD:** La Creation du Monde
Suite Provencale } $7.00

2073 **MOZART:** Clarinet Concerto in A, K. 622 (Benny Goodman, clarinetist) Mono only

2567 **POULENC:** Concerto in G Minor for Organ, Strings and Timpani
(Berj Zamkochian, organist)
STRAVINSKY: Jeu de Cartes

2314 **PROKOFIEFF:** Violin Concerto No. 2 in G Minor, Op. 63 (Jascha Heifetz, violinist)

2664 **RAVEL:** Bolero; Pavan for a Dead Princess; La Valse

2568 **RAVEL:** Daphnis and Chloe (Complete)

2341 **SAINT-SAENS:** Symphony No. 3 in C Minor, Op. 78,
("Organ") (Berj Zamkochian, organist)

2344 **SCHUBERT:** Symphony No. 9 ("Great C Major")

2565 **R. STRAUSS:** Till Eulenspiegel's Merry Pranks, Op. 28
TCHAIKOVSKY: Romeo and Juliet

STRAVINSKY: See POULENC

2683 **TCHAIKOVSKY:** Symphony No. 6 in B Minor, Op. 74 ("Pathetique")

TCHAIKOVSKY: See also R. STRAUSS

WALTON: See BLOCH

Serge Koussevitzky, conducting
RCA Victor Red Seal

6174 **BRAHMS:** Academic Festival Overture, Op. 80 (Dedicated by Dr. Koussevitsky to Bicentennial Anniversary of Princeton University); Symphony No. 4 in E Minor, Op. 98; Tchaikovsky: Symphony No. 5 in E Minor, Op. 64; Rachmaninov: Vocalise, Op. 34, No. 14; Rimsky-Korsakov: The Battle of Kershenetz; Hanson: Serenade for Flute, Harp and String Orchestra, Op. 35 (George Laurent, flute; Bernard Zighera, harp); Foote: Suite for Strings in E, Op. 63; Shostakovich: Symphony No. 9. (3 L.P.s) **$18.00** Mono only

Pierre Monteux, conducting
RCA Victor Red Seal

2376 **STRAVINSKY:** Petrouchka

2369 **TCHAIKOVSKY:** Symphony No. 4 in F Minor, Op. 36

2239 **TCHAIKOVSKY:** Symphony No. 5 in E Minor, Op. 64

Aaron Copland, conducting
RCA Victor Red Seal

2401 **COPLAND:** Appalachian Spring
The Tender Land

Charles Munch, conducting

RCA "Victrola"®

1129 **BACH:** Concerto No. 1 in A Minor (Jaime Laredo, violinist)

1035 **BEETHOVEN:** Symphony No. 5 in C Minor, Op. 67
SCHUBERT: Symphony No. 8 in B Minor ("Unfinished")

6003 **BEETHOVEN:** Symphony No. 9 in D Minor, Op. 125 ("Choral") (Price, Forrester, Poleri, Tozzi)
Fidelio, Leonore No. 3, Coriolan Overtures } (2 L.P.s) $6.00

6006 **BERLIOZ:** L'Enfance du Christ (2 L.P.s) $6.00

1109 **BRAHMS:** Piano Concerto No. 1 (Gary Graffman, pianist)

1062 **BRAHMS:** Symphony No. 1 in C Minor, Op. 68

1030 **CHOPIN:** Piano Concerto No. 1 in E Minor, Op. 11 (Gary Graffman, pianist)

1041 **DEBUSSY:** La Mer
RAVEL: Rapsodie Espagnole

1060 **d'INDY:** Symphony on a French Mountain Air (Nicole Henriot-Schweitzer, pianist)
RAVEL: Mother Goose Suite
DUKAS: The Sorcerer's Apprentice

DUKAS: See D'INDY

1034 **FRANCK:** Symphony in D Minor

1033 **MENDELSSOHN:** Violin Concerto in E Minor, Op. 64 (Jaime Laredo, violinist)

1071 **PROKOFIEFF:** Piano Concerto No. 2
RAVEL: Piano Concerto in G } (Nicole Henriot-Schweitzer, pianist)

1032 **RACHMANINOFF:** Piano Concerto No. 3 in D Minor, Op. 30 (Byron Janis, pianist)

RAVEL: See DEBUSSY, D'INDY, PROKOFIEFF

SCHUBERT: See BEETHOVEN

1100 **TCHAIKOVSKY:** Symphony No. 4

1197 **TCHAIKOVSKY:** Romeo and Juliet (Overture-Fantasia)
Francesca Da Rimini

1037 **TCHAIKOVSKY:** Violin Concerto in D, Op. 35 (Henryk Szeryng, violinist)

1065 **WAGNER:** Tannhauser: Overture and Venusberg Music
Die Walkure: Magic Fire Music
Die Gotterdammerung: Siegfried's Rhine Journey

Pierre Monteux, conducting

1153 **KHACHATURIAN:** Violin Concerto
SAINT-SAENS: Havanaise } (Leonid Kogan, violinist)

SAINT-SAENS: See KHACHATURIAN

1009 **TCHAIKOVSKY:** Symphony No. 6 in B Minor, Op. 74 ("Pathetique")

Name_____

Address_____

City_____ State_____ Zip_____

My recordings are to be Monaural ☐ Stereophonic ☐

Total $_____

*3% Mass. Sales Tax _____

Total Amount $_____

*Mass. residents only

EGRET FUND

EMPLOYERS' GROUP FUND, INC.



Prospectus available from

EGRET DISTRIBUTING COMPANY, INC.

110 MILK STREET
BOSTON, MASSACHUSETTS 02107

THE BOSTON SYMPHONY ORCHESTRA IS THE JOHN HANCOCK-INSURED GROUP WE MOST ENJOY HEARING FROM.



"If anybody in this life insurance business can design the right plan for you, it's probably us."

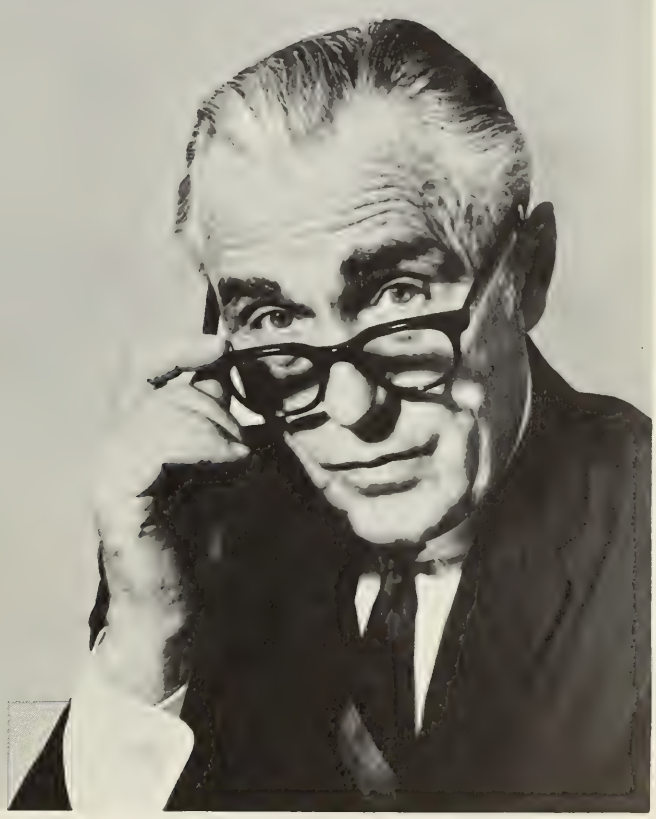
How can a prominent citizen leave $750,000 to his family without putting them in the headlines?

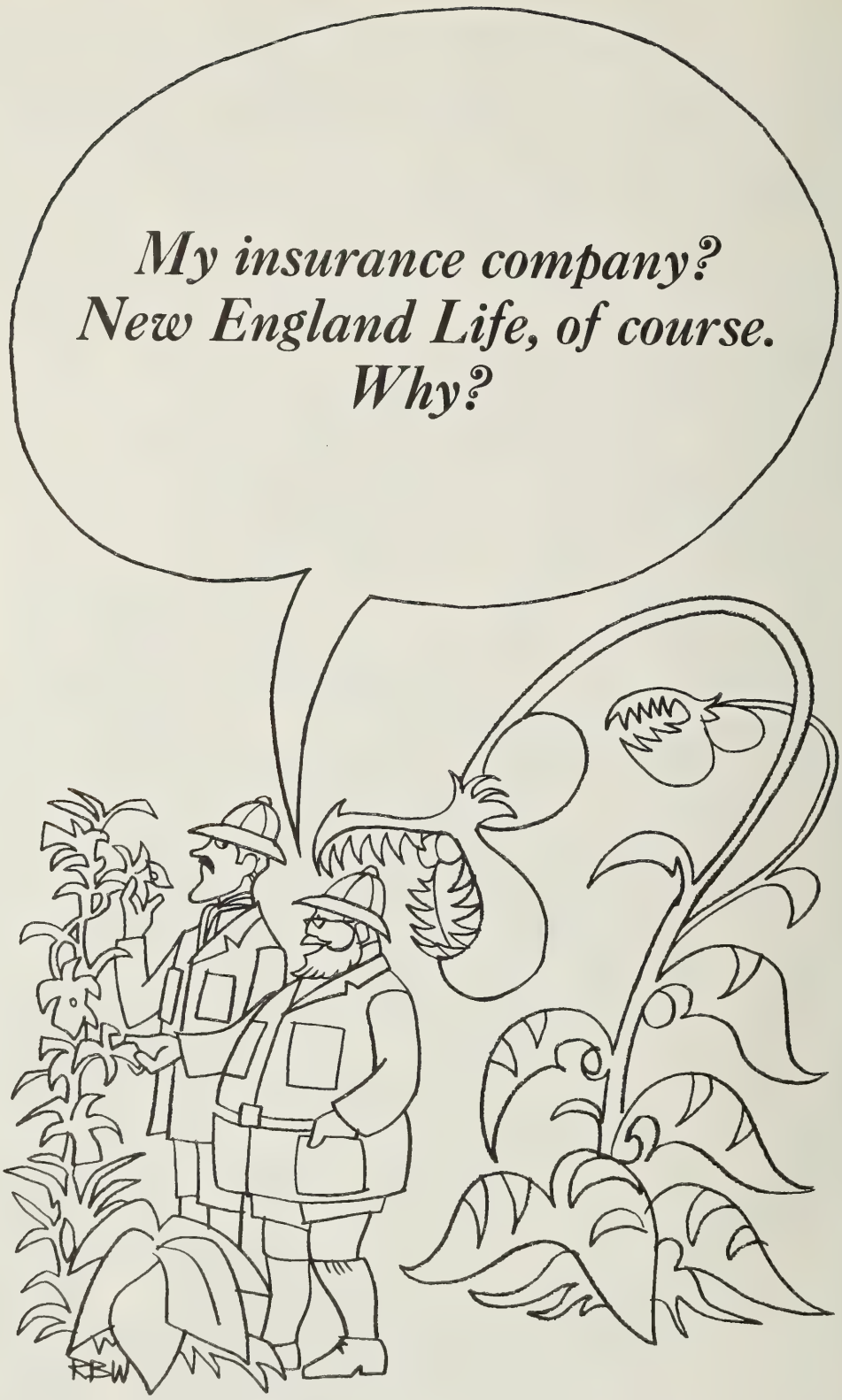
No man wants his family subjected to unwanted publicity and the nuisance of inquisitive outsiders.

Privacy for property plans is only one of the special advantages which a living trust at State Street Bank can offer. Continuity of income for your beneficiaries... economy...your estate will receive these benefits, too.

As for **the present,** a living trust puts State Street's skilled asset management to work for you on a trial basis. You're free to change or revoke the trust at any time.

Wouldn't you like one of our trust officers to discuss this flexible service with you and your lawyer? Phone 466-3721 for an appointment now.





© NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY, BOSTON

You're here to listen but who listens to you?

Chances are, you discuss your health regularly with your doctor. If you hit a legal snag — such as the car in front of you — you can tell your lawyer. But who can you turn to on the same continuing basis for help with your finances?

Till now, it was difficult to find someone who would lend a concerned ear to your money problems. But your Personal Banker at Shawmut has changed all that. He's the man a widow can turn to for financial advice on a continuing basis. And if you want to talk about trusts, you have only to phone your lawyer and your Personal Banker to start the wheels in motion. In short, he's the financial adviser to the family, a professional who can shape Shawmut's vast banking and trust services to your family's individual needs. Not just today, but tomorrow and tomorrow and tomorrow.

If you would like your own Personal Banker, one will be assigned to you at the Shawmut office most convenient for you.

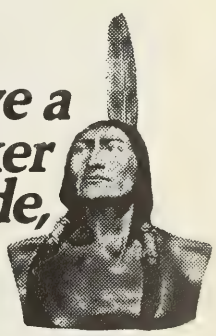


The National Shawmut Bank of Boston

Personal Trust Department

A Shawmut Association Bank

Have a Personal Banker at your side, on your side.



Although the symphony was not in any way suggested by poetry, it contains much of the feeling which I hoped to be able to create in the comic opera and the choral work. It is primarily an extrovert, highly coloured and fast-moving piece, often very simple and direct in its mood, with strong thematic threads, and a definite tendency away from the 'impressionist' feeling of such pieces as the *Aubade* (1964).

The first movement opens with a lively and rhythmic theme which, as a monody of single line, is stated primarily by the brass. This theme pervades the whole movement, and the pace and mood only slacken once, for a brief period of 'relaxation' before the reprise, where the theme reappears in close canonic form. There is also an important theme, more expressive in feeling, which appears high on the strings, above brass chords.

The second movement, an extended slow piece, is also built exclusively from two elements. The first is a melancholy phrase, first played by a solo oboe at the beginning of the movement. This is answered by sustained, chorale-like brass chords. This chorale pattern is developed and extended, while the first theme returns frequently, almost unchanged. The whole movement is extremely expressive in its feeling.

Whereas the first movement opened with, and depended on a sharply defined thematic idea, the last movement, again fast, opens with a brilliantly coloured sequence of *textural* ideas, out of which emerges a short thematic motif, played by the english horn. This contrast between texture and theme provides the musical argument for the movement.

Any article which attempts to describe the conception and nature of an extended piece of music seems fated to sound solemn and obsessed with technique. However, I hope that the experience of hearing this particular piece will prove to be the direct opposite!'

After the first performance of Bennett's Symphony no. 1, William Mann wrote in *The Musical Times:* 'It is virtuoso music, delighting in rapid passage work and stratospheric violin-writing, and jubilant fortissimo chords for brass. . . . I imagine that he wrote the Symphony . . . to show himself and his listeners that a symphony is a perfectly acceptable vehicle for modern musical thought, and that *vice versa* 12-note language can be turned to musical purposes that an ordinary symphony concert audience can enjoy at first hearing.

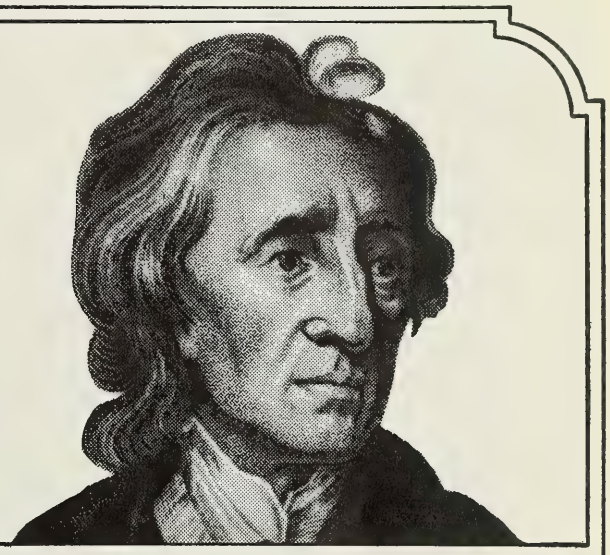
'Well, in this he was successful: the Symphony was received with noisy enthusiasm. . . . Bennett has said that his ideas about symphony composition have been helpfully influenced by Henze: listening to the work I would have added the name of Walton, the Walton of the Second symphony and the Cello concerto and, especially in Bennett's captivating slow movement, *Troilus and Cressida.*'

For information about space and rates in the
BOSTON SYMPHONY ORCHESTRA PROGRAM
Call Advertising Department • Symphony Hall • 266-1492
Donald T. Gammons

DAY AND EVENING COURSES
Gregg and EZ Alphabetic Shorthand. Start anytime; graduate when ready. One Year Executive Secretarial Course. Intensive Short Courses. Typing individually taught.
INTENSIVE BRUSH-UP COURSES
for "RETURNEES" to JOB MARKET

HICKOX
SECRETARIAL SCHOOL
Founded in 1879
Individual Attention *Individual Promotion*
367 BOYLSTON ST., BOSTON (at Arlington St. MBTA)
267-5920

John Locke



judgment

Smith, Barney might well adopt as a motto for its Research Department a sentence of John Locke's: "He that judges without informing himself to the utmost that he is capable cannot acquit himself of judging amiss."

Our extensive Research staff is unquestionably capable, thoroughly experienced. And they do inform themselves to the utmost. Not by mere study of documents alone. Primary sources of information... face-to-face interviews ...on-the-spot investigations... all are inherent in their *definition* of research.

Very seldom, indeed, that they'll be found "judging amiss." And their judgments are embodied in reports that have long proved their value to our clients. Would you like to see examples? We'll be glad to send them to you.

After all... when you select a broker, you don't want to judge amiss, either. We're ready to help you inform yourself to the utmost about *us*.

Smith, Barney & Co.
Incorporated
Members New York Stock Exchange and other leading exchanges
125 High Street, Boston, Mass. 02110

JOHANNES BRAHMS

Symphony no. 3 in F major op. 90

Program note by John N. Burk

Brahms was born in Hamburg on May 7 1833; he died in Vienna on April 3 1897. He composed the Third Symphony in 1883. Hans Richter conducted the first performance at a concert of the Vienna Philharmonic Orchestra on December 2 1883. The first American performance took place in New York on October 24 1884 at a Novelty Concert of Mr Van der Stucken. The Boston Symphony Orchestra, conducted by Wilhelm Gericke, gave the Boston première on November 8 1884. The most recent performances in this series were conducted by Erich Leinsdorf on December 31 1965 and January 1 1966.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons and contra bassoon, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

The world which had waited so many years for Brahms' First Symphony was again aroused to a high state of expectancy when six years elapsed after the Second before a Third was announced as written and ready for performance. It was in the summer of 1883, at Wiesbaden, that Brahms (just turned fifty) completed the symphony which had occupied him for a large part of the previous year. Brahms, attending the rehearsals for the first performance, in Vienna, expressed himself to Bülow as anxious for its success, and when after the performance it was proclaimed in print as by far his best work, he was angry, fearing that the public would be led to expect too much of it, and would be disappointed. He need not have worried. Those who, while respecting the first two symphonies, had felt at liberty to weigh and argue them, were now completely convinced that a great symphonist dwelt among them; they were only eager to hear any new score, to probe the beauties which they knew would be there. The Vienna première was a real occasion. There was present what Kalbeck called the 'Wagner-Bruckner *ecclesia militans*', whose valiant attempt at a hostile demonstration was quite ignored and lost in the general enthusiasm. For the second performance, which was to be in Berlin, Brahms made conflicting promises to Wüllner and Joachim. Joachim won the honor and Brahms repeated the new symphony, with Wüllner's orchestra, three times in Berlin, in the month of January. Bülow at Meiningen would not be outdone, and put it twice upon the same program.

City after city approached Brahms for a performance, and even from France, which to this day has remained tepid to Brahms, there came an invitation from the *Société des Concerts modernes* over the signature of Benjamin Godard. When the work was published in 1884 (at an initial fee to the composer of $9,000), it was performed far and wide. If the early success of the Third Symphony was in some part a *succès d'estime,* the music must also have made its way by its own sober virtues. Certainly Brahms never wrote a more unspectacular, personal symphony. In six years' pause, the composer seemed to have taken stock of himself. The romantic excesses which he had absorbed from Beethoven and Schumann, he toned down to a fine, even glow, which was far truer to the essential nature of this self-continent dreamer from the north country. The unveiled sentiment to which, under the shadow



Rushing through dinner to make the Symphony can ruin the best in fine food and good music.

Why rush either? Symphony Hall is only three minutes away from seven of the city's best restaurants. At Prudential Center.



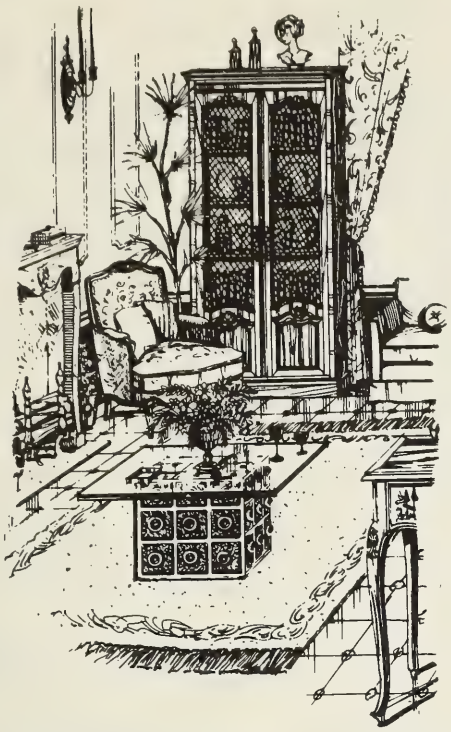
The PRUDENTIAL
INSURANCE COMPANY OF AMERICA
Northeastern Home Office Prudential Center Boston

of Beethoven, he had been betrayed in the slow movement of his First Symphony, the open emotional proclamation of its final pages; the Schumannesque lyricism of the Second Symphony, its sunlit orchestration and clear, long-breathed diatonic melody, the festive trumpets of its finale — these inherited musical traits were no longer suitable to the now fully matured symphonic Brahms. His brass henceforth was to be, if not sombre, at least subdued; his emotionalism more tranquillized and *innig;* his erstwhile folklike themes subtilized into a more delicate and personal idiom. In other words, the expansive, sturdy, the militantly bourgeois Brahms, while outwardly unchanged, had inwardly been completely developed into a refined poet quite apart from his kind, an entire aristocrat of his art.

'The peculiar, deep-toned luminosity' of the F major Symphony was the result, so it can be assumed, of that painstaking industry which was characteristic of Brahms, and there is circumstantial confirmation in the manuscript score which is in the possession of Dr Jerome Stonborough in Vienna. Karl Geiringer has examined the manuscript and his description of it is among the fund of valuable matter divulged in the writer's 'Brahms: His Life and Work'.

'It shows a large number of small pencilled revisions in the orchestration, which the master probably made during the rehearsals. Thus, for instance, the change of the clarinets in the first movement, from B flat to A, was not originally planned; and for the second movement Brahms wanted to make use of trumpets and drums, but subsequently dispensed with these, as not conforming with the mood of the *andante.* On the other hand, the bassoons, and the trumpets and drums of the finale, were later additions. Such meticulous consideration of the slightest subtleties of orchestral colouring belies the thoughtlessly repeated catchword that Brahms was not greatly interested in the problems of instrumentation.'

'Like the first two symphonies, the Third is introduced by a "motto," ' also writes Geiringer; 'this at once provides the bass for the grandiose principal subject of the first movement, and dominates not only this movement, but the whole Symphony. It assumes a particularly important rôle in the first movement, before the beginning of the recapitulation. After the passionate development the waves of excitement calm down, and the horn announces the motto, in a mystic E flat major, as a herald of heavenly peace. Passionless, clear, almost objective serenity speaks to us from the second movement. No *andante* of such emotional tranquillity is to be found in the works of the youthful Brahms. Particularly attractive is the first theme of the following *poco allegretto,* which (in spite of its great simplicity) is stamped with a highly individual character by its constant alternation of iambic and trochaic rhythms. Further, Brahms contrived to make the concise threefold form of the work more effective by orchestrating the da capo of the first part in quite a different manner. Such a mixture of simplicity and refinement is characteristic of Brahms in his later years. The finale is a tremendous conflict of elemental forces; it is only in the coda that calm returns. Like a rainbow after a thunderstorm, the motto, played by the flute, with its message of hope and freedom, spans the turmoil of the other voices.'

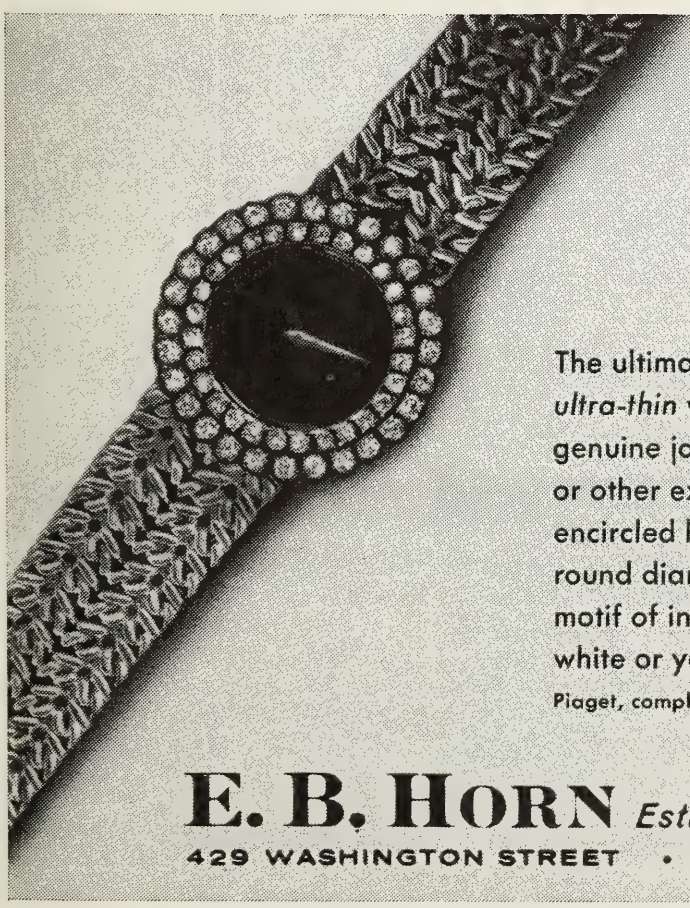


Something Perfect

Something perfect and just for you. A cottage by the sea . . . a country manor . . . a penthouse against the city skyline? We've an abundance of ideas for expressing you and your special tastes. Call 426-1500 for an appointment with one of our thirty Paine designers who will help you create "something perfect."

PAINE furniture

Boston · Natick · Peabody · Springfield · Hartford



PIAGET

CHOICE OF THE WORLD'S ELITE

The ultimate in elegance, *ultra-thin* watches with dials of genuine jade, coral, lapis, or other exquisite gemstone, encircled by two rows of radiant round diamonds. Bracelet, classic motif of intertwining leaves in white or yellow 18 kt. gold.

Piaget, completely Swiss Made.

E. B. HORN *Established in 1839*

429 WASHINGTON STREET • BOSTON, MASS.

Walter Niemann stresses the major-minor character of the symphony, pointing how the F major of the first movement and the dominant C major of the second is modified to C minor in the third, and F minor in long portions of the finale. This is the procedure by which Brahms' 'positive vital energy is limited by strongly negative factors, by melancholy and pessimism. . . . It is these severe, inward limitations, which have their source in Brahms' peculiarly indeterminate *"Moll-Dur"* nature, that have determined the course of the "psychological scheme" *[innere Handlung]* of this symphony.' Thus is Brahms the 'first and only master of the *"Dur-Moll"* mode, the master of resignation'.

As elsewhere in Brahms' music, this symphony has called forth from commentators a motley of imaginative flights. Hans Richter, its first conductor, named it Brahms' 'Eroica', a label which has clung to it ever since. Kalbeck traced its inspiration to a statue of Germania near Rüdesheim. Joachim found Hero and Leander in the last movement, and W. F. Apthorp found Shakespeare's Iago in the first. Clara Schumann more understandably described it as a 'Forest Idyll'. In desperation, one falls back upon the simple statement of Florence May that it 'belongs absolutely to the domain of pure music'.

BERKSHIRE MUSIC CENTER 1968

More than 400 young musicians came to Tanglewood from all parts of the world to take part in the Music Center's varied programs. There were over 150 fellows on scholarship — instrumentalists, singers, composers and conductors, who worked with the many members of the Boston Symphony Orchestra and the distinguished guests who made up the Faculty. Boston University expanded its flourishing programs of the Tanglewood Institute, offering programs in music, theater, dance and the visual arts. The New England Conservatory of Music presented programs for music educators.

Early in August it was announced that the Rockefeller Foundation had made a matching grant of $125,000 to the Center. The Foundation offered $50,000 for 1968, and this sum was supplemented by contributions from former students of the Center and from the Friends of Music at Tanglewood. It made possible the award of $65,000 in scholarships to the Fellows, varying in amount from $295 to $700. Members of the Fellowship program gave ten public concerts of chamber music, vocal recitals and composers' forums. Works by the student composers at Tanglewood were played at the forums. The Berkshire Music Center Orchestra gave eight public concerts: Erich Leinsdorf, Aaron Copland, Joseph Silverstein, Gunther Schuller, Charles Wilson, and the conductors in the Fellowship program conducted.

The Center offered new programs during the 1968 session: three 'contemporary trends' concerts, sponsored by the Center as an extension of its contemporary music activities, were given by popular groups representing important developments outside the sphere of Western 'classical' music. The first of the three concerts presented jazz by the Modern Jazz Quartet and folk music by Judy Collins; the second Indian

GOMBERG

MUSIC WORKSHOP MUSIC

Individual instruction on the violin for intermediate and advanced students—chamber music—to further the understanding of music.

For information write
ROBERT GOMBERG
143 Beaconsfield Road, Brookline, Mass.

MALBEN'S

FRUIT AND STEAK GOURMET SHOPPE



100 NATURAL CHEESES

ENGLISH	FRENCH	ITALIAN
Stilton	Brie	Gorgonzola
Cheshire	Pettir Suisse	Bel Paise
Caerphilly	Goat	Fontina
	Camembert	

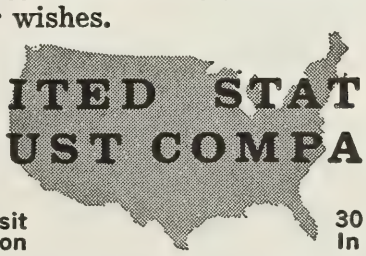
Imported Prosciutto and Westphalen Ham
Romanoff's Private Stock Fresh Caviar

158 Massachusetts Ave., Boston • Free Delivery • 266-1203

CONFIDENCE...

Can be as simple as a visit to our Trust Department, with your counsel, to make sure that your plans for the future will be carried out exactly as you planned. Our Trust Department specialists are always available to work with you, and your counsel, to see to it that your instructions will be maintained. We think you'll have every confidence in US and in the way we will execute your wishes.

you never come second with US



UNITED STATES TRUST COMPANY

Member Federal Deposit Insurance Corporation

30 Court Street, Boston
In the New Government Center

music by Ravi Shankar, Ali Akbar Khan and the 'Festival from India'; the final evening's music was 'rock' by The Association. Ravi Shankar was also a member of the Faculty and gave several lecture-demonstrations.

There was a series of violin recitals given by faculty members Roman Totenberg, William Kroll and Paul Zukofsky. There were also five concerts by the Boston University Young Artist Orchestra, conducted by Walter Eisenberg, who also gave a commentary, for young people spending their vacation at camp in the Berkshires.

A grant from the Massachusetts Council on the Arts made possible another new program, the Center's sponsorship of 'A day in the arts' for disadvantaged children from Massachusetts. The young people were brought to Tanglewood in buses, and spent a day in supervised activities, which included everything from attending rehearsals by the Boston Symphony Orchestra to swimming at the Tanglewood Lakefront. There were usually four busloads a week, and the program successfully introduced the children to a totally new and exciting artistic environment.

The annual Festival of Contemporary Music, sponsored by the Berkshire Music Center in co-operation with the Fromm Music Foundation, was held between August 4th and 11th. The world première of *Elephant Steps,* an opera by Stanley Silverman, which was commissioned by the Center and the Foundation, was given, and there were two performances later. Commissions were also given to Mark DeVoto, Richard Trythall and William T. McKinley. The opening concert, held on the lawn outside the Shed, featured electronic music. The Festival's six other chamber and orchestral concerts included two performances in the same evening of Schoenberg's *Die Glückliche Hand* conducted by Erich Leinsdorf. The Schoenberg performance represented a new trend: the juxtaposition of music of the present day with some of the classic pieces of the twentieth century.

'Tanglewood on parade', the Center's open day, was held on August 14. Members of the Berkshire Music Center gave performances throughout the day. The evening Gala concert was conducted by Charles Wilson, Gunther Schuller and Erich Leinsdorf and included performances of Prokofiev's *Peter and the Wolf* with narrator Frank Langella from the Berkshire Theater Festival, and *As quiet as* by Michael Colgrass with a ballet danced by Norman Walker and Pamela Ladimer from Jacobs Pillow Dance Festival. Erich Leinsdorf conducted the combined Boston Symphony and Berkshire Music Center Orchestras in music by Wagner. During the day there were exhibits on show from the Berkshire Museum and the Hancock Shaker Village. The participation of these other local artists and organizations helped to attract attention to the rich cultural life of the Berkshires.

EXHIBITION

The oil paintings on view in the gallery are loaned by the Adelson Galleries, 154 Newbury Street, Boston. The exhibition will continue until Tuesday November 12.

Fishelson's

Fleuriste Français

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

Lucca, Italy
New York
Toronto

FILIPPO BERIO OLIVE OIL

Boston
Montreal
Chicago



"The Golden Can"

FILIPPO BERIO 100% ITALIAN OLIVE OIL
Produced and Packed only in Lucca, Italy
THE NATURAL COLD PRESSED JUICE OF SELECTED OLIVES
Light, Sweet and Delicious
FILIPPO BERIO OLIVE OIL, INC., 27 Bay State Road, Boston, Mass. 02215 • Tel. 266-0325

CUTTY SARK

AMERICA'S No.1 SELLING SCOTCH



DISTILLED AND BOTTLED IN SCOTLAND BLENDED 86 PROOF
THE BUCKINGHAM CORPORATION, IMPORTERS; NEW YORK, N. Y.

THE CONDUCTOR



COLIN DAVIS, Conductor of the BBC Symphony Orchestra since September 1967, was born in England. After studies at the Royal College of Music he became a professional clarinetist. National service in the Household Cavalry was followed by his first conducting engagements with the Kalmar Orchestra and the Chelsea Opera Group. His opera performances and guest appearances with English orchestras gradually brought him to the attention of the musical world.

He had been Assistant Conductor of the BBC Scottish Orchestra for two years when he was called to the Royal Festival Hall in 1959 to deputise for Otto Klemperer in a concert performance of *Don Giovanni*. This marked a turning point in his career: he was appointed Musical Director of the Sadler's Wells Opera Company the following year, conducted *Die Zauberflöte* at Glyndebourne in place of the ailing Sir Thomas Beecham, and began conducting the major London orchestras regularly, as well as opera at Sadler's Wells, and both ballet and opera at Covent Garden.

He conducted in Canada, the United States and in Russia, directed the first German performance of Britten's *War Requiem* with the Berlin Philharmonic, and shared the podium with Solti and Kertesz on the 1964 world tour of the London Symphony Orchestra.

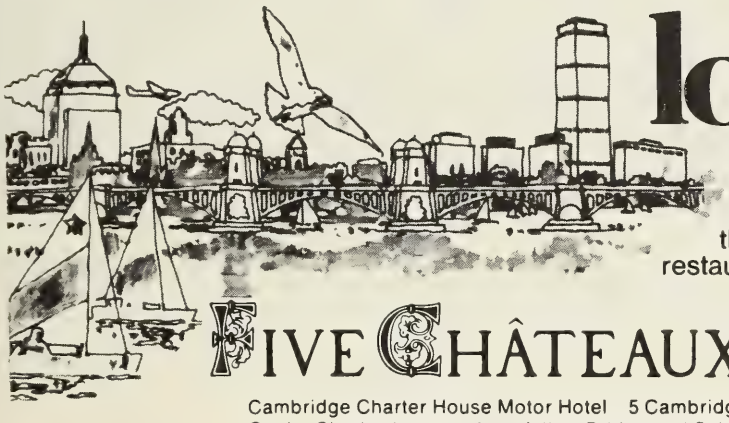
Colin Davis is now a regular visitor to America. Apart from his appearances in Boston, he has conducted the Orchestras in Philadelphia, Montreal, Toronto, Los Angeles and at the Metropolitan Opera. Later this season he will conduct *Peter Grimes* and *Wozzeck* at the Metropolitan, and spend four weeks with the New York Philharmonic Orchestra.

FROM THE PROGRAM BOOKS OF THE ROYAL FESTIVAL HALL, LONDON

During a recent test in the Hall, a note played *mezzoforte* on the horn measured approximately 65 decibels (dB(A)) of sound. A single 'uncovered' cough gave the same reading. A handkerchief placed over the mouth when coughing assists in obtaining a *pianissimo*.

In case the concert should end:

Clap (If someone in front yells "Bravo", yell "Bravo"). Get up out of your chair and walk to Mass. Avenue Exit. Turn left and walk 30 paces to Donald Cox Rogers Square. Turn right. Look left. Look right. Cross. Proceed straight to large hole in the ground. Follow the hurricane fence to large block of granite on St. Paul Street inscribed, "1904". Turn left. Walk to Christian Science Publishing Building. Circumvent it and proceed to large hole. Turn left and walk two hundred paces. Walk inside Sheraton-Boston Lobby (on the Symphony side of Prudential Center). Stop. Decide between Mermaid Bar, Cafe Riviera or Kon-Tiki Ports or turn left and take a waiting escalator to next level. Get off. Decide between Persian Lounge and Falstaff Room. If you want to go to El Diablo, you're on your own.



lord it over

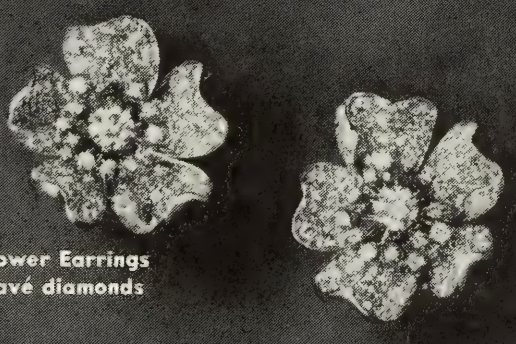
the city of Boston in a restaurant so regal the Charles is known as our moat

FIVE CHÂTEAUX RESTAURANT

HCA HOTELS

Cambridge Charter House Motor Hotel 5 Cambridge Parkway
On the Charles between Longfellow Bridge and Science Museum. Parking. 491-3600

Parenti Sisters *Diamonds and Platinum*



Flower Earrings
Pavé diamonds



Ring—Oval Diamond with baguettes

97 NEWBURY STREET BOSTON, MASS. 02116

ENSEMBLES OF THE BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra and the New England Conservatory of Music present a series of six concerts

MONDAY AND WEDNESDAY EVENINGS AT 8.30
JORDAN HALL

Monday November 4
MUSICA ANTIQUA
Kaplan, Holmes, Shermont, Hoherman, Moyer

Wednesday January 8
BOSTON SYMPHONY STRING TRIO
Silverstein, Fine, Eskin

Monday January 27
VIOLONE ENSEMBLE
Hobart, Schneider, Hedberg, Ripley, Hearne

Wednesday February 26
BOSTON SYMPHONY WIND QUINTET
Dwyer, Gomberg, Cioffi, Walt, Stagliano

Wednesday April 2
BOSTON STRING SINFONIETTA
Zazofsky, Wilfinger, Winder, Marshall, Dickson, Silberman, Benson, Lipson, Kadinoff, Ripley, Geber, Portnoi

Monday April 14
BOSTON SYMPHONY CHAMBER PLAYERS
Silverstein, Fine, Eskin, Portnoi, Dwyer, Gomberg, Cioffi, Walt, Stagliano, Ghitalla, Gibson, Firth, Goode

Series prices: $7.50, $10.50, $13.50, $16.50, $22.50, $27.50

Members of the Friends of the Boston Symphony Orchestra and Friends of the New England Conservatory are entitled to a guest ticket for each ticket that they buy. Friends of the Orchestra should present their membership cards at the Box Office if they buy tickets in person; if they write or telephone they should give their membership number.

Tickets can be ordered in person, or by mail or telephone from JORDAN HALL BOX OFFICE, 30 GAINSBOROUGH STREET, BOSTON 02115 telephone 536-2412



ONE THING'S FOR SURE on the Jack Daniel's tour, we won't rush you. If you want to stop for something, go ahead and stop.



The tour through our distillery takes about an hour. And if you find anything you'd like to linger over, go ahead. You can catch up on anything you missed from Mr. Garland Dusenberry. (He's the man who takes you through.) Just tell him what you missed and he'll take it from there. But he's a talker. So you might end up being with us more than an hour. But if you don't mind, we certainly don't either.



CHARCOAL MELLOWED DROP BY DROP

© 1968, Jack Daniel Distillery, Lem Motlow, Prop., Inc.

TENNESSEE WHISKEY • 90 PROOF BY CHOICE • DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 384), TENN.



it'll sound a lot better if the heat is sotto voce.

And flameless electric heat is quiet. The quietest you can get. So when you're listening to a symphony in your own home, you can enjoy the full range of the melody. Without an Anvil Chorus of old fashioned heating problems. Find out about flameless electricity tomorrow . . . allegro.

Edison

Variations on a theme by Pastene.

Pastene è nobile
Bolla Valpolicella.
A noble wine from
the slopes of Verona.

Aimez-vous Pastene?
Alexis Lichine Pinot
Chardonnay. Imported by
Pastene from France with
love. Or Pastene Gamay
Beaujolais, the proud
Californian with the
Burgundian accent.

Le Nozze di Pastene
Gancia Asti Spumante.
Imported from Italy
for any festive
occasion.



What's your favorite wine: red, white, rose or bubbly? Pastene gives you the best of both worlds in Californian and European wines to suit every taste and purse. Pastene knows the score.

Pastene Wine & Spirits, Inc. 15 Poplar Street • Somerville, Mass.

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

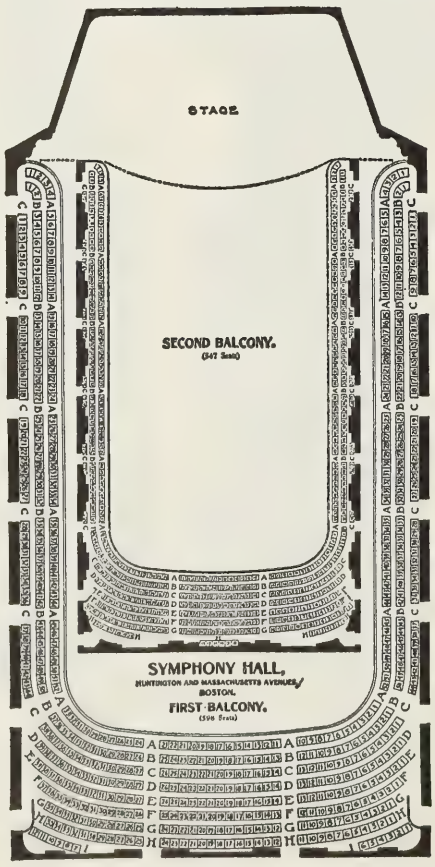
A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases

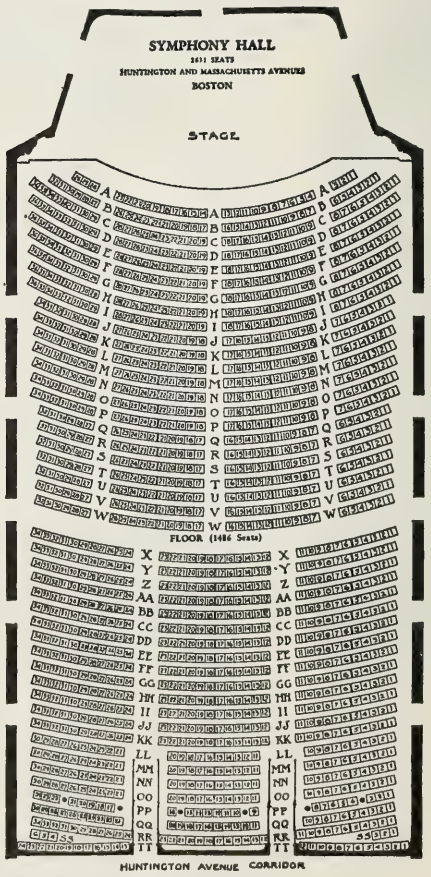


Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston







Open Saturdays
BEGINNING NOV. 2

It's Not Too Early

to begin your Christmas shopping. For lovely gifts for everyone on your list, for distinctive cards, for delicious holiday foods, shop at the Union.

THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION
A nonprofit social service organization . . . 264 Boylston Street • Boston 02116



The Cafe Budapest
Before Symphony
The Lounge Budapest
After Symphony
COCKTAILS, CRÊPE FLAMBÉE
Strolling Violinist
Copley Square Hotel—RE 4-3388
Open Daily 12 - 1 P.M.

The House of Quality Furs
Since 1858
Kakas
93 NEWBURY STREET
ORIGINATED 1858

LARGEST OUTSIDE BOSTON

ASSETS NOW OVER $60 MILLION

SPECIALIZING IN SAVINGS AND HOME FINANCING

THE QUINCY CO-OPERATIVE BANK

QUINCY
HANOVER

HESLIP E. SUTHERLAND
President



Boston's Elizabeth Carleton House assures a gracious and dignified retirement to men and women over 65, couples or individuals, of good health and buoyant temperament . . . Spacious private rooms in a handsome environment . . . A distinguished Board and administration provide a secure and comfortable way of life for members of the Carleton House "Family." . . . Financial plans are flexible. The Committee on Admissions welcomes inquiries.

ELIZABETH CARLETON HOUSE
2055 Columbus Avenue Boston Mass. 02119
Write for brochure

Tat Saunders INC.
THE RITZ CARLTON HOTEL, BOSTON
PALM BEACH, FLORIDA
Pretty Clothes for All Occasions
MANCHESTER WATCH HILL

WHERE TO BUY

Decorate your home with music . . .
Wharfedale
ACHROMATIC
SPEAKER SYSTEMS
Wholly natural sound, free of spurious resonances or artificial modulations



W70D
$199.95
Six models: $52.95 to $317.60

Lechmere Sales • 88 First St., Cambridge
Lechmere Sales • 688 Providence Pike, Dedham
Lafayette Radio • Route 9, Natick
Lafayette Radio • Route 1 and Walnut St., Saugus
World of Music • 25 West St., Boston
and other high fidelity dealers
British Industries Corp., a division of Avnet, Inc.

— marion ruth
A large and carefully selected variety of china, stainless steel, furniture, glass and accessories—displayed for your convenience in co-ordinated table settings in the contemporary manner. Good design gift ideas by outstanding international designers and craftsmen.
Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

Custom Designing
RICHARD M. DANA, inc.
JEWELERS
81 Charles Street Boston 523-1274
43 Central Street Wellesley 237-2730

Boston's Internationally Famous Italian Restaurant

Open 7 Days 11 A.M. to 1 A.M.

Free Attendant Parking

For Reservations Tel. RI 2-4142

Polcari's

283 Causeway St.

(1 minute from No. Station)

All major credit cards accepted

DALOZ

Cleansers of Fine Clothes and Household Furnishings for a Discriminating Clientel

Phone 265-2400

1863

Uncommonly good . . .
the cuisine, the service, the view

The dining room open noon till 9 p.m.



THE RITZ CARLTON BOSTON

HIGH NOTE

5% annual rate

FIVE FOR ALL

DIVIDENDS COMPOUNDED QUARTERLY

NO NOTICE REQUIRED FOR WITHDRAWAL

- SEND FOR FREE SAVE-BY-MAIL KIT
- WE PAY POSTAGE BOTH WAYS

OUR DIVIDENDS ARE NOT SUBJECT TO MASS. STATE INCOME TAX

SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS

and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

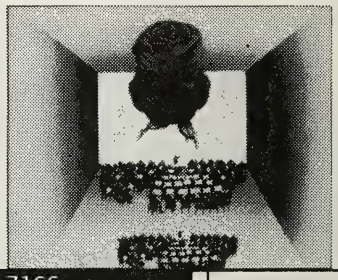
DORCHESTER OFFICE: 347 WASHINGTON STREET — PHONE CO 5-7020

You're here tonight for the same reason you'll like these records.

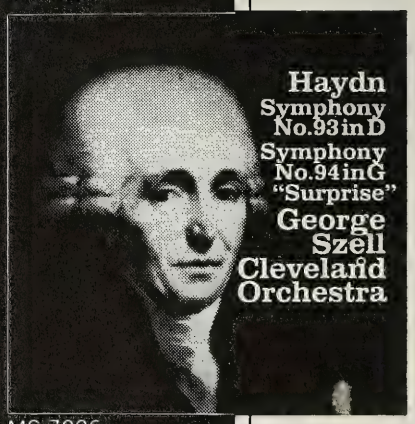
The Cleveland Orchestra under George Szell.

"The best orchestra in the country." *(The New York Times)*

BRILLIANT STEREO SHOWPIECES
GEORGE SZELL
THE CLEVELAND ORCHESTRA
JANÁČEK: SINFONIETTA
HINDEMITH:
SYMPHONIC METAMORPHOSIS



MS 7166



MS 7006

A 2-RECORD SET/SPECIAL LOW PRICE

The Spectacular Cleveland Orchestra George Szell

Capriccio Italien/The Moldau
Thieving Magpie Overture
Perpetuum Mobile
Polovtsian Dances/Anitra's Dance
The Blue Danube/Slavonic Dance No. 8
Pavane for a Dead Infanta
and six other showpieces

M2X 787 (A specially priced 2-record set)

On COLUMBIA RECORDS

® "COLUMBIA," MARCAS REG. PRINTED IN U.S.A.

A Fine Specialty Shop

catering from head to toe
to young gentlemen who
wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the
Church Street Garage (right next door)

31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

T.O. METCALF CO.
ESTABLISHED 1871

Value

FOR YOUR PRINTING DOLLAR

For Proof

CALL 426-5050

51 MELCHER ST., BOSTON
T.O. METCALF CO.



Bach or badminton, the best footwear you can play in comes from Converse. Another noteworthy item: Converse/Hodgman weatherproof clothing. For hunting, fishing, boating, or even performing Handel's Water Music.

★ converse
Malden, Massachusetts 02148

GREATER BOSTON
SINCE 1832

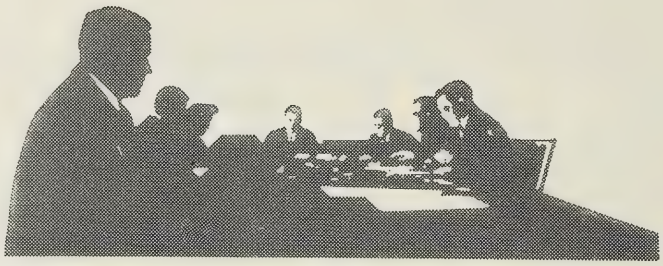
J.S. WATERMAN & SONS
SINCE 1832
FUNERAL SERVICE

SERVICE AT
ANY DISTANCE

J. S. Waterman & Sons, Inc.

BOSTON WELLESLEY WAYLAND

THE BOSTON COMPANY, INC.



The "Financial Cabinet" specializing in advisory and management services for private capital.

INVESTMENT, TRUST AND PERSONAL BANKING SERVICES
Boston Safe Deposit and Trust Company

INVESTMENT COUNSELING
Houston • The Boston Company of Texas
Los Angeles • Bailey and Rhodes
Louisville • Todd-Boston Company, Inc.
New York • John W. Bristol & Co., Inc.
• Douglas T. Johnston & Co., Inc.
San Francisco • Henderson-Boston Company, Inc.
Seattle • Loomis & Kennedy, Inc.

INVESTMENT TECHNOLOGY AND RESEARCH
The Boston Company, Inc.

ECONOMIC AND FINANCIAL COUNSELING
Rinfret-Boston Associates, Inc., New York

OIL AND GAS INVESTMENT COUNSELING
The Boston Company of Texas, Houston

REAL ESTATE INVESTMENT COUNSELING
Henderson-Boston Company, Inc., San Francisco
The Boston Company Real Estate Counsel, Inc., Boston

MUTUAL FUND
The Johnston Mutual Fund Inc.

MANAGEMENT CONSULTING
Boston • The Boston Consulting Group, Inc.
London • Attwood-Boston Consultants Ltd.
Milan • Gennaro Boston Associati, S.p.A.
Tokyo • The Boston Consulting Group of Japan K.K.

We will be happy to send you a copy of our annual report.

THE BOSTON COMPANY, INC.
100 FRANKLIN STREET • BOSTON, MASSACHUSETTS 02106
TELEPHONE (617) 542-9450

FUTURE PROGRAMS

FIFTH PROGRAM
Friday afternoon November 1 at 2 o'clock
Saturday evening November 2 at 8.30

ERICH LEINSDORF *conductor*

SARAMAE ENDICH *soprano*
DAVID CLATWORTHY *baritone*
NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE de VARON *conductor*

BACH	Wedding cantata no. 202 'Weichet nur, betrübte Schatten'
BRAHMS	Ein deutsches Requiem op. 45

The monumental 'German Requiem' of Brahms will be the main work in the next program. Completed when the composer was only thirty-three, it is one of the finest pieces in all choral literature. It has little in common with the Roman Requiem Mass; Brahms wanted to believe in death as a happening to be accepted without fear. 'There is nothing to be altered,' he wrote to Clara Schumann, 'nothing for a sensible person to regret; it's just a matter of carrying on and keeping one's head above water.' Saramae Endich and David Clatworthy will sing the solo soprano and baritone parts; the New England Conservatory Chorus, conductor Lorna Cooke de Varon, will perform the choral parts.

Before intermission Saramae Endich will be soloist in Bach's rarely heard secular cantata 'Vanish, gloomy shadows'. Originally written for a wedding party, it is a series of recitatives and arias for soprano and orchestra set to words describing the joys of love. The cantata ends with a charming gavotte wishing luck to the bride and her groom. The instrumental solos will be played by Joseph Silverstein and Ralph Gomberg.

SIXTH PROGRAM
Friday afternoon November 8 at 2 o'clock
Saturday evening November 9 at 8.30

ERICH LEINSDORF *conductor*
JORGE BOLET *piano*

WEILL	Suite from 'Kleine Dreigroschenmusik'
SCHOENBERG	Kammersymphonie op. 96
STRAVINSKY	Champ du rossignol
RACHMANINOV	Rhapsody on a theme of Paganini

programs subject to change

BALDWIN PIANO
RCA RECORDS

GERTRUDE R. NISSENBAUM

VIOLIN

340 TAPPAN STREET

Tel. LOngwood 6-8348 BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.

PIANO

Telephone: 88 EXETER STREET

KEnmore 6-4062 COPLEY SQUARE, BOSTON

ROLAND HAYES, Tenor

In addition to his regular concert commitments, will accept a few advanced students for instruction in interpretative singing.

Concentration will be on the musical and emotional evaluation of the word and phrase in Italian, French, German, and English poetry.

58 ALLERTON ST., BROOKLINE, MASS.

"Mr. Sullo's piano playing represents genuine musicality and a formidable technic."
Cyrus Durgin, "Boston Globe," 4/18/53

SALVATORE SULLO

- PIANO -

Foreign Judge at Final Degree Exams in Principal Italian Conservatories: 1965 and 1967

2 Michelangelo St., Boston, Mass. Tel. 227-8591

MINNIE WOLK

Pianoforte Studio

42 Symphony Chambers

246 Huntington Avenue, Boston
opp. Symphony Hall

Residence 395-6126

KATE FRISKIN

Pianist and Teacher

8 Chauncy Street

Cambridge, Massachusetts

ELiot 4-3891

RUTH SHAPIRO

PIANIST • TEACHER

1728 BEACON STREET

BROOKLINE, MASSACHUSETTS

Telephone REgent 4-3267

Mrs. Aaron Richmond and Walter Pierce present in the 1968-69 Boston University

CELEBRITY SERIES

THIS SUN. AFT. OCT. 27 at 3 • **SYMPHONY HALL**

DIETRICH FISCHER-DIESKAU

The Celebrated German Baritone

Norman Shetler, *Pianist*

Schubert, "Die Schoene Muellerin", Op. 25

FRI. EVE. NOV. 8 • **SYMPHONY HALL**

YEHUDI and HEPHZIBAH MENUHIN

Brahms, A major Sonata, No. 2, Op. 100; Bartok, Sonata No. 1;
Beethoven, A major Sonata, Op. 47 ("Kreutzer")

STEINWAY PIANO

Seats Now at Box-Office

FRI. EVE. NOV. 15 • **JORDAN HALL**

ABRAHAM KAPLAN and THE CAMERATA SINGERS

"An Evening of Choral Splendor" — *N. Y. Times*

Program includes works by Leonard Bernstein, Mendelssohn, Dvorak, Kodaly, Gibbons, Di Lasso, Ralph Vaughan Williams, Schutz

SEATS NOW AT BOX-OFFICE: $5, $4, $3.50, $3

SUN. NOV. 17 at 3 • **SYMPHONY HALL**

ARTURO BENEDETTI MICHELANGELI

The Celebrated Italian Pianist

Clementi, Sonata No. 7 in C major; Schumann, Faschingsschwank aus Wien, Op. 26;
Ravel, Valses nobles et sentimentales and Gaspard de la nuit

Seats at Box-office Monday, $6, $5, $4, $3

SAT. EVE. NOV. 23 • **JORDAN HALL**

LOS INDIOS TABAJARAS

The Famous Brazilian Guitarists

Seats at Jordan Hall beginning Nov. 2: $4.50, $3.50, $2.50

SUN. AFT. NOV. 24 • **JORDAN HALL**

HUNGARIAN QUARTET

Seats at Jordan Hall beginning Nov. 4

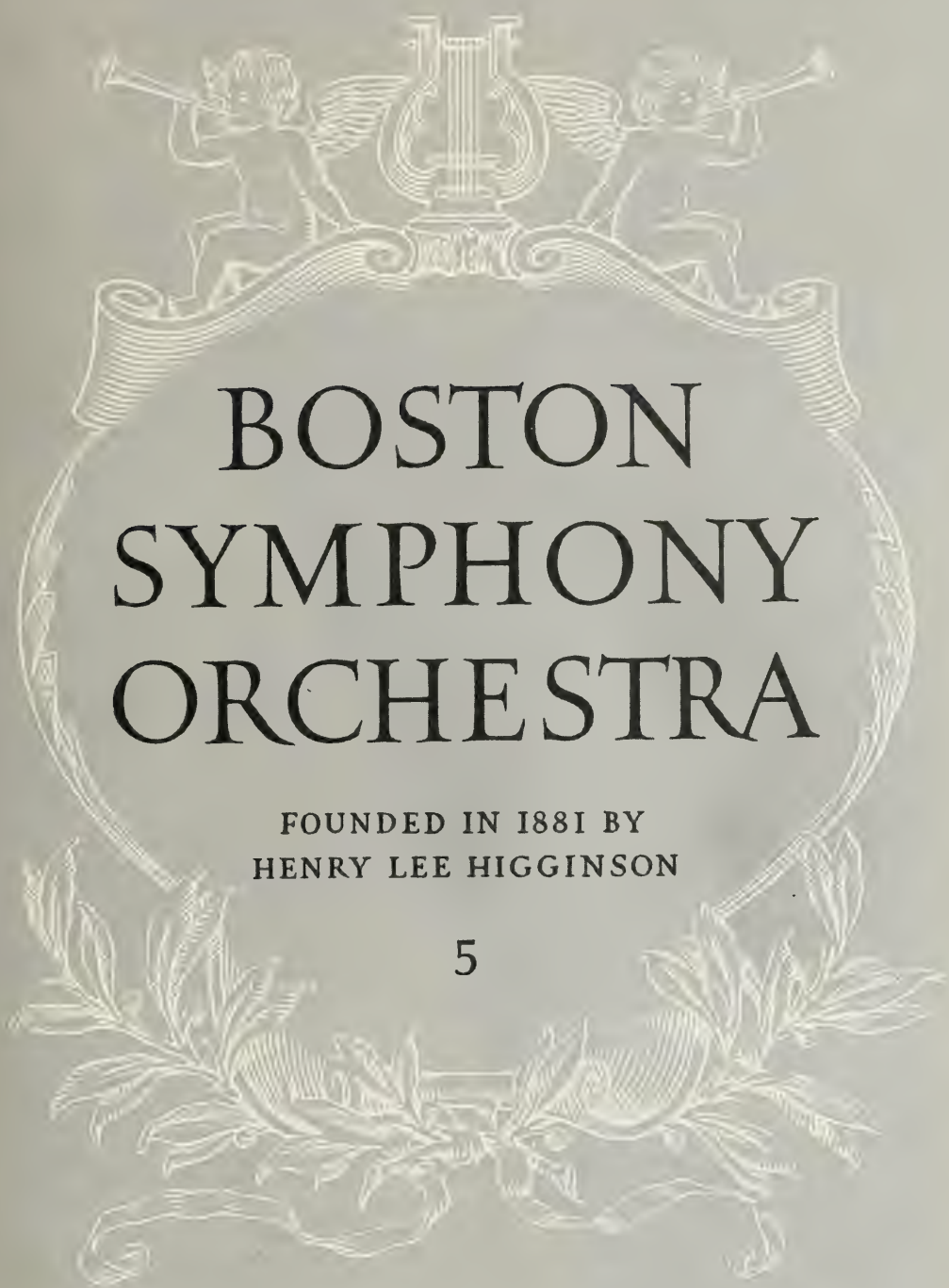
Magnificent Possession



Baldwin

Baldwin Piano & Organ Company
160 Boylston Street
Boston, Massachusetts 02116
Telephone 426-0775

Baldwin is the official piano of the Boston Symphony Orchestra. Erich Leinsdorf, Music Director.

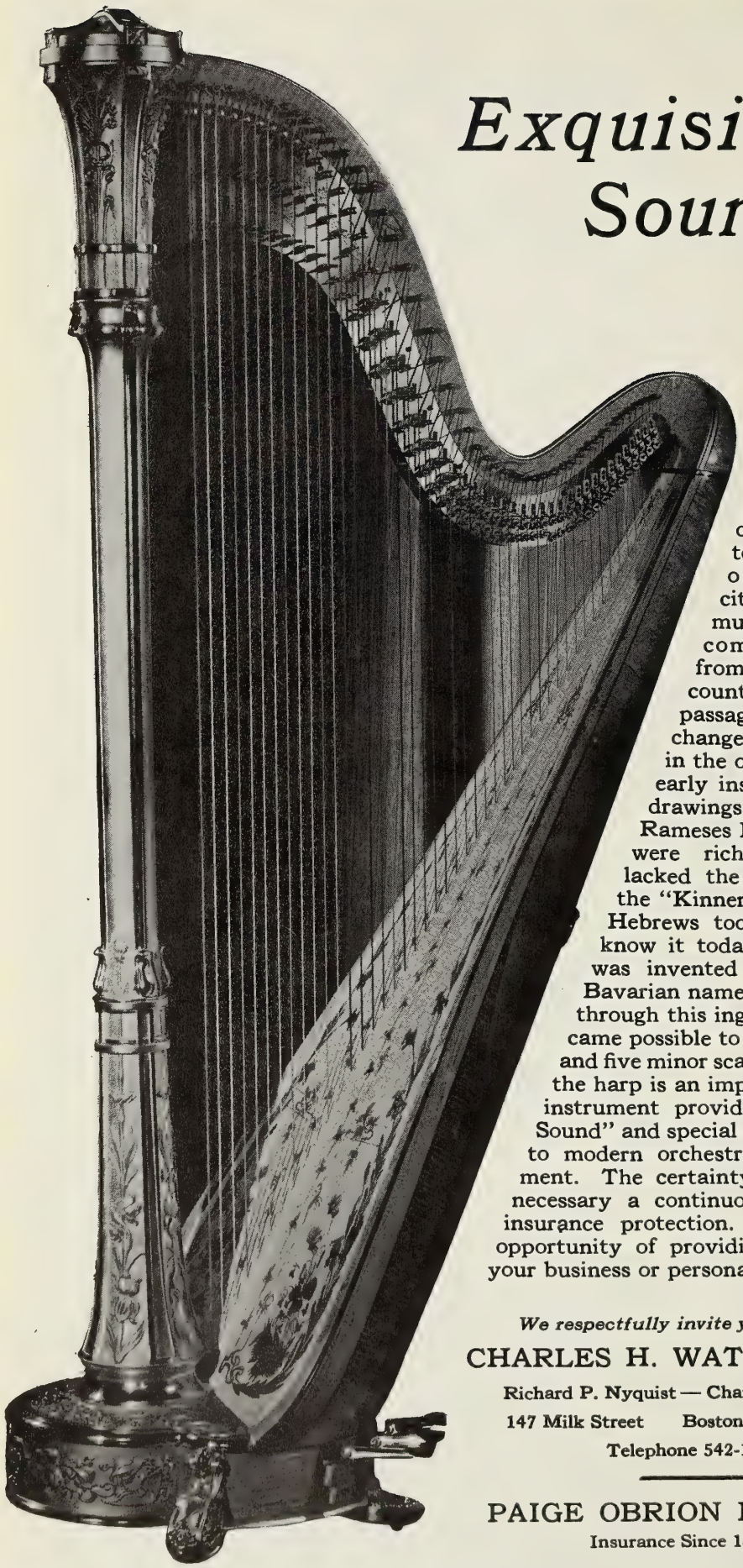


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

5

EIGHTY-EIGHTH SEASON 1968-1969



Exquisite Sound

From the palaces of ancient Egypt to the concert halls of our modern cities, the wondrous music of the harp has compelled attention from all peoples and all countries. Through this passage of time many changes have been made in the original design. The early instruments shown in drawings on the tomb of Rameses II (1292–1225 B.C.) were richly decorated but lacked the fore-pillar. Later the "Kinner" developed by the Hebrews took the form as we know it today. The pedal harp was invented about 1720 by a Bavarian named Hochbrucker and through this ingenious device it became possible to play in eight major and five minor scales complete. Today the harp is an important and familiar instrument providing the "Exquisite Sound" and special effects so important to modern orchestration and arrangement. The certainty of change makes necessary a continuous review of your insurance protection. We welcome the opportunity of providing this service for your business or personal needs.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

Richard P. Nyquist — Charles G. Carleton

147 Milk Street Boston, Massachusetts

Telephone 542-1250

PAIGE OBRION RUSSELL

Insurance Since 1876

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA INC.

TALCOTT M. BANKS *President*
PHILIP K. ALLEN *Vice-President*
ROBERT H. GARDINER *Vice-President*
JOHN L. THORNDIKE *Treasurer*
ABRAM BERKOWITZ
ABRAM T. COLLIER
THEODORE P. FERRIS
FRANCIS W. HATCH
ANDREW HEISKELL
HAROLD D. HODGKINSON
E. MORTON JENNINGS JR
EDWARD M. KENNEDY
HENRY A. LAUGHLIN
EDWARD G. MURRAY
JOHN T. NOONAN
MRS JAMES H. PERKINS
SIDNEY R. RABB
RAYMOND S. WILKINS

TRUSTEES EMERITUS

HENRY B. CABOT
PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT

ADMINISTRATION OF THE BOSTON SYMPHONY ORCHESTRA

THOMAS D. PERRY JR *Manager*

JAMES J. BROSNAHAN
Associate Manager, Business Affairs

HARRY J. KRAUT
Associate Manager, Public Affairs

MARY H. SMITH
Concert Manager

MARVIN SCHOFER
Press and Public Information

SYMPHONY HALL BOSTON MASSACHUSETTS

"A greatest symphony orchestra does now ex
and it is headquartered in Boston, Massachuset
Hi Fid





Red Seal Recordings

RCA

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA INC.

ABRAM T. COLLIER *Chairman*

ALLEN G. BARRY *Vice-Chairman*

MRS FRANK ALLEN
OLIVER F. AMES
LEO I. BERANEK
GARDNER L. BROWN
MRS LOUIS W. CABOT
MRS NORMAN CAHNERS
ERWIN D. CANHAM
RICHARD P. CHAPMAN
JOHN L. COOPER
ROBERT CUTLER
BYRON K. ELLIOTT
MRS HARRIS FAHNESTOCK
CARLTON P. FULLER
MRS ALBERT GOODHUE
MRS JOHN L. GRANDIN JR
STEPHEN W. GRANT
FRANCIS W. HATCH JR
MRS C. D. JACKSON
HOWARD JOHNSON
SEAVEY JOYCE
LEONARD KAPLAN
LAWRENCE K. MILLER
LOUVILLE NILES
HERBERT W. PRATT
NATHAN M. PUSEY
PAUL REARDON
JOHN HOYT STOOKEY

SYMPHONY HALL BOSTON MASSACHUSETTS

R.H. Stearns



What's new in fur jackets?

Longer lengths. Generous collars and cuffs. Side slits. All exquisitely interpreted in this natural ranch or EMBA pastel jacket. Fully let-out quality pelts. Do see our new Fall collection soon. Fur Salon.*

**EMBA Mink Breeder's Assoc. All furs labeled to show country of origin of imported furs. All stores except Burlington.*

BOSTON: At the start of The Freedom Trail, 140 Tremont Street, 482-0260.
CHESTNUT HILL: 232-8100. NORTHSHORE: 532-1660.
SOUTH SHORE PLAZA: 848-0300. BURLINGTON MALL: 272-5010.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Alfred Krips
George Zazofsky†
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Eiichi Tanaka*
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird†

second violins
Clarence Knudson
William Marshall
Michel Sasson
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Ronald Knudsen
Max Hobart
John Korman
Christopher Kimber
Spencer Larrison

violas
Burton Fine
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Hugh Matheny

english horn
Laurence Thorstenberg

clarinets
Gino Cioffi
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets
Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones
William Gibson
Josef Orosz
Kauko Kahila

tuba
Chester Schmitz

timpani
Everett Firth

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Olivia Luetcke

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

* member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Sheldon Rotenberg.

† Raymond Sird plays on the third stand for part of the season, while George Zazofsky is on leave of absence.

Makanna, Inc.

The Trousseau House of Boston



Today's Silhouette

Belted, pocketed and flared—plaid taffeta topped with velveteen and rimmed in White satin. Red top with Black and White plaid skirt or Green with Red and Green plaid. Sizes 8-14. $145.00

416 Boylston Street, Boston

54 Central Street, Wellesley

CAMBRIDGE COFFEE, TEA & SPICE HOUSE

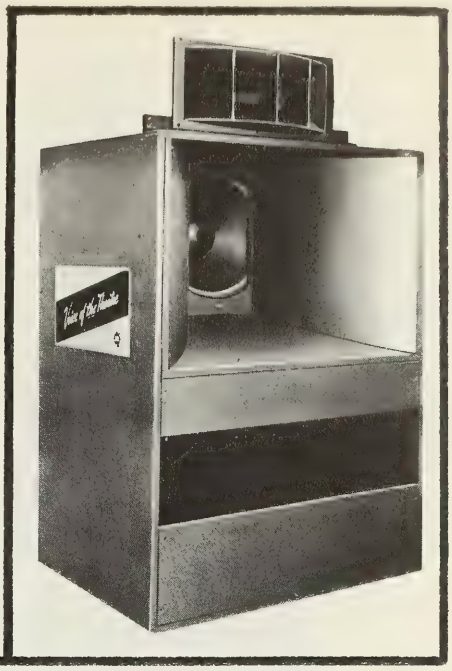
Gourmet Cookware
Wicker Furniture Imported Cheeses
And Many, Many Etceteras

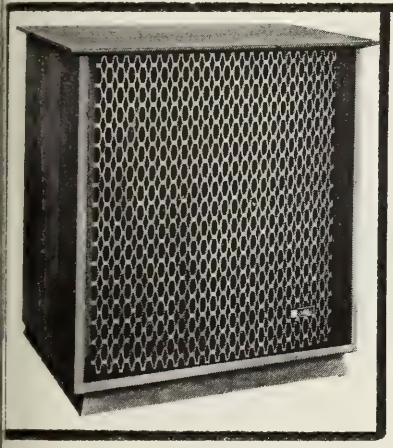


60 Westland Ave. · Back Bay
(Between Symphony Hall and The Fenway)

Old Faithful

For over 20 years the Altec "Voice of the Theater" has provided recording studios with the precise reproduction demanded by professional musicians — exceeding any other speaker in this demanding task.





New Faithful

Now "Voice of the Theater" components are available in attractively styled cabinets to provide the critical audiophile with precise musical reproduction in his own home.

TECH hifi exchange

TECH hifi exchange

Waltham
677 Main St.
893-4434

Cambridge
95 Vassar St.
864-4434



JORDAN MARSH

from our
American Designers
collection

The theater costume done in rich black velvet, the simple dress and jacket collared and cuffed in white satin . . . 6 to 14, 145.00
Sorry, no mail or phone orders.

SECOND FLOOR—MAIN STORE

DESIGNERS' SHOP

Boston—Burlington
Peabody—Bedford, N. H.



THE MAGIC OF JAPAN BEGINS ON JAL

You are "in Japan" the moment your kimono-clad hostess welcomes you aboard a magnificent DC-8 Jet Courier of Japan Air Lines. Relax amid classic surroundings. Refresh yourself with an *o-shibori* hot towel. Sample warmed *sake* and tasty Japanese hors d'oeuvres . . . to spark your appetite for JAL's delicious Continental cuisine.

Daily service to Tokyo from New York, San Francisco, Los Angeles and Honolulu. All transpacific flights from the continental U.S. touch down in Honolulu, where you may stop over at no extra fare. You may also fly JAL transatlantic direct to London or Paris, and completely around the world. For complete details, see your travel agent.

JAPAN AIR LINES
official airline for EXPO'70

JAL

Statler Office Bldg.
20 Providence Street
Tel.: 482-5390

The music man.



The Boston Globe's music critic, Michael Steinberg, knows the score. His perceptive reviews help keep Boston music on the right beat.

There's more to it. Maybe that's how come everybody's reading The Globe these days.



TICKET RESALE AND RESERVATION PLAN

The ticket resale and reservation plan has now operated for the past five seasons and has proved a great success. The Trustees wish again to thank subscribers who have taken part, and to bring it once more to the attention of all other subscribers and Friends.

Should you find that you are unable to attend one of the concerts for which you have tickets, the Trustees hope that you will allow others, who cannot obtain tickets for this subscription series, to have the opportunity to hear the Orchestra. You can do this by telephoning Symphony Hall (266-1492), and giving your name and ticket location to the switchboard operator. Your ticket then becomes available for resale, and the income gained is paid to the Pension Fund of the Orchestra. Subscribers who release their tickets for resale will receive a copy of the program of the concert they miss, and written acknowledgment of their gift for their tax records.

Those who wish to request tickets for a specific concert should telephone Symphony Hall and ask for 'Reservations'. Requests will be attended to in the order in which they are received, and, since the Management has learned by experience how many returned tickets to expect, no reservation will be confirmed unless the caller can be assured of a seat. Tickets ordered in this way may be bought and collected from the box office on the day of the concert two hours before the start of the program. Tickets not claimed half an hour before concert time will be released.

Last season the ticket resale and reservation plan helped reduce the Orchestra's deficit by more than $21,900.

KEnmore 6-1952

Ludwig
finer furs

Newbury Street Eighteen Boston, Mass.

la maisonette

the little house of many designers
115 newbury street, boston

personally selected fashions
for
town and country



NOV. SPECIAL

LONDON Classic	5.79 now 3.49
VANGUARD Folk	5.79 now 3.88

MINUTE MAN RADIO CO., INC.
30 BOYLSTON STREET
HARVARD SQ., CAMBRIDGE Tel. 864-8727

Records • Tapes (Open Reel • Cassettes • 8 Track
Hi Fi Equipment • Accessories • Service

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located
125 TREMONT AT PARK STREET • BOSTON
WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY
Individual Accounts from $10 to $30,000
Joint, Corporation, Pension, Charitable
and Retirement Accounts up to $30,000.
Quarterly Dividends Paid Since 1881
HENRY H. PIERCE, *President*



The 1969 Fleetwood Brougham, Cadillac Motor Car Division.

The brilliant 1969 Cadillac may not be your first, but it will certainly be your finest. New beauty, new elegance, new conveniences and more spirited performance make it the most desirable car ever built—a masterpiece from the master craftsmen.

Cadillac



it'll sound a lot better if the heat is sotto voce.

And flameless electric heat is quiet. The quietest you can get. So when you're listening to a symphony in your own home, you can enjoy the full range of the melody. Without an Anvil Chorus of old fashioned heating problems. Find out about flameless electricity tomorrow . . . allegro.

Edison

BOSTON SYMPHONY ORCHESTRA

CONTENTS

Program for November 1 & 2 1968 275

Future programs 317

Program notes by Alec Robertson

Bach — Wedding cantata no. 202 'Weichet nur, betrübte Schatten' 276

Brahms — Ein deutsches Requiem op. 45 282

The soloists and the chorus 306

Program Editor ANDREW RAEBURN

program copyright © 1968 by Boston Symphony Orchestra Inc.

"I'm sure your late husband would have considered the Everglades an excellent investment."



A widow has plenty of opportunities to lose money quickly. Or she can just sit tight, leaving things exactly the way her husband left them — and lose money slowly.

Can a husband protect his wife against these things in advance? Yes indeed. One good way is with our Standby Trust.

It lets a husband control his investment program as long as he is able and willing. Old Colony does the administrative chores and stands by, ready to take full responsibility later on, with an Old Colony management team protecting the holdings.

Want to know more? Write for our booklet. Or drop by Number One Federal Street.

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

EIGHTY-EIGHTH SEASON 1968-1969

FIFTH PROGRAM

Friday afternoon November 1 at 2 o'clock
Saturday evening November 2 at 8.30

ERICH LEINSDORF *conductor*

BACH — 'Wedding' Cantata no. 202 for soprano 'Weichet nur, betrübte Schatten' (Vanish, gloomy shadows)

Aria: Weichet nur, betrübte Schatten
Recitative: Die Welt wird wieder neu
Aria: Phöbus eilt mit schnellen Pferden
Recitative: D'rum sucht auch Amor sein Vergnügen
Aria: Wenn die Frühlings lüfte streichen
Recitative: Und dieses ist das Glücke
Aria: Sich üben im Lieben
Recitative: So sei das Band der keuschen Liebe
Gavotte: Sehet in Zufriedenheit

SARAMAE ENDICH *soprano*
JOSEPH SILVERSTEIN *violin*
CHARLES WILSON *harpsichord continuo*
HENRY PORTNOI *double bass continuo*
RALPH GOMBERG *oboe*
JULES ESKIN *cello continuo*
SHERMAN WALT *bassoon continuo*

intermission

BRAHMS — Ein deutsches Requiem op. 45

Chorus: Selig sind, die da Leid tragen
Chorus: Denn alles Fleisch es ist wie Gras
Baritone and chorus: Herr, lehre doch mich, dass ein Ende
Chorus: Wie lieblich sind deine Wohnungen
Soprano and chorus: Ihr habt nun Traurigkeit
Baritone and chorus: Denn wir haben hie keine bleibende Statt
Chorus: Selig sind die Toten

SARAMAE ENDICH *soprano* DAVID CLATWORTHY *baritone*
NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE de VARON *conductor*

The text of the Bach cantata is on page 280; of the Requiem on page 302.

Friday's concert will end at about 4 o'clock; Saturday's at about 10.30

BALDWIN PIANO
RCA RECORDS

PROGRAM NOTES

by Alec Robertson

JOHANN SEBASTIAN BACH

'Wedding' cantata no. 202 for soprano 'Weichet nur, betrübte Schatten' (Vanish, gloomy shadows)

Bach was born at Eisenach on March 21 1685; he died at Leipzig on July 28 1750. This cantata was composed while Bach was living at Cöthen. It has survived through a copy made by Johann Peter Kellner. The first performance by the Boston Symphony was given in Brooklyn on January 16 1922. The most recent performances in this series were directed by Charles Munch on November 30 and December 1 1956; Irmgard Seefried was the soloist. There have been performances at the Berkshire Festival in 1961, 1967 and 1968.

The instrumentation: oboe, bassoon, strings and harpsichord continuo.

On June 5 1708, Regina Wedemann, an aunt of Bach's wife, Maria Barbara, was married to a pastor, Johann Lorenz Stauber, in the church of the tiny village of Dornheim just outside Arnstadt, where Bach's own wedding had taken place the year before.

Bach composed his first Wedding cantata for this occasion, a setting of Psalm LXV, 12-15, *Der Herr denket an uns und segnet uns* (The Lord remembers us and blesses us) and doubtless members of the Bach clan provided the singers and players, with the composer at the organ. During his period of office as court composer at Cöthen, where he had no duties to perform in the Duke's chapel, Bach is said to have composed a large number of secular cantatas but only one of these, our cantata no. 202, is preserved complete, two more being known to us from subsequent adaptations in the church cantatas.

We have, therefore, the Wedding cantata composed at Cöthen in its original version. Bach was often unwilling to leave good material composed for a special occasion aside, but the dance-like character of the cantata would have prevented him from using the music subsequently in a church work. It should be said here, however, that Bach, in the manner of his time, did not recognize any sharply defined difference between sacred and secular music.

It is a mistake to suppose that he regarded his secular cantatas in any way less worthy of the inscriptions he put on his sacred works for he considered all his music as composed for the greater glory of God.

In his secular works he did not abstain from the contrapuntal style which was ingrained in him, but lightened the texture according to the content. This is the case in this Wedding cantata and also in the well-known

THE DEN GALLERY
Specializing in 18th and 19th Century
American Paintings and Clocks
Objects of Art
3 PINE WOOD ROAD, DOVER, MASS.
Tel. (617) 785-0639 VIC AND OLGA FIRTH — By Appointment only



filene's

Pat Sandler

highlights the new

small shape with

golden embroidery and jewels.

White silk and worsted

from the

Plaza Shop, fifth floor

Filene's Boston

cantatas of the Leipzig period, such as the *Peasant cantata* — with its delightful use of folksongs — the *Coffee cantata,* or *Phoebus and Pan,* which are virtually comic operettas.

In May 1720, Bach returned from Carlsbad where he had gone with his Prince — who took his chief musicians with him when he went on such visits — to find to his profound sorrow that his beloved wife was dead and buried leaving him with four motherless children, after nearly thirteen years of happy married life. He waited over a year before marrying again. His bride, Anna Magdalena, was the daughter of Johann Caspar Wilcken, principal trumpet player at the court of Weissenfels. She is said to have had an excellent soprano voice and was employed as a singer at the Cöthen court, when Bach met her, a post she retained after her marriage. Her income was about half her husband's and so added extra money to domestic bliss.

It is possible, or even probable, that Anna Magdalena sang the solo soprano part in this Wedding cantata. We do not know what couple the libretto was written for or its author. The charming text indicates that they were young and its poetic conceits evidently appealed to Bach. The work is scored for oboe, strings and continuo and, as 'table music', it would have been performed during the Gargantuan feast common at these ceremonies. Perhaps this induced Bach to make the first aria the longest and finest, before the company became flown with wine and overloaded with food!

It speaks of Frost and Winter disappearing — perhaps there had been a long engagement — and Flora bringing her flowers and good fortune. With his love for pictorialism Bach depicts, in rising arpeggios on the strings, the mists dispersing. The cantata consists of five arias, all but the first preceded by brief recitatives. The second aria 'Phoebus hastens with his speedy horses' gives Bach a chance to depict that image in the lively continuo part.

The young couple are not directly alluded to until no. 6, a recitative which calls down a blessing on them; the aria following 'To dally in love', has, like the first aria, an oboe obbligato; combined with its part is an equally lovely independent melody in the voice part.

For the final number (which was a chorale, of course, in the Leipzig church wedding cantatas) Bach writes a charming *gavotte*. Oboe and strings have the lion's share, and the curious way the voice part is fitted in suggests that the movement may have had its origin in an instrumental suite, but no doubt the wedding party would not have bothered about that if they recognized it.

So ends this exquisite little work, one full of spring-like melody and youthful happiness.

For information about space and rates in the
BOSTON SYMPHONY ORCHESTRA PROGRAM
Call Advertising Department • Symphony Hall • 266-1492
Donald T. Gammons

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN L. THORNDIKE
Vice President

JOHN Q. ADAMS
Vice President, John Hancock Mutual Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

JAMES O. BANGS
Trustee

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

GEORGE S. JOHNSTON
Scudder, Stevens & Clark

ALBERT B. HUNT
Trustee

EDWARD F. MACNICHOL
Trustee

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

PHILIP H. THEOPOLD
Chairman of Exec. Committee, Real Estate Investment Trust of America

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

ARIA
Weichet nur, betrübte Schatten,
Frost und Winde, geht zur Ruh'!
Florens Lust will der Brust
Nichts als frohes Glück verstatten,
Denn sie träget Blumen zu.

Vanish, gloomy shadows;
Frost and winds, be gone!
The pleasures of spring bring the heart
Nothing but happiness;
For with it come the flowers.

RECITATIVE
Die Welt wird wieder neu, auf Bergen und in Gründen will sich die Anmuth doppelt Schön verbinden, der Tag is von der Kälte frei.

The world decks itself anew; on hills and dales everywhere, charm and beauty strive to unite; the days are nó longer cold.

ARIA
Phöbus eilt mit schnellen Pferden,
Durch die neugeborne Welt,
Ja, weil sie ihm wohl gefällt
Will er selbst ein Buhler werden.

Phoebus hastens with his speedy horses
Through the newborn world.
Because the world pleases him so,
He joins in the pleasures of love.

RECITATIVE
D'rum sucht auch Amor sein Vergnügen, wenn Purpur in die Wiesen lacht, wenn Florens Pracht sich herrlich macht, und wenn in seinem Reich, den schönen Blumen gleich, auch Herzen feurig siegen.

Cupid too seeks his pleasure, when the meadows are covered with laughing purple, when the flowers bloom magnificent. Like flowers, ardent hearts are the conquerors in Cupid's kingdom.

ARIA
Wenn die Frühlingslüfte streichen
Und durch bunte Felder weh'n,
Pflegt auch Amor auszuschleichen
Um nach seinem Schmuck zu seh'n
Welcher, glaubt man, dieser ist:
Dass ein Herz das andre küsst.

When the spring breezes blow
And fan the colorful fields,
Then Cupid steals out
To display his magic charm,
The charm, so we believe,
To make one lover kiss another.

RECITATIVE
Und dieses ist das Glücke: dass durch ein hohes Gunstgeschicke zwei Seelen einen Schmuck erlanget, an dem viel Heil und Segen pranget.

And this is happiness: that by a lucky chance, two souls find Cupid's charm, on which sparkle the jewels of happiness and fortune.

ARIA
Sich üben im lieben, in Scherzen sich herzen
Ist besser als Florens vergängliche Lust
Hier quellen die Wellen, hier lachen und wachen
Die siegenden Palmen auf Lippen und Brust.

To dally in love, to bind two hearts together
Is better than the fleeting pleasure the flowers bring.
Here rise the springs, here the palm branches
Nod merrily and watch over united lips and breasts.

RECITATIVE
So sei das Band der keuschen Liebe, verlobte Zwei, vom Unbestand des Wechsels frei. Kein jäher Fall, noch Donnerknall erschrecke die verliebten Triebe!

So, blessed pair, may the bonds of purest love keep you free from the uncertainties of fate. May no ill wind nor thunderbolt disturb your tender devotion.

GAVOTTE
Sehet in Zufriedenheit
Tausend helle Wohlfahrtstage,
Dass bald bei der Folgezeit
Eure Liebe Blumen trage.

May fortune smile
And bring you everlasting happiness,
And may your love blossom
Through the passing years.

Translation by Andrew Raeburn

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 ST. BOTOLPH STREET • BOSTON



Provides For The Handicapped Child In A Free, Private, Day School

A 12 Year Academic Program
Vocational Training • Recreation
Health Program • Transportation

The Industrial School for Crippled Children solicits funds for its operation either through Bequests, Annuities or Life Insurance.

In case of a life agreement a donor gives capital to the Industrial School for Crippled Children and in return receives income for life.

Donors are invited to discuss these matters with the Treasurer.

Treasurer, CHARLES E. COTTING, 10 Post Office Square, Boston

CHARLES H. TAYLOR
President

MRS. CHARLES E. COTTING
Chairman Ladies Committee

Our Coat Creed

A Hurwitch coat, be it from Originala, Trigere or Monte-Savo . . . or from one of our lesser known designers, who make wonderful coats for us under one hundred and fifty dollars . . . is chosen with the same critical eye and the same insistence on quality, style and workmanship.

BOSTON *Hurwitch Bros.* WELLESLEY

JOHANNES BRAHMS

Ein deutsches Requiem (A German Requiem) op. 45

Brahms was born in Hamburg on May 7 1833; he died in Vienna on April 3 1897. He completed the Requiem in 1866, except for the fifth movement, which he composed two years later. The first performance of the six movements was given in Bremen on Good Friday, April 10 1868, Brahms himself conducting. The Oratorio Society of New York, conducted by Leopold Damrosch, gave the United States première on March 15 1877. The first performance by the Boston Symphony Orchestra was given at a Pension Fund concert on March 28 1926 under the direction of Serge Koussevitzky. The most recent performances in this series were given on March 8 and 9 1963; Erich Leinsdorf conducted.

The instrumentation: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, harp and strings.

An incautious friend once questioned Brahms as to the nature of his religious beliefs and received an abrupt answer which precluded any further conversation on the topic. 'I have my faith', he said. We know from Max Kalbeck, one of Brahms's greatest champions, and the author of a four-volume biography of the composer (1904-1914), that 'Nothing made him angrier than to be taken for an orthodox church composer on account of his sacred compositions'.

The reference is to the motets with German words, and to the *Three Sacred Choruses* with Latin words familiar in the liturgy of the Roman Catholic Church. Brahms composed these, and many others, all for unaccompanied voices, for his Hamburg Ladies Choir (disbanded in 1858 when he moved to Vienna) and for the Vienna Philharmonic Society's Chorus, not for church use.

Brahms presumably chose to call his greatest choral work A German Requiem to disassociate it from the Latin Requiem Mass and make it clear that the text came from the Lutheran Bible. Schütz's title *Musikalisches Exequien* associates his work with an actual burial service but Brahms's came to be associated with, and in part inspired by, the deaths of Schumann in 1856 and of his own mother in 1861. The second number, 'Behold all flesh is as grass', had its origin in a slow movement for an abortive symphony begun at the time of the Schumann tragedy, of which material from the first movement was used up in the corresponding movement of the D minor Piano Concerto, and in 1861 he had already arranged the text of four movements of what was turning out to be a cantata. By 1866 he had added two more movements, and last of all — and surely with special thought of his mother — came the

continued on page 294

Alec Robertson was educated at Bradfield College and the Royal Academy of Music, London, of which he is a Fellow. After a year as an organist and choir master, he joined the British Army in 1914. After the war he lectured in London, joining the Gramophone Company (HMV) in 1920 to help develop the educational use of the phonograph. After study in Rome he joined the BBC in 1939, becoming a producer of music talks. He retired in 1952. Alec Robertson is the author of many books on music, has contributed articles to *Chamber's Encyclopedia* and *Grove's Dictionary*, and is Music Editor of *The Gramophone*.

Steinberg's Choice: the new records/by Michael Steinberg, music critic of The Boston Globe

"What passion cannot musick raise and quell!"

November 22 is St. Cecilia's Day. There is no evidence that the 3rd century Roman martyr had anything to do with music at all; nonetheless, she has been revered as the patron saint of the art since the 15th century, and you might want to celebrate her calendar day with the new record of Handel's "*Ode for St. Cecilia's Day*". David Willcocks conducting the Choir of King's College, Cambridge, the Academy of St. Martin-in-the-Fields, and soloists April Cantelo and Ian Partridge (Argo). The text by Dryden is one of the grandest ever given a composer, and Handel responds excitingly to its images as he invokes in turn "the TRUMPETS loud clangor," "the soft complaining FLUTE," and "the last and dreadful Hour" when "the dead shall live, the living die, /And MUSICK shall untune the sky." A great work and a worthy performance.

Handel had eight weeks between finishing the Ode and its premiere, and he occupied the first five usefully by writing the *12 Concerti Grossi, Op. 6.* This wonderfully varied set of works is newly available on records, played with a happy blend of scholarship and spirited musicality by the English Chamber Orchestra under Raymond Leppard (Mercury, 3 records). Menuhin's recording (Angel) is more energetic and fanciful, reasons for me to prefer it slightly, but Leppard's will please many for being lighter on its feet, for its more transparent tone, and for costing a bit less.

The Concentus Musicus from Vienna is dedicated to the idea that old instruments should sound beautiful, not grotesque, and that a good performance of early music will be even better if it gives the original timbres as well. The Concentus's recording of the four Bach orchestral Suites has just come out (*Telefunken, Das alte Werk* series, 2 records), offering performances delicious in sonority, captivating in vitality, and excitingly revealing about the dance rhythms.



These original record reviews by Michael Steinberg are presented by the Trust Department of New England Merchants Bank, which would also be pleased to review your investment portfolio with a view to improving its performance.

New England Merchants National Bank

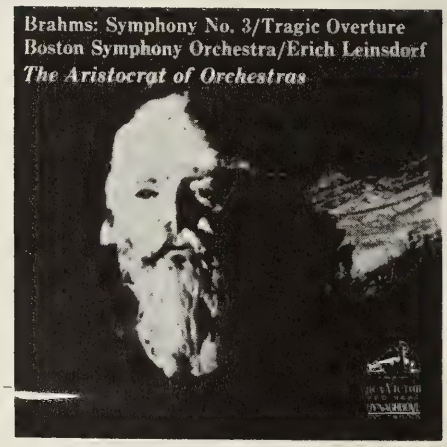
A FULL SERVICE BANK

Trust Department • 135 Devonshire St., Boston • 742-4000 • Member F.D.I.C.



The first recording of this symphony by a major orchestra and conductor. Both works are spectacular. *Dynagroove.* LSC-2934

Leinsdorf's genius with the German Romantic repertoire is immediately seen in this superb performance. *Dynagroove.* LSC-2936



RCA

BUY YOUR RECORDS BY MAIL *To benefit the Boston Symphony Orchestra*



Rubinstein's third great album in his Boston Symphony-Leinsdorf recordings of the Beethoven concertos. *Dynagroove.* LSC-2947

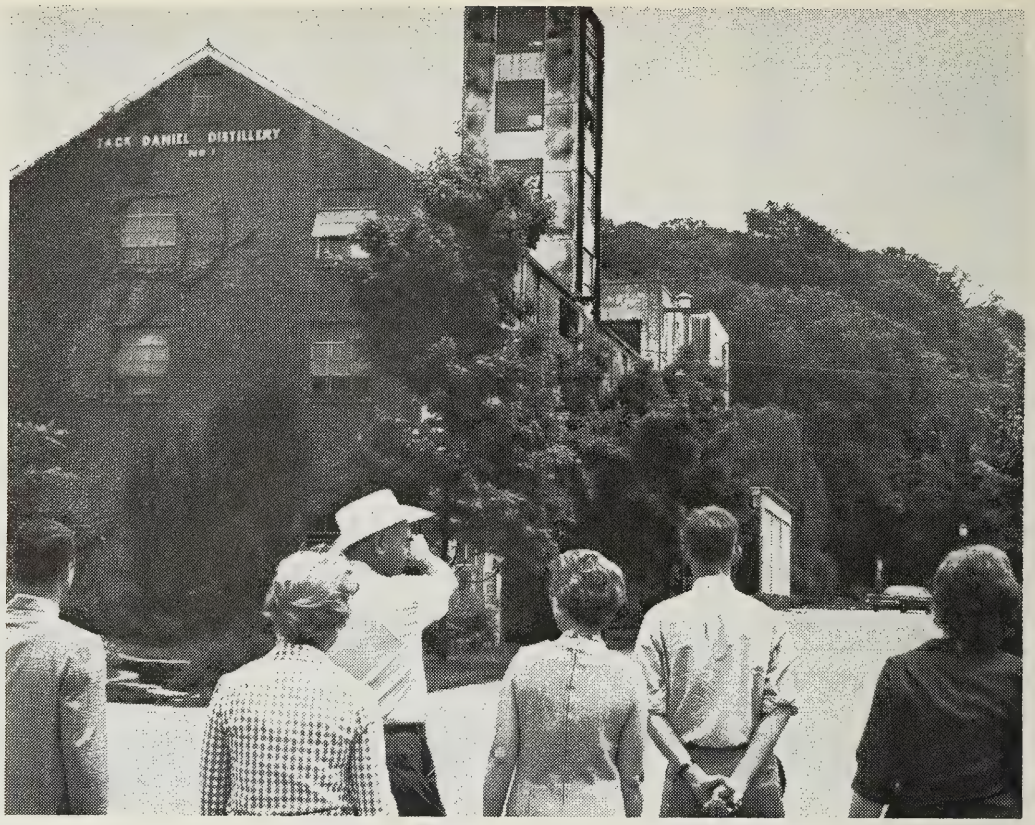


Rushing through dinner to make the Symphony can ruin the best in fine food and good music.

Why rush either? Symphony Hall is only three minutes away from seven of the city's best restaurants. At Prudential Center.



The PRUDENTIAL
INSURANCE COMPANY OF AMERICA
Northeastern Home Office Prudential Center Boston



ONE THING'S FOR SURE on the Jack Daniel's tour, we won't rush you. If you want to stop for something, go ahead and stop.



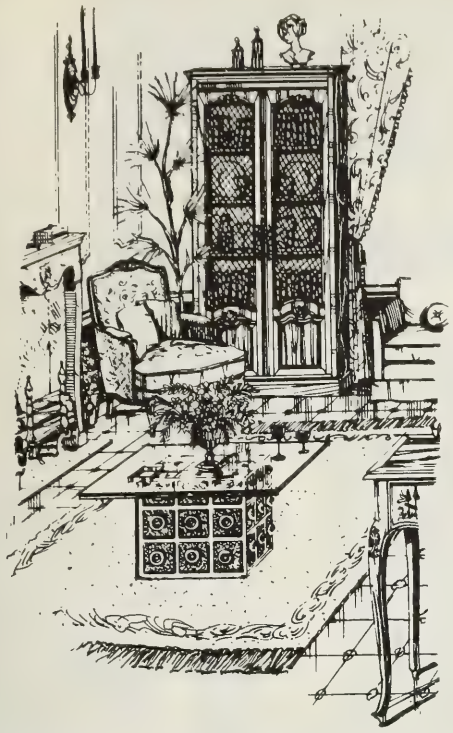
The tour through our distillery takes about an hour. And if you find anything you'd like to linger over, go ahead. You can catch up on anything you missed from Mr. Garland Dusenberry. (He's the man who takes you through.) Just tell him what you missed and he'll take it from there. But he's a talker. So you might end up being with us more than an hour. But if you don't mind, we certainly don't either.



CHARCOAL
MELLOWED
DROP
BY DROP

© 1968, Jack Daniel Distillery, Lem Motlow, Prop., Inc.

TENNESSEE WHISKEY • 90 PROOF BY CHOICE • DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 384), TENN.

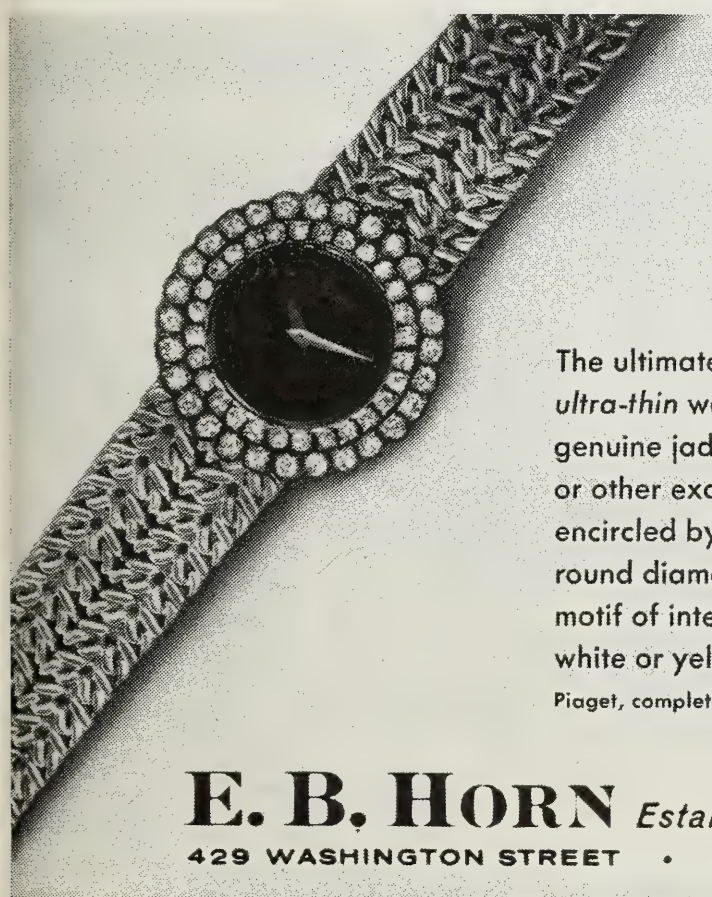


Something Perfect

Something perfect and just for you. A cottage by the sea . . . a country manor . . . a penthouse against the city skyline? We've an abundance of ideas for expressing you and your special tastes. Call 426-1500 for an appointment with one of our thirty Paine designers who will help you create "something perfect."

PAINE furniture

Boston · Natick · Peabody · Springfield · Hartford



PIAGET

CHOICE OF THE WORLD'S ELITE

The ultimate in elegance, *ultra-thin* watches with dials of genuine jade, coral, lapis, or other exquisite gemstone, encircled by two rows of radiant round diamonds. Bracelet, classic motif of intertwining leaves in white or yellow 18 kt. gold.

Piaget, completely Swiss Made.

E. B. HORN *Established in 1839*

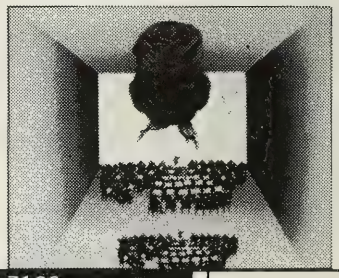
429 WASHINGTON STREET • BOSTON, MASS.

You're here tonight for the same reason you'll like these records.

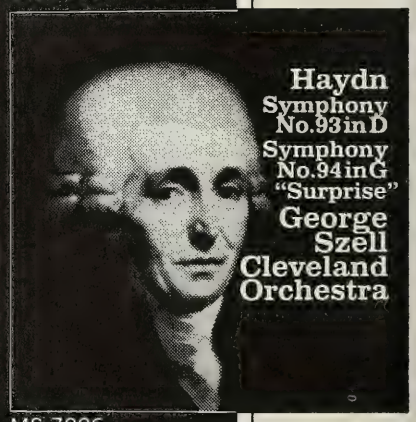
The Cleveland Orchestra under George Szell.

"The best orchestra in the country."
(The New York Times)

BRILLIANT STEREO SHOWPIECES
GEORGE SZELL
THE CLEVELAND ORCHESTRA
JANÁČEK: SINFONIETTA
HINDEMITH:
SYMPHONIC METAMORPHOSIS



MS 7166



MS 7006

A 2-RECORD SET/SPECIAL LOW PRICE

The Spectacular Cleveland Orchestra George Szell

Capriccio Italien/The Moldau
Thieving Magpie Overture
Perpetuum Mobile
Polovtsian Dances/Anitra's Dance
The Blue Danube/Slavonic Dance No. 8
Pavane for a Dead Infanta
and six other showpieces

M2X 787 (A specially priced 2-record set)

On COLUMBIA RECORDS

© "COLUMBIA," MARCAS REG. PRINTED IN U.S.A.

Variations on a theme by Pastene.

Pastene è nobile
Bolla Valpolicella.
A noble wine from
the slopes of Verona.

Aimez-vous Pastene?
Alexis Lichine Pinot
Chardonnay. Imported by
Pastene from France with
love. Or Pastene Gamay
Beaujolais, the proud
Californian with the
Burgundian accent.

Le Nozze di Pastene
Gancia Asti Spumante.
Imported from Italy
for any festive
occasion.



What's your favorite wine: red, white, rose or bubbly? Pastene gives you the best of both worlds in Californian and European wines to suit every taste and purse. Pastene knows the score.

Pastene Wine & Spirits, Inc. 15 Poplar Street • Somerville, Mass.

THE BOSTON SYMPHONY ORCHESTRA IS THE JOHN HANCOCK-INSURED GROUP WE MOST ENJOY HEARING FROM.



"If anybody in this life insurance business can design the right plan for you, it's probably us."

How can a prominent citizen leave $750,000 to his family without putting them in the headlines?

No man wants his family subjected to unwanted publicity and the nuisance of inquisitive outsiders.

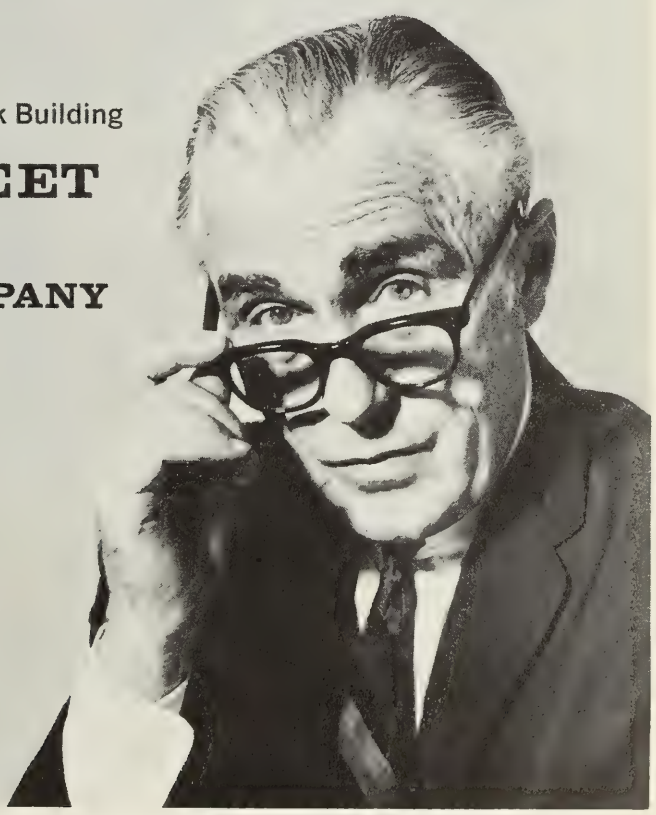
Privacy for property plans is only one of the special advantages which a living trust at State Street Bank can offer. Continuity of income for your beneficiaries... economy...your estate will receive these benefits, too.

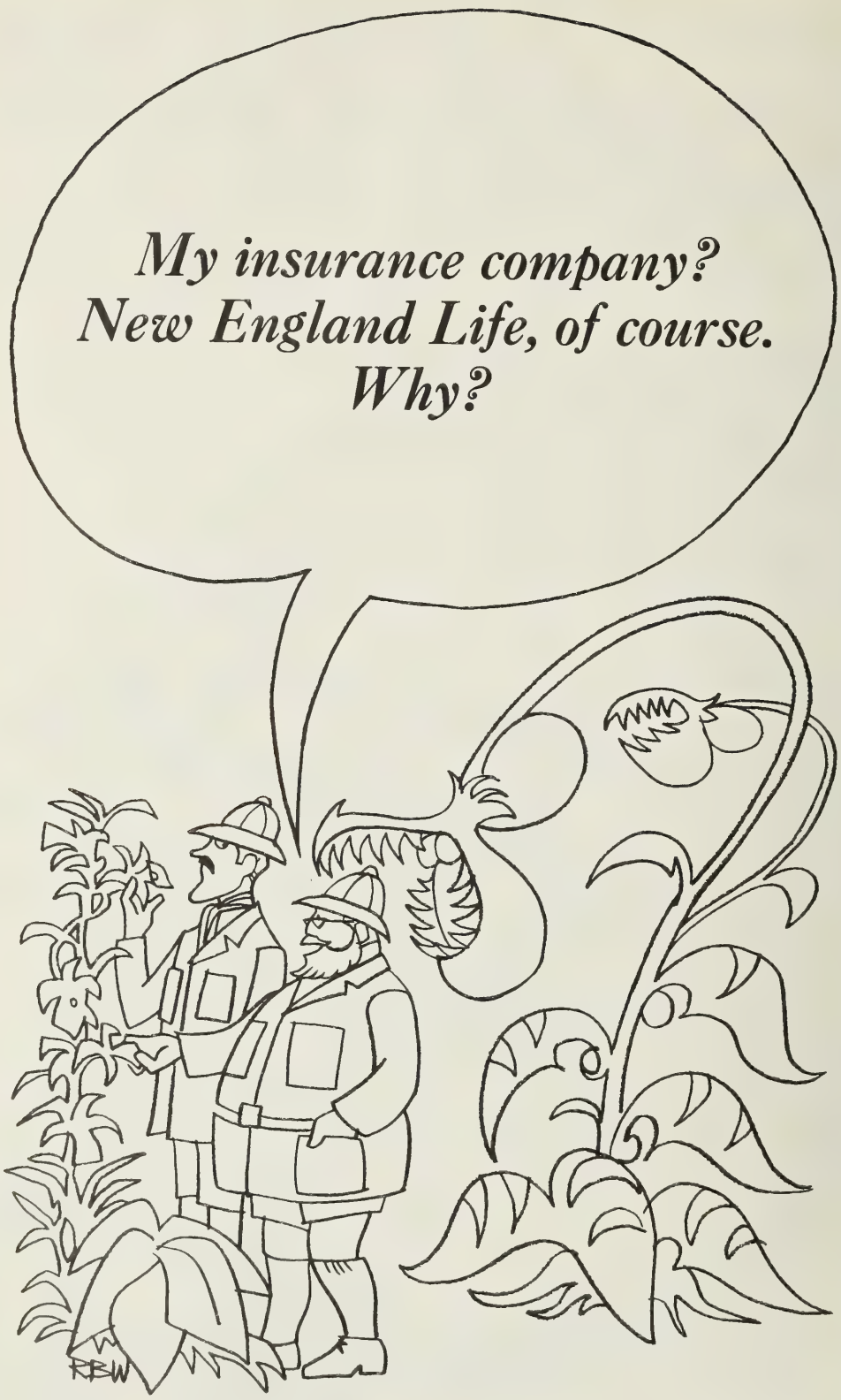
As for **the present,** a living trust puts State Street's skilled asset management to work for you on a trial basis. You're free to change or revoke the trust at any time.

Wouldn't you like one of our trust officers to discuss this flexible service with you and your lawyer? Phone 466-3721 for an appointment now.

PERSONAL TRUST DIVISION
225 Franklin Street
Third Floor, State Street Bank Building

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASS.





© NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY, BOSTON

You're here to listen but who listens to you?

Chances are, you discuss your health regularly with your doctor. If you hit a legal snag — such as the car in front of you — you can tell your lawyer. But who can you turn to on the same continuing basis for help with your finances?

Till now, it was difficult to find someone who would lend a concerned ear to your money problems. But your Personal Banker at Shawmut has changed all that. He's the man a widow can turn to for financial advice on a continuing basis. And if you want to talk about trusts, you have only to phone your lawyer and your Personal Banker to start the wheels in motion. In short, he's the financial adviser to the family, a professional who can shape Shawmut's vast banking and trust services to your family's individual needs. Not just today, but tomorrow and tomorrow and tomorrow.

If you would like your own Personal Banker, one will be assigned to you at the Shawmut office most convenient for you.



The National Shawmut Bank of Boston

Personal Trust Department

A Shawmut Association Bank

Have a Personal Banker at your side, on your side.



lovely soprano solo, with chorus, 'Now hath man sorrow but yet I shall again behold you and fill your heart with rejoicing', to which the chorus respond 'Yea, I will give you comfort as one whom his mother comforts'.

Brahms was a life-long student of Luther's Bible and Florence May, his friend, pupil, and first English biographer, tells us 'the texts culled from various books of the Old and New Testaments and the Apocrypha have been chosen . . . as parts of the people's book of Luther's Bible, the accepted representative to Protestant nations of the highest aspirations of man, and have been arranged so as to present the ascending ideas of sorrow consoled, doubt overcome, death vanquished'. Brahms does not pray once, let alone twice, for the dead. He expressed his point of view about his work — it is one of his rare confessional utterances — in a correspondence with Dr Karl Reinthaler, organist and choirmaster of Bremen Cathedral, where the six movements were performed under Brahms's baton on Good Friday of 1868. In a letter to the composer dated 5 October of the previous year, Reinthaler wrote about the Requiem:

'It occupies not only religious but purely Christian ground. The second number deals with the prediction of the return of the Lord, and in the last number but one there is express reference to the mystery of the resurrection of the dead "We shall not all sleep". For the Christian mind, however, there is lacking the point on which everything turns, namely the redeeming death of Jesus. . . . Moreover you say in the last movement "Blessed are the dead which die in the Lord *from henceforth*", that is to say, after Christ has finished the work of redemption.'

Brahms was not to be trapped into the logical argument. He explained that he had humanity as a whole in mind, that he had deliberately omitted verses such as those of John 3:16, and selected others, 'Because I am a musician, because I needed them, because I cannot dispute the "from henceforth" of my revered poets, or strike it out'. There is, therefore, no commitment to Christianity in the Requiem, as Brahms saw it; though as he said it was for all humanity, it might have crossed his mind that it was for all mankind, past, present, and future, that Christ died, and in so doing conquered death. There is no knowing what he thought of Christianity, but there is ample evidence of his intense preoccupation, or, as some say, his obsession with death, as shown in his catalogue of works. In 1858, when he was in his twenty-fifth year, he composed a *Funeral Hymn,* for mixed voices and wind band (without flutes or trumpets, but with trombones), the theme of which foreshadows that of the first number of the *Vier Ernste Gesänge (Four Serious Songs).*

There are phrases in 'Feldeinsamkeit' and 'Mit vierzig Jahren' which remarkably foreshadow the frightening one in the second of the *Four Serious Songs*. The summer peace of the singer, lying in the grass gazing up at the blue sky flecked with white clouds, is faintly disturbed by the thought of death, and though the dark angel is not mentioned in 'Mit vierzig Jahren' the implication is that a man of forty is well on the way to the grave!

A chilling wind blows through 'Auf dem Kirchhof' ('At the Churchyard') tempered by a hush (where the music modulates into a consolatory C major) at the thought of the peacefully sleeping dead, at which point Brahms, as he himself admitted, introduces a reminiscence of the last chorale in Bach's *St Matthew Passion* 'Wenn ich einmal soll

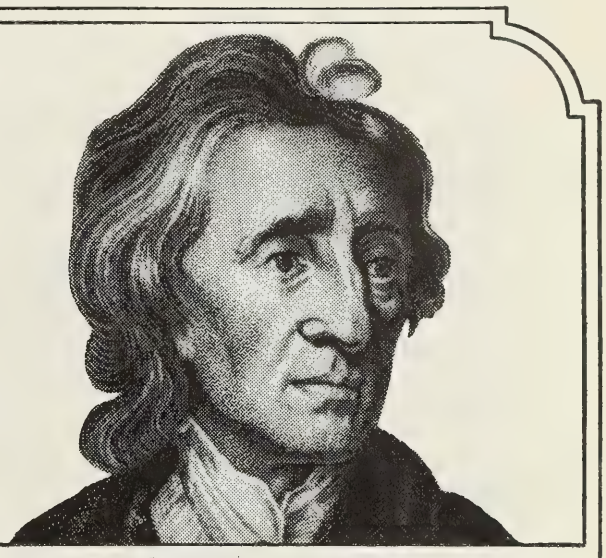
DAY AND EVENING COURSES
Gregg and EZ Alphabetic Shorthand. Start anytime; graduate when ready. One Year Executive Secretarial Course. Intensive Short Courses. Typing individually taught.

INTENSIVE BRUSH-UP COURSES
for "RETURNEES" to JOB MARKET

HICKOX
SECRETARIAL SCHOOL

Founded in 1879
Individual Attention *Individual Promotion*
367 BOYLSTON ST., BOSTON (at Arlington St. MBTA)
267-5920

John Locke



judgment

Smith, Barney might well adopt as a motto for its Research Department a sentence of John Locke's: "He that judges without informing himself to the utmost that he is capable cannot acquit himself of judging amiss."

Our extensive Research staff is unquestionably capable, thoroughly experienced. And they do inform themselves to the utmost. Not by mere study of documents alone. Primary sources of information... face-to-face interviews ...on-the-spot investigations... all are inherent in their *definition* of research.

Very seldom, indeed, that they'll be found "judging amiss." And their judgments are embodied in reports that have long proved their value to our clients. Would you like to see examples? We'll be glad to send them to you.

After all... when you select a broker, you don't want to judge amiss, either. We're ready to help you inform yourself to the utmost about *us*.

Smith, Barney & Co.
Incorporated
Members New York Stock Exchange and other leading exchanges
125 High Street, Boston, Mass. 02110

scheiden' ('If I should e'er forsake Thee, forsake me not, O Lord'). The majority of the *Eleven Chorale Preludes,* composed at various periods of his life and completed in the year before his death, are also concerned with death. The final one is a most moving setting of the melody with the words 'O Welt, ich muss dich lassen' ('O world, I must now leave you').

Brahms's point of view, in part, could be that of one who looks back from death to life, and there finds consolation. This is the spirit of the great funeral speech upon those who have fallen in war which Thucydides puts into the mouth of Pericles.

'I do not now commiserate the parents of the dead who stand here; I would rather comfort them. You know that your life has been passed amid manifold vicissitudes; and that they may be deemed fortunate who have gained most honour, whether an honourable death like theirs, or an honourable sorrow like yours, and whose days have been so ordered that the term of their happiness is likewise the term of their life . . . remember that your life of sorrow will not last long, and be comforted by the glory of those who are gone.'

As G. Lowes-Dickenson says in his little gem of a book *The Greek View of Life* (Methuen, 1896), 'This represents perhaps what we call the typical attitude of the Greek. To seek consolation for death, if anywhere, then in life, and in life not as it might be imagined beyond the grave, but as it had been and would be lived on earth. . . . It is the spirit', Mr Dickenson adds, 'that Goethe noted as inspiring the sepulchral monuments of Athens.'

The choice of texts for the Requiem, however, seems to contradict this looking back from death to life lived and lost, and it is here again that Brahms may have made some equation between the Christian and Greek expressions of religion in their purest form. Michael Hamburger is very interesting in discussing this. 'As far as the ideological issues are concerned it would be nearer the truth to say that Hölderlin converted Christianity to himself, that is to say, he reconciled the principles with his previous (Greek inspired) system of thought and belief, very much in the same way as Leconte de Lisle did in his later years.'

Brahms set Hölderlin's *Hyperion's Song of Destiny* in 1868, two years after the completion of the Requiem. The first stanza of the poem speaks of the felicity of the immortals in their abode of beauty and light, the second of the hard and irremediable lot of man on earth.

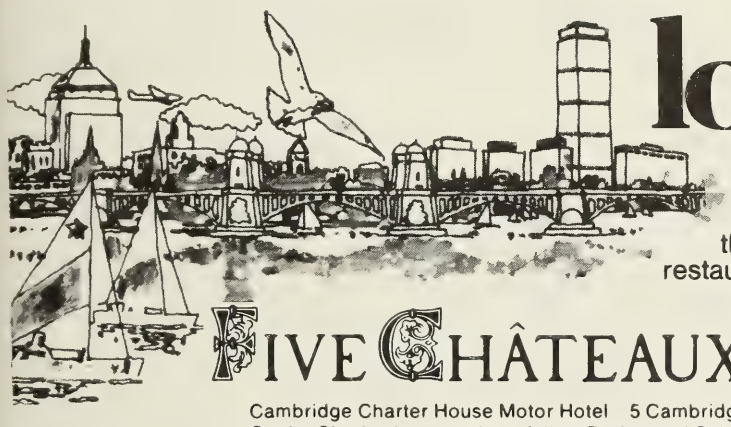
> . . . Suffering men
> Dwindle and fall
> Blindly from one
> Hour to the next,
> Hurled like water
> From rock to rock,
> Downwards for years to uncertainty.[1]

This third and last stanza Brahms repeats twice to music harsh and bleak all through. Then he returns to the lovely melody of the E flat orchestral Prelude, put here into C, and a major sixth higher in pitch, and virtually

[1]Poems of Hölderlin, *trs. Michael Hamburger (Nicholson & Watson, 1943).*

In case the concert should end:

Clap (If someone in front yells "Bravo", yell "Bravo"). Get up out of your chair and walk to Mass. Avenue Exit. Turn left and walk 30 paces to Donald Cox Rogers Square. Turn right. Look left. Look right. Cross. Proceed straight to large hole in the ground. Follow the hurricane fence to large block of granite on St. Paul Street inscribed, "1904". Turn left. Walk to Christian Science Publishing Building. Circumvent it and proceed to large hole. Turn left and walk two hundred paces. Walk inside Sheraton-Boston Lobby (on the Symphony side of Prudential Center). Stop. Decide between Mermaid Bar, Cafe Riviera or Kon-Tiki Ports or turn left and take a waiting escalator to next level. Get off. Decide between Persian Lounge and Falstaff Room. If you want to go to El Diablo, you're on your own.



lord it over

the city of Boston in a restaurant so regal the Charles is known as our moat

FIVE CHÂTEAUX RESTAURANT

HCA HOTELS

Cambridge Charter House Motor Hotel 5 Cambridge Parkway
On the Charles between Longfellow Bridge and Science Museum. Parking. 491-3600



with the same orchestration, flute and muted strings. Is this to be taken to mean, contrary to what Hölderlin expresses in his first two stanzas, that the uncertainty is resolved, or that the gods care nothing for man's fate and even, in some sense like the revolting, unchristian, and one hopes, now discarded doctrine of St Thomas, that the happiness of the blessed is increased by observing the torments of the damned or, finally, is it simply that musical considerations impelled Brahms to end his work in this way and not in an ineffective darkness?

The Requiem is not an oratorio, it is a choral symphony. Brahms had only once before, and not altogether successfully, in the D minor Piano Concerto, scored for full orchestra and now he used even larger forces, adding three trombones and tuba to the brass section, a third drum and a harp to the percussion, and paying far greater attention to tone colour. This is immediately apparent in the opening movement from which clarinets, all bright tones — trumpets and violins — are excluded, for the music is in mourning.

Brahms quotes the words of Christ twice, 'Blessed are they that mourn: for they shall be comforted' (Matthew 5:4, the third of the Beatitudes, in the first movement in the work) and 'Now hath man sorrow, but yet I shall again behold you and fill your heart with such rejoicing as no man taketh from you' (John 16:22) at the start of the fifth and last composed movement.

Comfort breathes in every measure of the lovely tranquil melody (cellos, violas) of the orchestral introduction to the first movement, which the chorus do not sing till the second of the two last verses of Psalm 126, and so is an anticipation of the 'coming again with joy' after the 'weeping' of that verse. The gently rising phrase the oboe plays and the chorus echoes, a beautiful moment, meditates on the comfort of which the words speak. The music is infused with the spirit of the German *Lied* whose treasury Brahms had already liberally enriched and which makes this work so grateful to sing. The use of the harp at the close, woodwind gently pulsating above, is a beautifully calculated touch of tone-colour.

It would be interesting to know how many listeners to the Requiem have noticed the reference Brahms makes in the second movement, 'Behold all flesh is but as grass', to the chorale *Wer nur den lieben Gott lässt walten* ('If thou but suffer God to guide thee'), the words and melody by Georg Neumark (1621-81). Bach uses it in eight of his church cantatas, the best known of which is no. 21, *Ich hatte viel Bekümmerniss* (My spirit was in heaviness), and he wrote four chorale preludes for organ on it.

This is not fortuitous: further evidence is supplied by the first two notes of the chorale on the string basses in the first two bars of this movement. The heavily burdened measures of the funeral march in the dark key of B flat minor (muted strings and wind, horns, trumpet and harp stressing the second beats) in the orchestral introduction form a counter-melody to the chorale melody sung by the chorus, 'Behold all flesh is but as grass', etc. (Peter I. 1:24-5).

A German audience might be expected to recognize Brahms's gloss on the chorale and hear in it an allusion to the words of the trio, in the major key, of this funeral march, 'Be patient therefore dearly beloved, unto the coming of the Lord' (James 5:7-8), which accords with the

ENSEMBLES OF THE BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra and the New England Conservatory of Music present a series of six concerts

MONDAY AND WEDNESDAY EVENINGS AT 8.30
JORDAN HALL

Monday November 4
MUSICA ANTIQUA
Kaplan, Holmes, Shermont, Hoherman, Moyer

Wednesday January 8
BOSTON SYMPHONY STRING TRIO
Silverstein, Fine, Eskin

Monday January 27
VIOLONE ENSEMBLE
Hobart, Schneider, Hedberg, Ripley, Hearne

Wednesday February 26
BOSTON SYMPHONY WIND QUINTET
Dwyer, Gomberg, Cioffi, Walt, Stagliano

Wednesday April 2
BOSTON STRING SINFONIETTA
Zazofsky, Wilfinger, Winder, Marshall, Dickson, Silberman, Benson, Lipson, Kadinoff, Ripley, Geber, Portnoi

Monday April 14
BOSTON SYMPHONY CHAMBER PLAYERS
Silverstein, Fine, Eskin, Portnoi, Dwyer, Gomberg, Cioffi, Walt, Stagliano, Ghitalla, Gibson, Firth, Goode

Series prices: $7.50, $10.50, $13.50, $16.50, $22.50, $27.50

Members of the Friends of the Boston Symphony Orchestra and Friends of the New England Conservatory are entitled to a guest ticket for each ticket that they buy. Friends of the Orchestra should present their membership cards at the Box Office if they buy tickets in person; if they write or telephone they should give their membership number.

Tickets can be ordered in person, or by mail or telephone from JORDAN HALL BOX OFFICE, 30 GAINSBOROUGH STREET, BOSTON 02115 telephone 536-2412

trust in God's guidance expressed in the first verse of the chorale. Inevitably the sombre march returns, scored as before, to be followed by a new section (not another trio) based on Isaiah 30:10 'And the ransomed of the Lord shall return again', preceded by a 'head-line', 'But the word of the Lord endureth for ever', with trombones and trumpets prominent, that leads straight into the *allegro non troppo*. This makes a feint at being a fugue, but fortunately does not succeed. It is a rather conventional section but has an imaginative coda, 'Joy everlasting shall be upon their heads' where the clarinet, oboe, and flute in succession quietly recall the vigorous theme at the start, the trombones more loudly a little later on, and joy bubbles out in the rising scale passage on the strings.

The quiet end prepares us for the austere start of the third movement for solo baritone and chorus, 'Lord, let me know mine end and the number of my days' (Psalm 39:5-8). Brahms is so well read in sixteenth-century polyphony and in Bach that one is continually being reminded of things done before and repeated here, not copied but thought out anew. Such is the fine declamation for the baritone, accompanied only by horn, string basses and drums at the words, 'See now Thou hast made my days as but a span long before Thee, and my lifetime is as nought to Thee'.

There is a wonderful moment when the chorus cries, 'Lord, what have I to hope for?' to agitated wind chords. On one of these chords the voices cease and the orchestra dies away. Then, as the music goes into D major, comes hope and trust in the great aspiring phrases in all the vocal parts. This is unforgettable. This time, to words from Wisdom 3:1, 'But the righteous souls are in the hand of God and they shall rest ever more', we do get a fugue, and one constructed on a pedal point low D which is maintained in every one of the thirty-six bars. The effect conveyed is of unshakeable confidence. 'Rest' has its first mention here and will have one more in the last movement. The Wisdom text, it may be of interest to mention, in its Latin form 'Justorum animae in manu Dei sunt', is used as the text in the Gradual, Alleluia (verse), Offertory and Communion for Feasts of Martyrs, and has been set most beautifully by Byrd, but finely also by Palestrina, Lassus, and others.

The mellifluous, gently flowing fourth movement, 'We love the place where thine honour dwells, O Lord of hosts' (Psalm 84:1-5), for chorus only, is well placed to relieve the tensions of the previous movement: but Brahms's carefully devised scheme is disturbed by the interpolated fifth movement, the famous and beautiful soprano solo, with chorus, 'Now hath man sorrow, but yet I shall again behold you and fill your heart with rejoicing', which takes us back to the sorrow and comfort and joy of the opening movement. The last words of the fourth movement, 'We love the place where thine honour dwells', speaking before of the soul longing and fainting for the courts of the Lord, lead naturally to the sixth movement, with its reminder that here we have no abiding city. This movement is keyless — in spite of the E flat key signature — up to the end of the baritone entry 'Behold I show you a mystery'. The cadence, one of common currency for years, is just what is needed to resolve the shifting tonalities firmly into F sharp minor. Then the trumpet sounds (in fact trombones), death is vanquished, the dead arise incorruptible and are changed, and the great C major fugue, 'Worthy art thou, Lord, to receive honour and glory', bursts out.

GOMBERG

MUSIC WORKSHOP

Individual instruction on the violin for intermediate and advanced students—chamber music—to further the understanding of music.

For information write
ROBERT GOMBERG
143 Beaconsfield Road, Brookline, Mass.

MUSIC

MALBEN'S

FRUIT AND STEAK GOURMET SHOPPE



100 NATURAL CHEESES

ENGLISH	FRENCH	ITALIAN
Stilton	Brie	Gorgonzola
Cheshire	Pettir Suisse	Bel Paise
Caerphilly	Goat	Fontina
	Camembert	

Imported Prosciutto and Westphalen Ham
Romanoff's Private Stock Fresh Caviar

158 Massachusetts Ave., Boston • Free Delivery • 266-1203

CONFIDENCE...

Can be as simple as a visit to our Trust Department, with your counsel, to make sure that your plans for the future will be carried out exactly as you planned. Our Trust Department specialists are always available to work with you, and your counsel, to see to it that your instructions will be maintained. We think you'll have every confidence in US and in the way we will execute your wishes.

you never come second with US



UNITED STATES TRUST COMPANY

Member Federal Deposit Insurance Corporation

30 Court Street, Boston
In the New Government Center

The crushing of the sting of death, in this movement, the victory over the grave, are celebrated in some of the most dramatic music ever written and one is thrilled by it, but yet made uneasy by the void it creates. Conquest by whom for what? Chapter 15 of the First Epistle to the Corinthians concerning the resurrection of the dead, is one of the best known in the New Testament, 'If Christ be not risen then your faith is vain. . . . Since by man came death, by man also came resurrection from the dead and as all die in Adam so also shall all be made alive in Christ.' Brahms, as we saw, told Rheinhalter that he couldn't 'dispute the from henceforth' of his revered poets, but he could dispute the essential message of St Paul. He may have decided that those of his hearers who were Christians could be left to fill in mentally what he had left out. One could hardly charge him with intellectual dishonesty.

The final movement, 'Blessed are the dead which die in the Lord' (Revelations 14:13) with its reference back to the first movement, now has violins included in the scoring for 'for the former things have passed away'. The figuration in the orchestral part seems to have been inspired by almost identical passages in Bach's 34th church cantata *O ewiges Feuer* ('O light everlasting') in which comes the exquisite alto aria, 'Wohl euch, ihr auserwählten Seelen die Gott zur Wohnung ausersehn' ('Blessed ye hearts whom God has chosen to be his dwelling place').

Twenty-eight years after the first complete performance of the Requiem, in 1868, Brahms composed the *Four Serious Songs,* under the shadow of a mortal illness. This wonderful work became his farewell to music and to the world.

In the last of these songs he turned from the dark sayings of Ecclesiastes to the radiant words of St Paul in the thirteenth chapter of his First Epistle to the Corinthians, ending with 'And now abideth faith, hope, love, these three; but the greatest of these is love' setting the words to a great phrase that soars heavenwards.

'I have my faith', he had said, and perhaps we may find in St Paul's words his personal expression of it, according to his own interpretation. Brahms died on April 3 1897, and the *Serious Songs* were sung, we are told, in almost all the towns of Germany, Austria, Switzerland and Holland as if a requiem for the master.

program notes copyright © by Alec Robertson

The greater part of Alec Robertson's note on Brahms appears in his book 'Requiem', published in England by Cassell and in the United States by Praeger.

CHORUS

Selig sind, die da Leid tragen, denn sie sollen getröstet werden.	*Blessed are they that mourn;* *for they shall be comforted.* *Matthew 5:4*
Die mit Tränen, säen werden mit Freuden ernten. Sie gehen hin und weinen, und tragen edlen Samen, und kommen mit Freuden und bringen ihre Garben.	*They that sow in tears* *shall reap in joy.* *He that goeth forth and weepeth,* *bearing precious seed,* *shall doubtless come again with rejoicing,* *bringing his sheaves with him.* *Psalms 125:5-6*

Fishelson's

Fleuriste Français

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

Lucca, Italy
New York
Toronto

FILIPPO BERIO OLIVE OIL

Boston
Montreal
Chicago



"The Golden Can"

FILIPPO BERIO 100% ITALIAN OLIVE OIL
Produced and Packed only in Lucca, Italy
THE NATURAL COLD PRESSED JUICE OF SELECTED OLIVES
Light, Sweet and Delicious
FILIPPO BERIO OLIVE OIL, INC., 27 Bay State Road, Boston, Mass. 02215 • Tel. 266-0325

CUTTY SARK

AMERICA'S No.1 SELLING SCOTCH



DISTILLED AND BOTTLED IN SCOTLAND BLENDED 86 PROOF
THE BUCKINGHAM CORPORATION, IMPORTERS; NEW YORK, N. Y.

CHORUS

Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras ist verdorret
und die Blume abgefallen.

For all flesh is as grass,
and all the glory of man
as the flower of grass.
The grass withereth
and the flower thereof falleth away.

I Peter 1:24

So seid nun geduldig, lieben Brüder,
bis auf die Zukunft des Herrn.
Siehe ein Ackermann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber,
bis er empfahe
den Morgenregen und Abendregen.

Be patient therefore, brethren,
unto the coming of the Lord.
Behold the husbandman waiteth
for the precious fruit of the earth,
and hath long patience for it,
until he receive
the early and latter rain.

James 5:7

Aber des Herrn Wort bleibet in
Ewigkeit.

But the word of the Lord endureth for ever.

I Peter 1:25

Die Erlöseten des Herrn werden
wiederkommen,
und gen Zion kommen mit Jauchzen;
Freude, ewige Freude wird über ihrem
Haupte sein;
Freude und Wonne werden sie
ergreifen,
und Schmerz und Seufzen wird weg
müssen.

And the ransomed of the Lord shall return,
and come to Zion with songs
and everlasting joy upon their heads:

they shall obtain joy and gladness,

and sorrow and sighing shall flee away.

Isaiah 35:10

BARITONE AND CHORUS

Herr, lehre doch mich, dass ein Ende
mit mir haben muss, und mein Leben
ein Ziel hat, und ich davon muss.
Siehe, meine Tage sind einer
Handbreit vor dir,
und mein Leben ist wie nichts vor dir.

Lord, make me to know mine end,
and the measure of my days, what it is;
that I may know how frail I am.
Behold thou hast made my days as an handbreadth;
and mine age is as nothing before thee:

Ach, wie gar nichts sind alle
Menschen,
die doch so sicher leben.
Sie gehen daher wie ein Schemen,

verily every man at his best state

is altogether vanity.
Surely every man walketh in a vain shew:

und machen ihnen viel vergebliche
Unruhe;
sie sammeln und wissen nicht,
wer es kriegen wird.

surely they are disquieted in vain:

he heapeth up riches,
and knoweth not who shall gather them.

Nun Herr, wes soll ich mich trösten?
Ich hoffe auf dich.

And now, Lord, what wait I for?
my hope is in thee.

Psalms 39:4-7

Der Gerechten Seelen
sind in Gottes Hand
und keine Qual rühret sie an.

But the souls of the righteous
are in the hand of God,
and there shall no torment touch them.

Wisdom of Solomon 3:1

CHORUS

Wie lieblich sind deine Wohnungen,
Herr Zebaoth!
Meine Seele verlanget und sehnet sich
nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich
in dem lebendigen Gott.
Wohl denen, die in deinem Hause
wohnen,
die loben dich immerdar!

How amiable are thy tabernacles,
O Lord of hosts!
My soul longeth, yea, even fainteth
for the courts of the Lord:
my heart and my flesh crieth out
for the living God.
Blessed are they that dwell in thy
house:
they will be still praising thee.
Psalms 84:1-2, 4

SOPRANO AND CHORUS

Ihr habt nun Traurigkeit;
aber ich will euch wieder sehen
und euer Herz soll sich freuen,
und eure Freude soll niemand von
euch nehmen.

And ye now therefore have sorrow:
but I will see you again,
and your heart shall rejoice,
and your joy no man taketh from you.

John 16:22

Ich will euch trösten,
wie einen seine Mutter tröstet.

As one whom his mother comforteth,
so will I comfort you.
Isaiah 66:13

Sehet mich an: ich habe
eine kleine Zeit Mühe und Arbeit
gehabt
und habe grossen Trost funden.

Behold with your eyes,
how that I laboured but a little,

and found for myself much rest.
Ecclesiastes 51:27

BARITONE AND CHORUS

Denn wir haben hie keine bleibende
Statt,
sondern die zukünftige suchen wir.

For here have we no continuing city,

but we seek one to come.
Hebrews 13:14

Siehe, ich sage euch ein Geheimnis.
Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt
werden;
und dasselbige plötzlich in einem
Augenblick
zu der Zeit der letzten Posaune.
Denn es wird die Posaune schallen
und die Toten werden auferstehen
unverweslich,
und wir werden verwandelt werden.
Dann wird erfüllet werden
das Wort, das geschrieben steht:
Der Tod ist verschlungen in den Sieg.
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?

Behold, I shew you a mystery;
we shall not all sleep,
but we shall all be changed,

in a moment, in the twinkling of an
eye,
at the last trump:
for the trumpet shall sound,
and the dead shall be raised
incorruptible,
and we shall be changed.
Then shall be brought to pass
the saying that is written,
Death is swallowed up in victory.
O death, where is thy sting?
O grave, where is thy victory?
I Corinthians 15:51-2, 54-5

PLEASE TURN THE PAGE QUIETLY

Herr, du bist würdig
zu nehmen Preis und Ehre und Kraft,

denn du hast alle Dinge erschaffen,
und durch deinen Willen
haben sie das Wesen und sind
geschaffen.

Thou art worthy, O Lord,
to receive glory and honour and power:
for thou hast created all things,
and for thy pleasure
they are and were created.

Revelation 4:11

CHORUS

Selig sind die Toten,
die in dem Herren sterben, von nun an.
Ja, der Geist spricht,
dass sie ruhen von ihrer Arbeit;
denn ihre Werke folgen ihnen nach.

Blessed are the dead
which die in the Lord from henceforth:
Yea, saith the Spirit,
that they may rest from their labours;
and their works do follow them.

Revelation 14:13

EXHIBITION

The oil paintings on view in the gallery are loaned by the Adelson Galleries, 154 Newbury Street, Boston. The exhibition will continue until Tuesday November 12.

THE SOLOISTS AND THE CHORUS



SARAMAE ENDICH, a native of Ohio, is as well known as an opera singer and recitalist as she is as an orchestral soloist. In opera she has appeared on both sides of the Atlantic; her annual recital tours take her from coast to coast in the United States and Canada; and she has sung with major orchestras throughout the United States, Canada and Mexico under the direction of Erich Leinsdorf, Charles Munch, George Szell, Leonard Bernstein, Zubin Mehta and William Steinberg among others. She has also made several recordings. Saramae Endich, a former scholar at the Berkshire Music Center, last appeared with the Boston Symphony Orchestra during the 1968 Berkshire Festival.



A leading baritone of the New York City Opera, DAVID CLATWORTHY attended the University of Arizona as a baseball scholarship student. During his college years the former Metropolitan Opera baritone, Richard Bonelli, heard him and persuaded him to study voice seriously. After graduation and two years active duty as an officer in the US Army, he enrolled at the Juilliard School of Music and Columbia University, where he received a Master of Arts degree.

In 1962, David Clatworthy joined the New York City Opera, and has been heard there in roles ranging from the Count in Mozart's *The marriage of Figaro* to the leading baritone roles in contemporary works of Stravinsky, Menotti, Britten and Ginastera.

He has also appeared with the opera companies in San Francisco, Houston, Fort Worth, Mobile, the Central City Opera Festival and the Chautauqua Festival.

As a soloist with orchestra, David Clatworthy has appeared with the Detroit Symphony, the Chicago Symphony and the Boston Symphony Orchestras. Symphony Hall audiences last heard him in Prokofiev's *Lieutenant Kije* suite, which he also recorded under Erich Leinsdorf's direction for RCA Records.

THE NEW ENGLAND CONSERVATORY CHORUS, under the direction of Lorna Cooke deVaron, has contributed significantly to Boston's musical life, and has become known internationally through its tours and recordings. Composed of students from all departments of the Conservatory, the chorus has a full and varied program each season. It has sung several world premières, including works by Irving Fine and Daniel Pinkham, and introduced several others to America, Bernstein's *Kaddish* and Bruckner's E minor Mass among them. Gunther Schuller, Leonard Bernstein and Aaron Copland are some of the composers who have conducted the chorus.

The New England Conservatory Tour Chorus has travelled extensively in the United States, and gave a concert tour in Spain and the Soviet Union in 1966 under the auspices of the State Department. On their return Mrs deVaron was awarded the Boston Medal for Distinguished Achievement.

Since 1951 the chorus has sung each season with the Boston Symphony Orchestra and made many recordings with the orchestra for RCA Victor. Most recently the chorus sang in performances of Haydn's *The Creation* under Erich Leinsdorf's direction.

YOUTH CONCERTS AT SYMPHONY HALL

Members of the Boston Symphony Orchestra

HARRY ELLIS DICKSON *conductor*

Tenth Anniversary Season 1968-1969

Two series of concerts will be presented in Symphony Hall on Saturday mornings from 11.00 to 12.00 o'clock as follows:

FIRST SERIES

November 9, January 25 and March 1

SECOND SERIES

(repeating the programs of the first series)

November 16, February 1 and March 8

These concerts are planned for young people from grade 5 through junior high and high school.

Tickets are sold by series only at a total cost of $5 (tax exempt) for either series of three concerts. All seats are reserved. Ticket order, accompanied by check and stamped, addressed envelope, should be mailed to:

YOUTH CONCERTS AT SYMPHONY HALL INC.

251 Huntington Avenue

Boston, Massachusetts 02115

A SELECTION OF RECORDINGS BY THE
BOSTON SYMPHONY ORCHESTRA
under the direction of
ERICH LEINSDORF

BEETHOVEN

Symphony no. 2 *with* Music from The creatures of Prometheus	3032
Symphony no. 3 'Eroica'	2644
Symphony no. 4; Leonore Overture no. 2	3006
Symphony no. 7	2969
Piano concerto no. 1 (Rubinstein)	3013
Piano concerto no. 3 (Rubinstein)	2947
Piano concerto no. 4 (Rubinstein)	2848
Piano concerto no. 5 'The Emperor' (Rubinstein)	2733

BRAHMS

Symphony no. 1	2711
Symphony no. 2	2809
Symphony no. 3; Tragic Overture	2936
Symphony no. 4	3010
The four symphonies (boxed edition) (three records)	6186
Piano concerto no. 1 (Cliburn)	2724
Piano concerto no. 1 (Rubinstein)	2917

BRUCKNER

Symphony no. 4 'Romantic'	2915

MAHLER

Symphony no. 1	2642
Symphony no. 3 (Verrett, New England Conservatory Chorus, Boston Boychoir) (2 records)	7046
Symphony no. 5 *with* BERG Wozzeck excerpts (2 records)	7031
Symphony no. 6 *with* BERG Le vin (Curtin) (2 records)	7044

WAGNER

Leinsdorf conducts Wagner	3011
Lohengrin (Konya, Amara, Gorr, Dooley, Hines, Chorus pro Musica) (5 records)	6710

Stereo records are prefixed LSC; mono LM

THE BOSTON SYMPHONY ORCHESTRA
RECORDS EXCLUSIVELY FOR

RCA

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

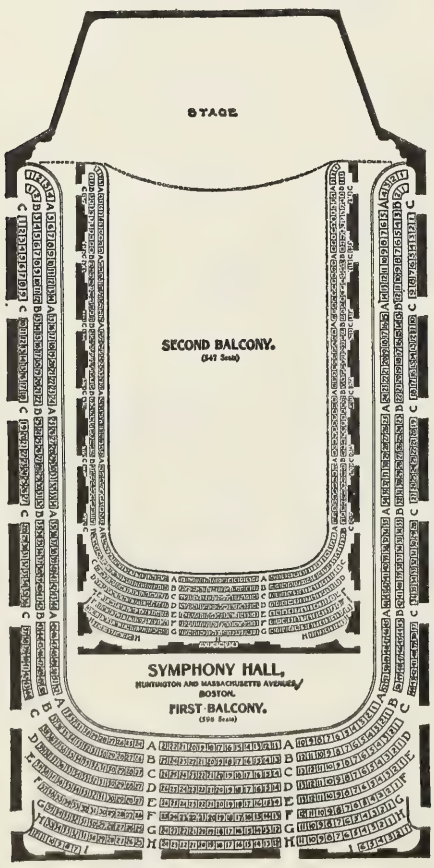
A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases

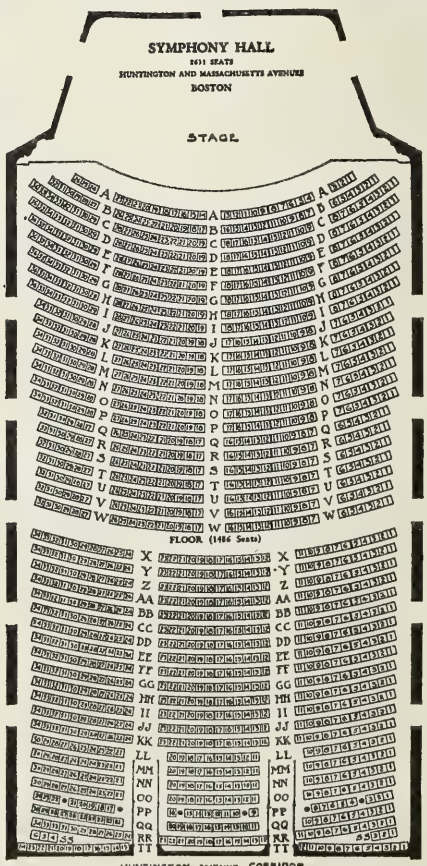


Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston







Open Saturdays

BEGINNING NOV. 2

It's Not Too Early

to begin your Christmas shopping. For lovely gifts for everyone on your list, for distinctive cards, for delicious holiday foods, shop at the Union.

THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

A nonprofit social service organization . . . 264 Boylston Street • Boston 02116



The Cafe Budapest

Before Symphony

The Lounge Budapest

After Symphony

COCKTAILS, CRÊPE FLAMBÉE

Strolling Violinist

Copley Square Hotel—RE 4-3388

Open Daily 12 - 1 P.M.

The House of Quality Furs

Since 1858

Kakas

93 NEWBURY STREET

ORIGINATED 1858

LARGEST OUTSIDE BOSTON

ASSETS NOW OVER $60 MILLION

SPECIALIZING IN SAVINGS AND HOME FINANCING

QUINCY HANOVER

THE QUINCY CO-OPERATIVE BANK

HESLIP E. SUTHERLAND
President



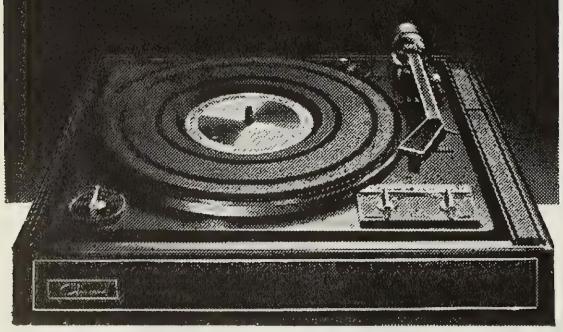
Boston's Elizabeth Carleton House assures a gracious and dignified retirement to men and women over 65, couples or individuals, of good health and buoyant temperament . . . Spacious private rooms in a handsome environment . . . A distinguished Board and administration provide a secure and comfortable way of life for members of the Carleton House "Family." . . . Financial plans are flexible. The Committee on Admissions welcomes inquiries.

ELIZABETH CARLETON HOUSE
2055 Columbus Avenue Boston Mass. 02119
Write for brochure

Ta Saunders INC.
THE RITZ CARLTON HOTEL, BOSTON
PALM BEACH, FLORIDA
Pretty Clothes for All Occasions
MANCHESTER WATCH HILL

WHERE TO BUY

Garrard®
World's finest automatic turntables . . . synchronously powered for perfectly constant record speed.



Radio Shack Corp. • 730 Commonwealth Avenue
Radio Shack Corp. • 167 Washington Street
Lafayette Radio • 584 Commonwealth Avenue
Lechmere Sales Co. • 88 First St., Cambridge, Mass.
World of Music • 25 West Street
and other high fidelity dealers

GARRARD, WESTBURY, N.Y. 11590
British Industries Co., division of Avnet, Inc.

— marion ruth
A large and carefully selected variety of china, stainless steel, furniture, glass and accessories—displayed for your convenience in co-ordinated table settings in the contemporary manner. Good design gift ideas by outstanding international designers and craftsmen.
Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

Custom Designing
RICHARD M. DANA, inc.
JEWELERS
81 Charles Street Boston 523-1274
43 Central Street Wellesley 237-2730

Boston's Internationally Famous Italian Restaurant

Open 7 Days 11 A.M. to 1 A.M.

Free Attendant Parking

For Reservations Tel. RI 2-4142

Polcari's

283 Causeway St.

(1 minute from No. Station)

All major credit cards accepted

DALOZ

Cleansers of Fine Clothes and Household Furnishings for a Discriminating Clientel

Phone 265-2400

1863

Uncommonly good . . .
the cuisine, the service, the view

The dining room open noon till 9 p.m.



THE RITZ CARLTON BOSTON

HIGH NOTE

5% annual rate

FIVE FOR ALL

DIVIDENDS COMPOUNDED QUARTERLY

NO NOTICE REQUIRED FOR WITHDRAWAL

- SEND FOR FREE SAVE-BY-MAIL KIT
- WE PAY POSTAGE BOTH WAYS

OUR DIVIDENDS ARE NOT SUBJECT TO MASS. STATE INCOME TAX

SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS

and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

DORCHESTER OFFICE: 347 WASHINGTON STREET — PHONE CO 5-7020

BOSTON SYMPHONY ORCHESTRA

CONCERT POSTPONEMENTS

There have been very few occasions in the history of the Boston Symphony Orchestra when it has been necessary to postpone a concert because of inclement weather or a mishap like the power failure in November 1965. Today most of the Orchestra's many subscribers and the players themselves live some distance from Symphony Hall, and travel many miles, usually by automobile, to the concerts. When there is a winter storm and the traveling becomes difficult, the switchboard at Symphony Hall is swamped with calls about the possibility of a postponement.

To make it easier to discover what plans the Orchestra has made, several radio stations in the Boston area have kindly offered to broadcast any notice of a change in the concert schedule.

If you are in any doubt about a concert's taking place, please tune to one of the following radio stations rather than call Symphony Hall. These stations will announce the Orchestra's plans as soon as a decision has been made.

WBZ	1030 kc AM
WCRB	1330 kc AM and 102.5 mc FM
WEEI	590 kc AM and 103.3 mc FM
WEZE	1260 kc AM
WHDH	850 kc AM and 94.5 mc FM
WRKO	680 kc AM and 98.5 mc FM

A Fine Specialty Shop

catering from head to toe
to young gentlemen who
wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the
Church Street Garage (right next door)

31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

T.O. METCALF CO.
ESTABLISHED 1871

Value

FOR YOUR PRINTING DOLLAR

For Proof

CALL 426-5050

51 MELCHER ST., BOSTON
T.O. METCALF CO.



Bach or badminton, the best footwear you can play in comes from Converse. Another noteworthy item: Converse/Hodgman weatherproof clothing. For hunting, fishing, boating, or even performing Handel's Water Music.

★converse
Malden, Massachusetts 02148

GREATER BOSTON
SINCE 1832

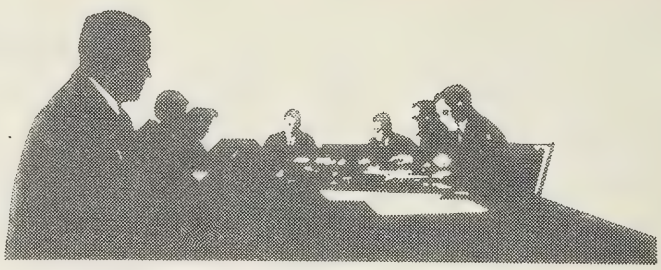
J.S. WATERMAN & SONS
SINCE 1832
FUNERAL SERVICE

SERVICE AT
ANY DISTANCE

J. S. Waterman & Sons, Inc.

BOSTON WELLESLEY WAYLAND

THE BOSTON COMPANY, INC.



The "Financial Cabinet" specializing in advisory and management services for private capital.

INVESTMENT, TRUST AND PERSONAL BANKING SERVICES
Boston Safe Deposit and Trust Company

INVESTMENT COUNSELING
Houston • The Boston Company of Texas
Los Angeles • Bailey and Rhodes
Louisville • Todd-Boston Company, Inc.
New York • John W. Bristol & Co., Inc.
• Douglas T. Johnston & Co., Inc.
San Francisco • Henderson-Boston Company, Inc.
Seattle • Loomis & Kennedy, Inc.

INVESTMENT TECHNOLOGY AND RESEARCH
The Boston Company, Inc.

ECONOMIC AND FINANCIAL COUNSELING
Rinfret-Boston Associates, Inc., New York

OIL AND GAS INVESTMENT COUNSELING
The Boston Company of Texas, Houston

REAL ESTATE INVESTMENT COUNSELING
Henderson-Boston Company, Inc., San Francisco
The Boston Company Real Estate Counsel, Inc., Boston

MUTUAL FUND
The Johnston Mutual Fund Inc.

MANAGEMENT CONSULTING
Boston • The Boston Consulting Group, Inc.
London • Attwood-Boston Consultants Ltd.
Milan • Gennaro Boston Associati, S.p.A.
Tokyo • The Boston Consulting Group of Japan K.K.

We will be happy to send you a copy of our annual report.

THE BOSTON COMPANY, INC.
100 FRANKLIN STREET • BOSTON, MASSACHUSETTS 02106
TELEPHONE (617) 542-9450

FUTURE PROGRAMS

SIXTH PROGRAM
Friday afternoon November 8 at 2 o'clock
Saturday evening November 9 at 8.30

ERICH LEINSDORF *conductor*

WEILL	Suite from 'Kleine Dreigroschenmusik'
SCHOENBERG	Kammersymphonie op. 9b
STRAVINSKY	Le chant du rossignol

Next week's program will open with the first performance in Boston of movements from the orchestral suite which Kurt Weill made from his score for *The threepenny opera*. Constant Lambert, in his book 'Music Ho!' (1934) wrote: 'Weill is undoubtedly the most successful and important of the Central European composers who have experimented with the jazz idiom. It is curious that a German should be the first to sum up in musical synthesis certain phases of American life.' The suite is scored for wind instruments, including alto and tenor saxophone, banjo, bandoneon (a kind of accordion) and percussion.

Owing to sudden illness, Jorge Bolet will not be able to appear at the concerts next week. The final piece in the program and the soloist will be announced in the press at the earliest opportunity.

SEVENTH PROGRAM
Friday afternoon November 15 at 2 o'clock
Saturday evening November 16 at 8.30

CHARLES WILSON *conductor*

STRAUSS	Don Juan
BRITTEN	Four sea interludes from 'Peter Grimes'
SIBELIUS	Symphony no. 2 in D op. 43

programs subject to change

BALDWIN PIANO
RCA RECORDS

GERTRUDE R. NISSENBAUM

VIOLIN

340 TAPPAN STREET

Tel. LOngwood 6-8348 BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.

PIANO

Telephone: 88 EXETER STREET

KEnmore 6-4062 COPLEY SQUARE, BOSTON

ROLAND HAYES, Tenor

In addition to his regular concert commitments, will accept a few advanced students for instruction in interpretative singing.

Concentration will be on the musical and emotional evaluation of the word and phrase in Italian, French, German, and English poetry.

58 ALLERTON ST., BROOKLINE, MASS.

"Mr. Sullo's piano playing represents genuine musicality and a formidable technic."
Cyrus Durgin, "Boston Globe," 4/18/53

SALVATORE SULLO

- PIANO -

Foreign Judge at Final Degree Exams in Principal Italian Conservatories: 1965 and 1967

2 Michelangelo St., Boston, Mass. Tel. 227-8591

MINNIE WOLK

Pianoforte Studio

42 Symphony Chambers

246 Huntington Avenue, Boston
opp. Symphony Hall

Residence 395-6126

KATE FRISKIN

Pianist and Teacher

8 Chauncy Street

Cambridge, Massachusetts

ELiot 4-3891

RUTH SHAPIRO

PIANIST • TEACHER

1728 BEACON STREET

BROOKLINE, MASSACHUSETTS

Telephone REgent 4-3267

Mrs. Aaron Richmond and Walter Pierce
present in the 1968-69 Boston University
CELEBRITY SERIES

NEXT FRI. EVE. NOV. 8 • **SYMPHONY HALL**

YEHUDI and HEPHZIBAH MENUHIN

Brahms, A major Sonata, No. 2, Op. 100; Bartok, Sonata No. 1;
Beethoven, A major Sonata, Op. 47 ("Kreutzer")

STEINWAY PIANO

Remaining Seats Now at Box-Office

FRI. EVE. NOV. 15 • **JORDAN HALL**

ABRAHAM KAPLAN and THE CAMERATA SINGERS

"An Evening of Choral Splendor" — *N. Y. Times*

Program includes works by Leonard Bernstein, Mendelssohn, Dvorak,
Kodaly, Gibbons, Di Lasso, Ralph Vaughan Williams, Schutz

SEATS NOW AT BOX-OFFICE: $5, $4, $3.50, $3

SUN. NOV. 17 at 3 • **SYMPHONY HALL**

ARTURO BENEDETTI MICHELANGELI

The Celebrated Italian Pianist

Clementi, Sonata No. 7 in C major; Schumann, Faschingsschwank aus Wien, Op. 26;
Ravel, Valses nobles et sentimentales and Gaspard de la nuit

Seats Now at Box-office, $6, $5, $4, $3

SAT. EVE. NOV. 23 • **JORDAN HALL**

LOS INDIOS TABAJARAS

The Famous Brazilian Guitarists

Seats Now at Jordan Hall: $4.50, $3.50, $2.50

SUN. AFT. NOV. 24 • **JORDAN HALL**

HUNGARIAN QUARTET

Haydn, D major, Op. 64, No. 5 ("The Lark"); Hindemith, Quartet No. 3, Op. 22;
Beethoven, A minor Quartet, Op. 132

Seats Now at Jordan Hall: $5, $4, $3.50, $3

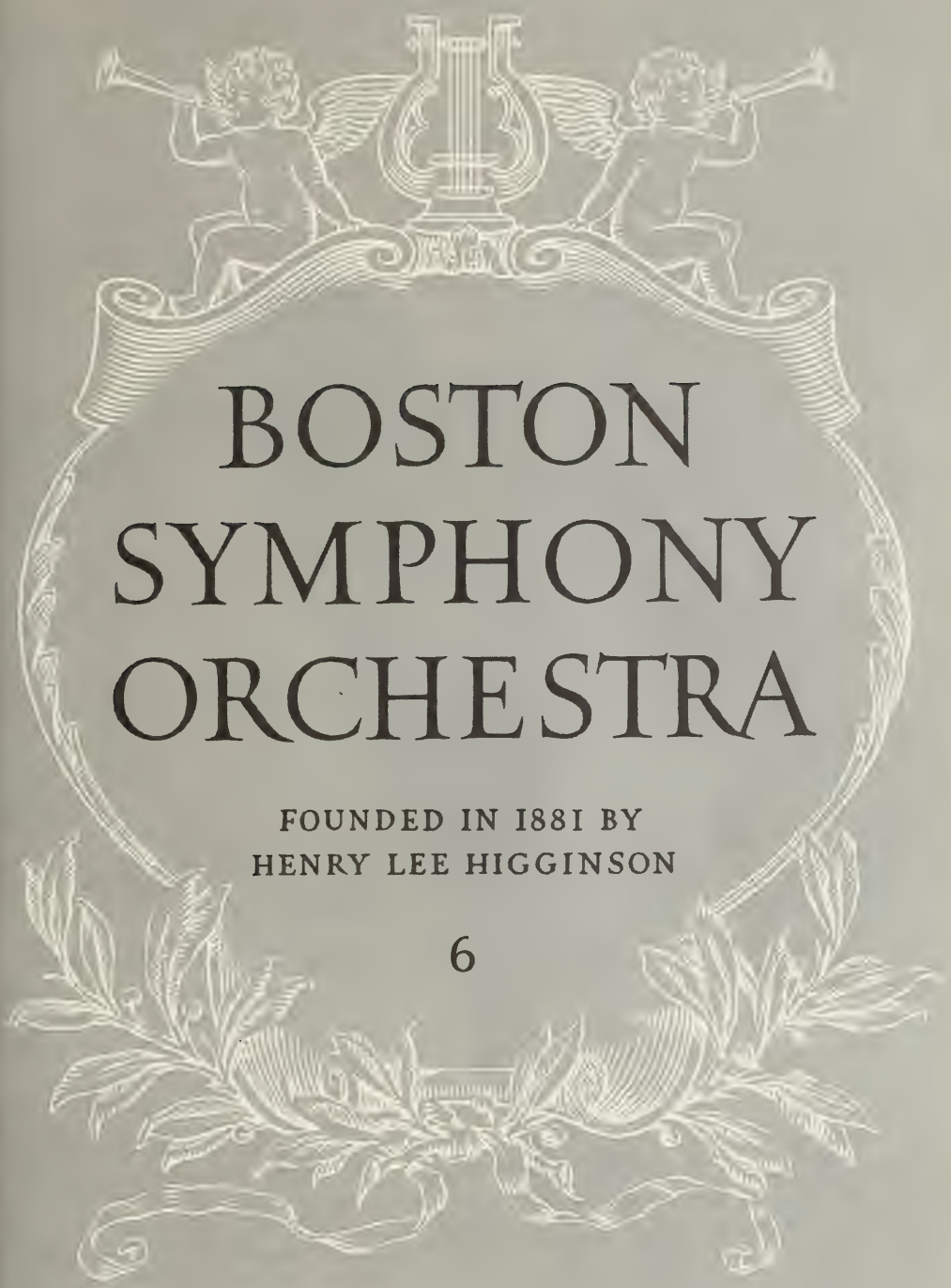
Magnificent Possession



Baldwin

Baldwin Piano & Organ Company
160 Boylston Street
Boston, Massachusetts 02116
Telephone 426-0775

Baldwin is the official piano of the Boston Symphony Orchestra. Erich Leinsdorf, Music Director.

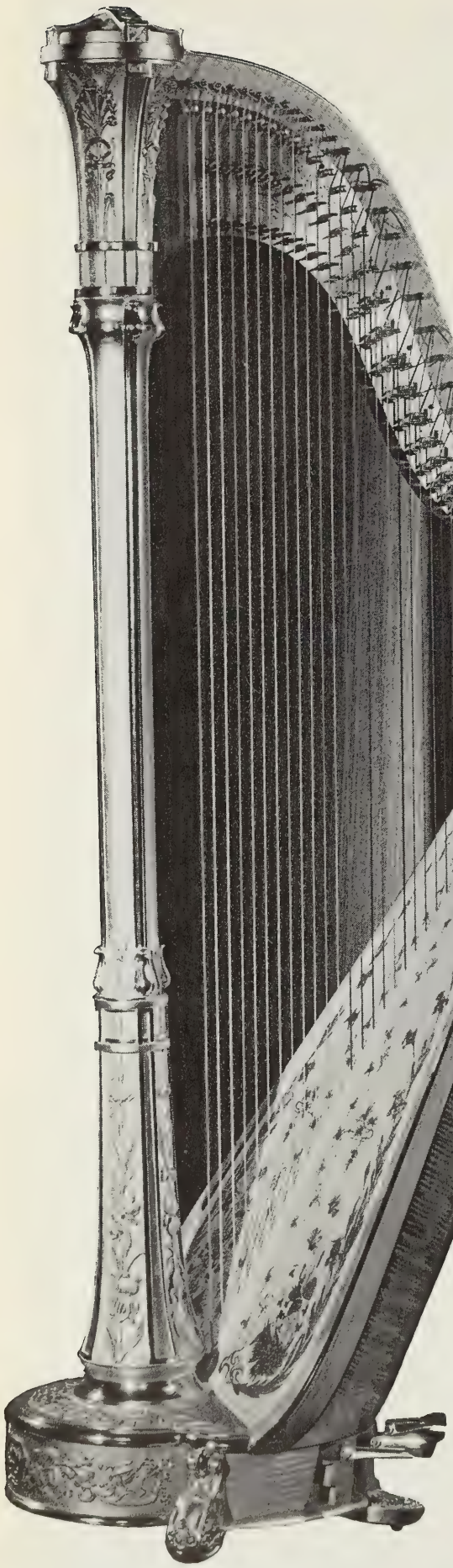


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

6

EIGHTY-EIGHTH SEASON 1968-1969



Exquisite Sound

From the palaces of ancient Egypt to the concert halls of our modern cities, the wondrous music of the harp has compelled attention from all peoples and all countries. Through this passage of time many changes have been made in the original design. The early instruments shown in drawings on the tomb of Rameses II (1292–1225 B.C.) were richly decorated but lacked the fore-pillar. Later the "Kinner" developed by the Hebrews took the form as we know it today. The pedal harp was invented about 1720 by a Bavarian named Hochbrucker and through this ingenious device it became possible to play in eight major and five minor scales complete. Today the harp is an important and familiar instrument providing the "Exquisite Sound" and special effects so important to modern orchestration and arrangement. The certainty of change makes necessary a continuous review of your insurance protection. We welcome the opportunity of providing this service for your business or personal needs.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

Richard P. Nyquist — Charles G. Carleton

147 Milk Street Boston, Massachusetts

Telephone 542-1250

PAIGE OBRION RUSSELL

Insurance Since 1876

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA INC.

TALCOTT M. BANKS *President*
PHILIP K. ALLEN *Vice-President*
ROBERT H. GARDINER *Vice-President*
JOHN L. THORNDIKE *Treasurer*
ABRAM BERKOWITZ
ABRAM T. COLLIER
THEODORE P. FERRIS
FRANCIS W. HATCH
ANDREW HEISKELL
HAROLD D. HODGKINSON
E. MORTON JENNINGS JR
EDWARD M. KENNEDY
HENRY A. LAUGHLIN
EDWARD G. MURRAY
JOHN T. NOONAN
MRS JAMES H. PERKINS
SIDNEY R. RABB
RAYMOND S. WILKINS

TRUSTEES EMERITUS

HENRY B. CABOT
PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT

ADMINISTRATION OF THE BOSTON SYMPHONY ORCHESTRA

THOMAS D. PERRY JR *Manager*

JAMES J. BROSNAHAN
Associate Manager, Business Affairs

HARRY J. KRAUT
Associate Manager, Public Affairs

MARY H. SMITH
Concert Manager

MARVIN SCHOFER
Press and Public Information

SYMPHONY HALL BOSTON MASSACHUSETTS

"A greatest symphony orchestra does now e
and it is headquartered in Boston, Massachuse

Hi Fi





Red Seal Recordings

RCA

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA INC.

ABRAM T. COLLIER *Chairman*

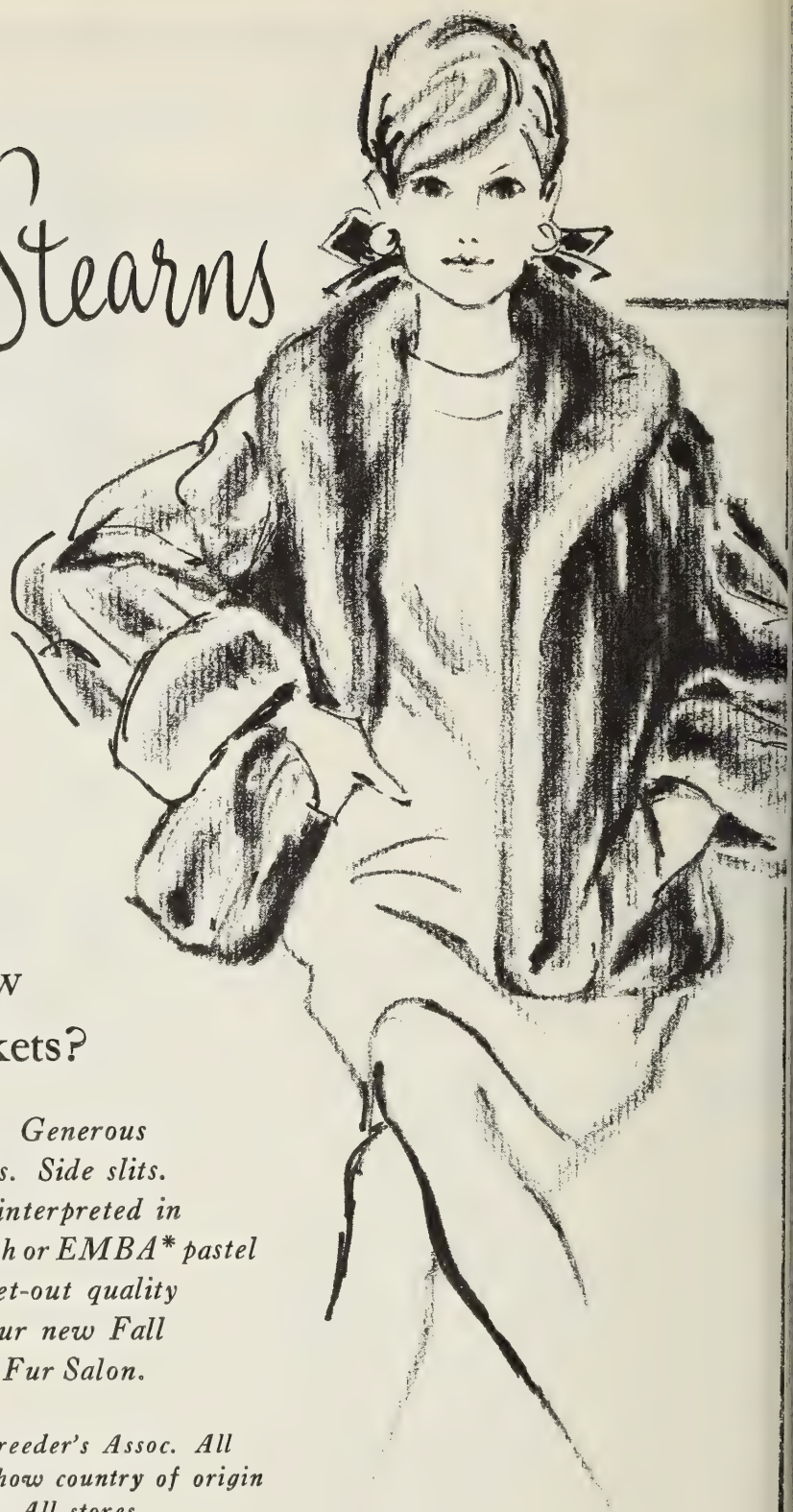
ALLEN G. BARRY *Vice-Chairman*

LEONARD KAPLAN *Secretary*

MRS FRANK ALLEN
OLIVER F. AMES
LEO I. BERANEK
GARDNER L. BROWN
MRS LOUIS W. CABOT
MRS NORMAN CAHNERS
ERWIN D. CANHAM
RICHARD P. CHAPMAN
JOHN L. COOPER
ROBERT CUTLER
BYRON K. ELLIOTT
MRS HARRIS FAHNESTOCK
CARLTON P. FULLER
MRS ALBERT GOODHUE
MRS JOHN L. GRANDIN JR
STEPHEN W. GRANT
FRANCIS W. HATCH JR
MRS C. D. JACKSON
HOWARD JOHNSON
SEAVEY JOYCE
LAWRENCE K. MILLER
LOUVILLE NILES
HERBERT W. PRATT
NATHAN M. PUSEY
PAUL REARDON
JOHN HOYT STOOKEY

SYMPHONY HALL BOSTON MASSACHUSETTS

R.H. Stearns



What's new in fur jackets?

Longer lengths. Generous collars and cuffs. Side slits. All exquisitely interpreted in this natural ranch or EMBA pastel jacket. Fully let-out quality pelts. Do see our new Fall collection soon. Fur Salon.*

**EMBA Mink Breeder's Assoc. All furs labeled to show country of origin of imported furs. All stores except Burlington.*

BOSTON: At the start of The Freedom Trail, 140 Tremont Street, 482-0260.
CHESTNUT HILL: 232-8100. NORTHSHORE: 532-1660.
SOUTH SHORE PLAZA: 848-0300. BURLINGTON MALL: 272-5010.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Alfred Krips
George Zazofsky†
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Eiichi Tanaka*
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird†

second violins
Clarence Knudson
William Marshall
Michel Sasson
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Ronald Knudsen
Max Hobart
John Korman
Christopher Kimber
Spencer Larrison

violas
Burton Fine
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Hugh Matheny

english horn
Laurence Thorstenberg

clarinets
Gino Cioffi
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets
Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones
William Gibson
Josef Orosz
Kauko Kahila

tuba
Chester Schmitz

timpani
Everett Firth

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Olivia Luetcke

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

* member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Sheldon Rotenberg.

† Raymond Sird plays on the third stand for part of the season, while George Zazofsky is on leave of absence.

Makanna, Inc.

The Trousseau House of Boston



Today's Silhouette

Belted, pocketed and flared—plaid taffeta topped with velveteen and rimmed in White satin. Red top with Black and White plaid skirt or Green with Red and Green plaid. Sizes 8-14. $145.00

416 Boylston Street, Boston

54 Central Street, Wellesley

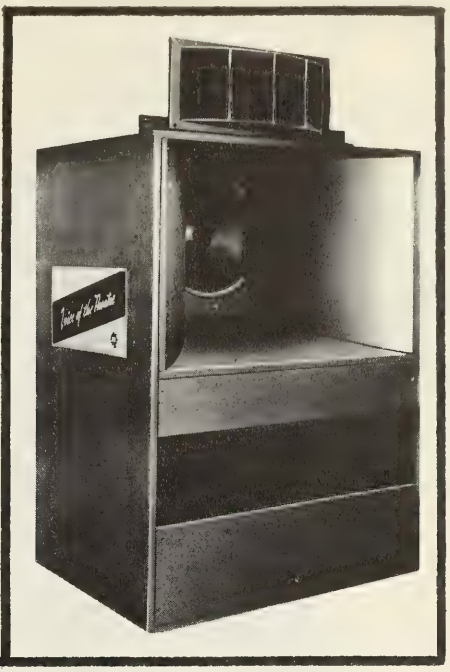
CAMBRIDGE COFFEE, TEA & SPICE HOUSE

Gourmet Cookware
Wicker Furniture Imported Cheeses
And Many, Many Etceteras

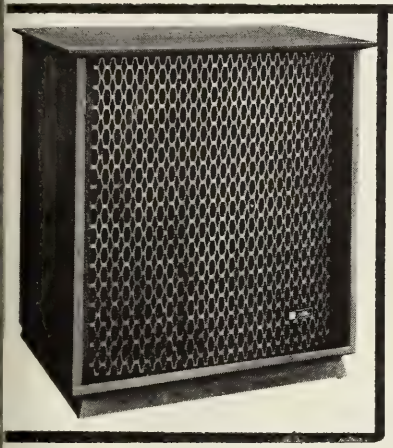


60 Westland Ave. · Back Bay
(Between Symphony Hall and The Fenway)

Old Faithful



For over 20 years the Altec "Voice of the Theater" has provided recording studios with the precise reproduction demanded by professional musicians — exceeding any other speaker in this demanding task.



New Faithful

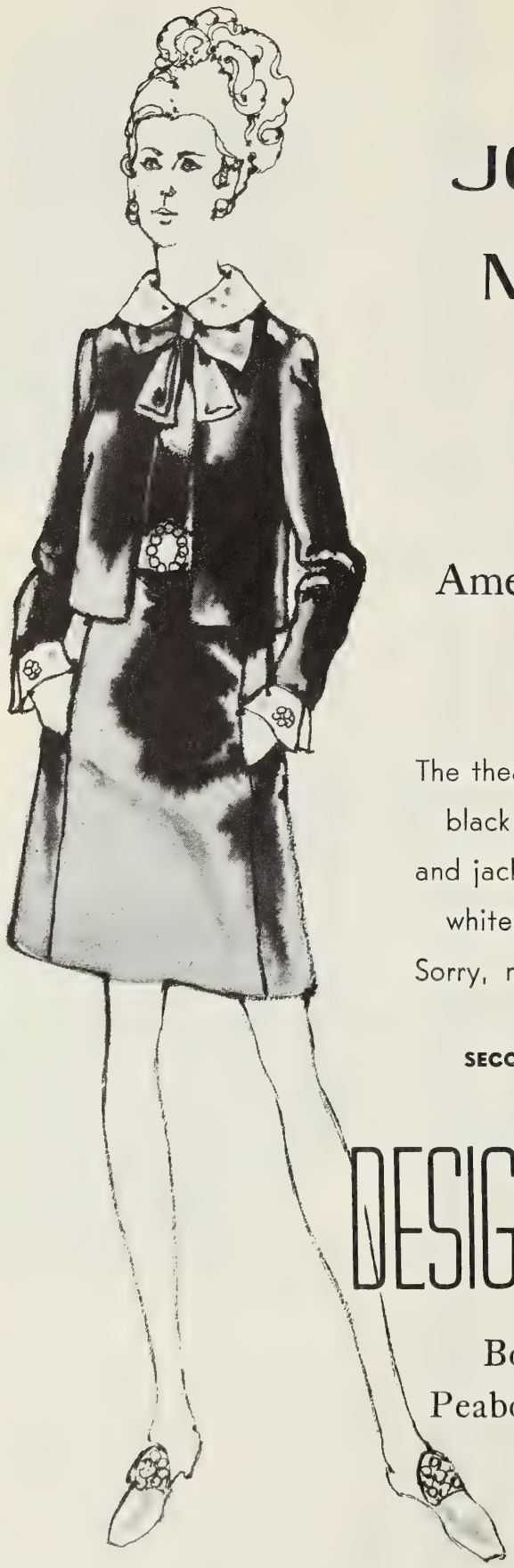
Now "Voice of the Theater" components are available in attractively styled cabinets to provide the critical audiophile with precise musical reproduction in his own home.

TECH hifi exchange

TECH hifi exchange

Waltham
677 Main St.
893-4434

Cambridge
95 Vassar St.
864-4434



JORDAN MARSH

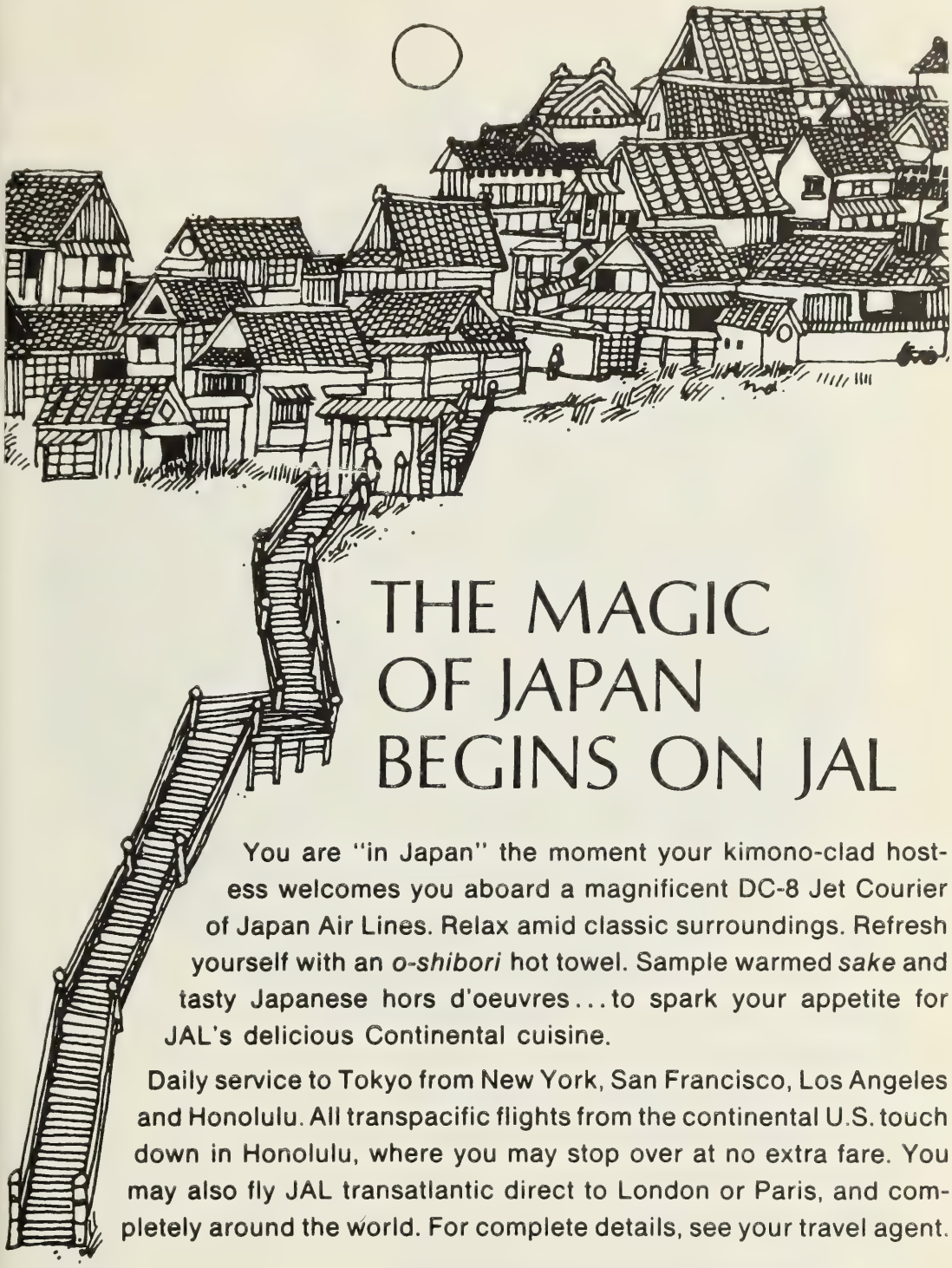
from our
American Designers
collection

The theater costume done in rich black velvet, the simple dress and jacket collared and cuffed in white satin . . . 6 to 14, 145.00
Sorry, no mail or phone orders.

SECOND FLOOR—MAIN STORE

DESIGNERS' SHOP

Boston—Burlington
Peabody—Bedford, N. H.



THE MAGIC OF JAPAN BEGINS ON JAL

You are "in Japan" the moment your kimono-clad hostess welcomes you aboard a magnificent DC-8 Jet Courier of Japan Air Lines. Relax amid classic surroundings. Refresh yourself with an *o-shibori* hot towel. Sample warmed *sake* and tasty Japanese hors d'oeuvres . . . to spark your appetite for JAL's delicious Continental cuisine.

Daily service to Tokyo from New York, San Francisco, Los Angeles and Honolulu. All transpacific flights from the continental U.S. touch down in Honolulu, where you may stop over at no extra fare. You may also fly JAL transatlantic direct to London or Paris, and completely around the world. For complete details, see your travel agent.

JAPAN AIR LINES
official airline for EXPO'70

JAL

Statler Office Bldg.
20 Providence Street
Tel.: 482-5390

The music man.



The Boston Globe's music critic, Michael Steinberg, knows the score. His perceptive reviews help keep Boston music on the right beat.

There's more to it. Maybe that's how come everybody's reading The Globe these days.



TICKET RESALE AND RESERVATION PLAN

The ticket resale and reservation plan has now operated for the past five seasons and has proved a great success. The Trustees wish again to thank subscribers who have taken part, and to bring it once more to the attention of all other subscribers and Friends.

Should you find that you are unable to attend one of the concerts for which you have tickets, the Trustees hope that you will allow others, who cannot obtain tickets for this subscription series, to have the opportunity to hear the Orchestra. You can do this by telephoning Symphony Hall (266-1492), and giving your name and ticket location to the switchboard operator. Your ticket then becomes available for resale, and the income gained is paid to the Pension Fund of the Orchestra. Subscribers who release their tickets for resale will receive a copy of the program of the concert they miss, and written acknowledgment of their gift for their tax records.

Those who wish to request tickets for a specific concert should telephone Symphony Hall and ask for 'Reservations'. Requests will be attended to in the order in which they are received, and, since the Management has learned by experience how many returned tickets to expect, no reservation will be confirmed unless the caller can be assured of a seat. Tickets ordered in this way may be bought and collected from the box office on the day of the concert two hours before the start of the program. Tickets not claimed half an hour before concert time will be released.

Last season the ticket resale and reservation plan helped reduce the Orchestra's deficit by more than $21,900.

KEnmore 6-1952

Ludwig
finer furs

Newbury Street Eighteen Boston, Mass.

la maisonette

the little house of many designers
115 newbury street, boston

personally selected fashions
for
town and country



NOV. SPECIAL

LONDON Classic	5.79 now 3.49
VANGUARD Folk	5.79 now 3.88

MINUTE MAN RADIO CO., INC.
30 BOYLSTON STREET
HARVARD SQ., CAMBRIDGE Tel. 864-8727

Records • Tapes (Open Reel • Cassettes • 8 Track
Hi Fi Equipment • Accessories • Service

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located
125 TREMONT AT PARK STREET • BOSTON
WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY
Individual Accounts from $10 to $30,000
Joint, Corporation, Pension, Charitable
and Retirement Accounts up to $30,000.
Quarterly Dividends Paid Since 1881
HENRY H. PIERCE, *President*



The 1969 Fleetwood Brougham, Cadillac Motor Car Division.

he brilliant 1969 Cadillac may not be your first, but it will certainly be your finest. New beauty, new elegance, new conveniences nd more spirited performance make it the most desirable car ever built—a masterpiece from the master craftsmen.

Cadillac



it'll sound a lot better if the heat is sotto voce.

And flameless electric heat is quiet. The quietest you can get. So when you're listening to a symphony in your own home, you can enjoy the full range of the melody. Without an Anvil Chorus of old fashioned heating problems. Find out about flameless electricity tomorrow . . . allegro.

Edison



CONTENTS

Program for November 8 & 9 1968 339

Future programs 381

Program notes

Schoenberg — Kammersymphonie op. 9b 340
by John N. Burk

Stravinsky — Le chant du rossignol 358
by John N. Burk

Weill — Suite from 'Kleine Dreigroschenmusik' 364
by Andrew Raeburn

Rachmaninov — Rhapsody on a theme of Paganini 370
by Andrew Raeburn

The soloist 373

Program Editor ANDREW RAEBURN

program copyright © 1968 by Boston Symphony Orchestra Inc.

"I'm sure your late husband would have considered the Everglades an excellent investment."



A widow has plenty of opportunities to lose money quickly. Or she can just sit tight, leaving things exactly the way her husband left them — and lose money slowly.

Can a husband protect his wife against these things in advance? Yes indeed. One good way is with our Standby Trust.

It lets a husband control his investment program as long as he is able and willing. Old Colony does the administrative chores and stands by, ready to take full responsibility later on, with an Old Colony management team protecting the holdings.

Want to know more? Write for our booklet. Or drop by Number One Federal Street.

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

EIGHTY-EIGHTH SEASON 1968-1969

SIXTH PROGRAM

Friday afternoon November 8 at 2 o'clock
Saturday evening November 9 at 8.30

ERICH LEINSDORF *conductor*

IN MEMORY OF CHARLES MUNCH

FAURE — 'The death of Mélisande' from the incidental music to 'Pelléas et Mélisande' op. 80

The audience is asked not to applaud after this piece

SCHOENBERG — Kammersymphonie op. 9b

RACHMANINOV — Rhapsody on a theme of Paganini op. 43

LEONARD PENNARIO

intermission

BRAHMS — Symphony no. 4 in E minor op. 98*

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

Leonard Pennario plays the Steinway piano

BALDWIN PIANO
RCA RECORDS*

CHARLES MUNCH

September 26 1891 – November 6 1968



Charles Munch, Music Director of the Boston Symphony Orchestra from 1949 to 1962, died peacefully in his sleep in the early morning of November 6 1968 at Richmond, Virginia. He had conducted the Orchestre de Paris, of which he was conductor and music director, in a concert at Raleigh, North Carolina, two days earlier.

Born in Strasbourg, he came from a distinguished musical family. His father was his first violin teacher and with his three brothers and two sisters he spent much time during his childhood making music. He contemplated a medical career, and went at the age of twenty-one to study in Paris. But he was soon devoting his time to the violin. After service in the first world war, he resumed his career as a student of Carl Flesch in Berlin and as concertmaster of the Strasbourg Orchestra. He moved to Leipzig, where he spent eight years in the first desk of the violins in the Gewandhaus Orchestra under Wilhelm Furtwängler and Bruno Walter.

In 1932 Charles Munch settled in Paris, and began his conducting career. He founded the Orchestre Symphonique de Paris and conducted the Lamoureux Concerts. Engagements as guest conductor in other cities soon followed. In 1937 he became conductor of the Paris Conservatory Orchestra. His first visit to the United States was in 1946; he conducted the Boston Symphony on December 27 and in the following month made the first of his many appearances with the New York Philharmonic.

In the spring of 1948 Charles Munch was engaged to succeed Serge Koussevitzky as Music Director of the Boston Symphony Orchestra, his tenure to begin with the 1949-50 season. Meanwhile, in the autumn of 1948, he toured throughout the United States with the Orchestre National de la Radiodiffusion Française, of which he was conductor.

During his years with the Boston Symphony, Charles Munch led the Orchestra on its first tour of Europe, in May 1952, which opened in Paris, and included his birthplace Strasbourg. In the spring of the following year he and the Orchestra toured to the West Coast. The second European tour, in 1956, took the Orchestra to Moscow and Leningrad; this was the first visit of a western orchestra to the USSR. Four years later Charles Munch introduced the Orchestra to Japan and other Far Eastern countries.

After his retirement from the Boston Symphony in 1962 he returned each season as one of the Orchestra's guest conductors. During 1967 he was appointed conductor of the newly founded Orchestre de Paris, the first French orchestra to be fully subsidized by the State, which made its debut at the Théâtre des Champs-Elysées on November 14 of last year. The concert was by all accounts a great occasion, and already during the last twelve months the Orchestra's high standard of playing under Charles Munch had begun to galvanize France's concert life.

In 1933 Charles Munch married Geneviève Maury, a distinguished author and translator. Mme Munch died in 1956. He was made a Commander in the Legion of Honor by the French government in 1945. During his last years Charles Munch lived in a beautiful eighteenth century house near Versailles.

On October 23 last he led a concert by the Orchestre de Paris in Symphony Hall, Boston, when he conducted Debussy's *La mer, Medea's meditation and dance of vengeance* by Samuel Barber and the Symphony no. 1 in C minor of Brahms.

Charles Munch expressed a wish to members of the Orchestra on several occasions that 'The death of Mélisande' from the incidental music to *Pelléas et Mélisande* by Fauré should be played to commemorate his death, when the time came. He was a man who instilled love and loyalty in all the people who shared his devotion to music, players and audiences alike. His own devotion is perhaps best summed up in his own words: 'Music is the art of expressing the inexpressible. It rises far above what words can mean or the intelligence define. Its domain is the imponderable and impalpable land of the unconscious. Man's right to speak this language is for me the most precious gift that heaven has bestowed on us.'

CHARLES MUNCH

September 26 1891 – November 6 1968



Charles Munch, Music Director of the Boston Symphony Orchestra from 1949 to 1962, died peacefully in his sleep in the early morning of November 6 1968 at Richmond, Virginia. He had conducted the Orchestre de Paris, of which he was conductor and music director, in a concert at Raleigh, North Carolina, two days earlier.

Born in Strasbourg, he came from a distinguished musical family. His father was his first violin teacher and with his three brothers and two sisters he spent much time during his childhood making music. He contemplated a medical career, and went at the age of twenty-one to study in Paris. But he was soon devoting his time to the violin. After service in the first world war, he resumed his career as a student of Carl Flesch in Berlin and as concertmaster of the Strasbourg Orchestra. He moved to Leipzig, where he spent eight years in the first desk of the violins in the Gewandhaus Orchestra under Wilhelm Furtwängler and Bruno Walter.

In 1932 Charles Munch settled in Paris, and began his conducting career. He founded the Orchestre Symphonique de Paris and conducted the Lamoureux Concerts. Engagements as guest conductor in other cities soon followed. In 1937 he became conductor of the Paris Conservatory Orchestra. His first visit to the United States was in 1946; he conducted the Boston Symphony on December 27 and in the following month made the first of his many appearances with the New York Philharmonic.

In the spring of 1948 Charles Munch was engaged to succeed Serge Koussevitzky as Music Director of the Boston Symphony Orchestra, his tenure to begin with the 1949-50 season. Meanwhile, in the autumn of 1948, he toured throughout the United States with the Orchestre National de la Radiodiffusion Française, of which he was conductor.

During his years with the Boston Symphony, Charles Munch led the Orchestra on its first tour of Europe, in May 1952, which opened in Paris, and included his birthplace Strasbourg. In the spring of the following year he and the Orchestra toured to the West Coast. The second European tour, in 1956, took the Orchestra to Moscow and Leningrad; this was the first visit of a western orchestra to the USSR. Four years later Charles Munch introduced the Orchestra to Japan and other Far Eastern countries.

After his retirement from the Boston Symphony in 1962 he returned each season as one of the Orchestra's guest conductors. During 1967 he was appointed conductor of the newly founded Orchestre de Paris, the first French orchestra to be fully subsidized by the State, which made its debut at the Théâtre des Champs-Elysées on November 14 of last year. The concert was by all accounts a great occasion, and already during the last twelve months the Orchestra's high standard of playing under Charles Munch had begun to galvanize France's concert life.

In 1933 Charles Munch married Geneviève Maury, a distinguished author and translator. Mme Munch died in 1956. He was made a Commander in the Legion of Honor by the French government in 1945. On July 14 1967 he became a Grand Officer in the Order, an honor awarded to only a very small number of distinguished public figures. During his last years Charles Munch lived in a beautiful eighteenth century house near Versailles.

On October 23 last he led a concert by the Orchestre de Paris in Symphony Hall, Boston, when he conducted Debussy's *La mer, Medea's meditation and dance of vengeance* by Samuel Barber and the Symphony no. 1 in C minor of Brahms.

Charles Munch was a man who instilled love and loyalty in all the people who shared his devotion to music, players and audiences alike. His dedication is perhaps best summed up in his own words: 'Music is the art of expressing the inexpressible. It rises far above what words can mean or the intelligence define. Its domain is the imponderable and impalpable land of the unconscious. Man's right to speak this language is for me the most precious gift that heaven has bestowed on us.'

TRINITY CHURCH, COPLEY SQUARE, BOSTON

Thursday November 14 1968 at noon

SERVICE IN MEMORY OF CHARLES MUNCH

BARBER — Adagio for strings

BOSTON SYMPHONY ORCHESTRA
conducted by CHARLES WILSON

A reading from the Holy Bible

by Rev. THEODORE P. FERRIS

BERLIOZ — 'The shepherds' farewell' from 'L'Enfance du Christ'

HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
ELLIOT FORBES conductor

BOSTON SYMPHONY ORCHESTRA
conducted by CHARLES WILSON

An appreciation of Charles Munch

by Rev. THEODORE P. FERRIS

BRAHMS — 'How lovely is thy dwelling place' from 'Ein deutsches Requiem'

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DE VARON conductor

BOSTON SYMPHONY ORCHESTRA
conducted by CHARLES WILSON

Prayers

BACH — 'O Lord, thy little angel send' from the St John Passion

HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY

NEW ENGLAND CONSERVATORY CHORUS

BOSTON SYMPHONY ORCHESTRA
conducted by CHARLES WILSON

The congregation is invited to sing this chorale

O Lord, thy little angel send,
Whene'er my mortal life shall end,
To bear my soul to heaven.
My body in its chamber sleep,
All torment do thou distant keep,
Till thy last call be given.

And then from death awaken me,
That these poor eyes their Lord may see,
See, son of God, thy glorious face,
My saviour and my fount of grace.
Lord Jesus Christ,
O hear thou me, O hear thou me,
Thee will I praise eternally.

translated by Arthur Mendel

The blessing

BACH — Chorale prelude 'Wenn wir in höchsten Nöten sein'

BERJ ZAMKOCHIAN

EIGHTY-EIGHTH SEASON 1968-1969

SIXTH PROGRAM

Friday afternoon November 8 at 2 o'clock
Saturday evening November 9 at 8.30

ERICH LEINSDORF *conductor*

SCHOENBERG Kammersymphonie op. 9b

STRAVINSKY Le chant du rossignol (The nightingale's song)

The fête in the Emperor of China's palace
The two nightingales
Illness and recovery of the Emperor of China

intermission

WEILL Suite from 'Kleine Dreigroschenmusik für Blasorchester'

Overture
Die Moritat von Mackie Messer
(The 'Moritat' of Mac the Knife)
Die Ballade vom angenehmen Leben
(The ballad of the good life)
Pollys Lied (Polly's song)
Tango-Ballade (Tango ballad)
Kanonen-Song (The song of the big guns)

first performance in Boston

RACHMANINOV Rhapsody on a theme of Paganini op. 43

LEONARD PENNARIO

Leonard Pennario plays the Steinway piano

Friday's concert will end at about 3.50 pm; Saturday's at about 10.20 pm

BALDWIN PIANO
RCA RECORDS

ARNOLD SCHOENBERG
Kammersymphonie op. 9b
Program note by John N. Burk

Schoenberg was born in Vienna on September 13 1874; he died in Los Angeles on July 13 1951. The Chamber symphony op. 9 was composed in 1906 and scored for individual instruments. The first performance took place in Vienna, probably on March 31 1913. In 1935 Schoenberg rescored the work for full orchestra and himself conducted the first performance of the new version in Los Angeles on December 17 1935.

The original *Kammersymphonie* is scored for sixteen instruments: flute and piccolo, oboe, english horn, 2 clarinets and bass clarinet, bassoon and contra bassoon, 2 horns and string quintet. The later version adds flute, E flat clarinet, 2 oboes, bassoon, 2 trumpets, 2 horns and 3 trombones. The number of string players is of course increased.

The first performance of the *Kammersymphonie* op. 9b by the Boston Symphony Orchestra was given on December 19 1947, Eleazor de Carvalho conducting. Richard Burgin directed the most recent performances in this series on November 5 and 6 1965.

In Hollywood, looking back twenty-nine years to one of his earliest works composed in Vienna, Schoenberg arranged it for a full orchestra with only slight changes in the notation.

Composed between the First string quartet in D minor of 1905 and the Second string quartet in F sharp minor of 1907-8, the Chamber symphony belongs to that transitional point in the composer's growth where amplitude in development was replaced by the utmost conciseness, and expanded form by brevity. Schoenberg was soon to carry harmonic relationship to a tenuous point verging on the disappearance of tonal polarity (the harmonic basis of the *'Kammersymphonie'* is largely by intervals of the fourth instead of the usual thirds, but the piece opens and closes roundly and unmistakably in the key of E major). It was not by accident that Schoenberg wrote a symphony of chamber proportions at this time. His tendency was then completely in this direction. The *Gurre-Lieder* (1900-1) and *Pelleas und Melisande* (1902-3) were his only previous orchestral works, and their lavish instrumental coloring, in line with the opulent *Verklärte Nacht* for string sextet in 1899, had given way to the spare voices of individual instruments, where complex vocal line is accentuated and rich chromatic chords or sensuous color effects dispensed with altogether.

According to Egon Wellesz, Schoenberg's disciple and first biographer, the Chamber symphony caused in its first audience in Vienna, where it was played by the Rosé Quartet together with wind players from the *Hofoper,* mingled bewilderment, fury, and derision. (Wellesz states that this performance took place 'shortly after' the first performance of the D minor quartet on February 5 1907. Nicolas Slonimsky fixes the date as six years later, March 31 1913.)

'The public did not trouble to wait for the end of the symphony, but interrupted the performance by banging seats, by whistling, and by their ostentatious departure. In order to avoid further disturbances at performances, Schoenberg, on the occasion of a second recital that took place in the spring of that year in the *Ehrbar Hall,* had cards printed



Filene's

Pat Sandler

highlights the new

small shape with

golden embroidery and jewels.

White silk and worsted

from the

Plaza Shop, fifth floor

Filene's Boston

bearing the notice that the holder had the right only to quiet listening, but to no expression of opinion whether by applause or by hissing.' The Berlin *Signale* named it *'Schreckenkammersymphonie'*, 'Horror-Chamber symphony'; the *Musical Courier* reported for its American readers: 'Schoenberg has once more baffled the critics and public, this time with his chamber symphony for fifteen solo instruments. In order to give the listeners an opportunity to become accustomed to and to find the meaning in the unintelligible mixture of sounds, the whole work was gone through twice, but its interest did not seem to be increased even by this stringent measure. The audience sat perfectly silent as if stunned. One Berlin critic compared the harmonic structure of the work to a field of weeds and turnips mixed together, and the general opinion was that the composition was a most unaccountable jumbling together of abnormalities.' (There was, incidentally, complete dismay caused by the performance of Schoenberg's five orchestral pieces by the Boston Symphony Orchestra under the direction of Karl Muck on December 18 1914.)

'The *Kammersymphonie,*' writes Mr Wellesz, 'is one of the last compositions in which Schoenberg makes use of tonality. The way in which he has enlarged harmonic possibilities and formed new cadences betrays sovereign mastery. Moreover, he has at the same time entered on the path to a new region. Already in the opening bars a chord consisting of five superimposed fourths appears, which harmonically heralds the first theme of the principal section, a passionate theme of aspiration for the horn.

'This theme, made up of fourths, plays an important part in the course of the symphony: it appears at all the important points of departure in the development, and thanks to its peculiar composition it is capable of discarding tonality and also, through its fanfare-like character, of bringing into the polyphonic texture of the voices a contrast that has immediate effect.

'Directly after the horn theme, a short motive appears leading to a cadence in E major; then follows the chief theme, which is constructed out of a lavish use of the whole-tone scale. . . .

'Here Schoenberg had already found a way to a concise form of theme-construction, the like of which he had not quite fully achieved in the [First] string quartet. This, by the way, is an example of the "untheoretical" nature of each of Schoenberg's ideas. Still involved to some extent in the practice of his time, Schoenberg strove to work out this thematic idea and to develop it in the accepted way, until after some days he saw that the theme *must be exactly* as it had occurred to him, and that his inspiration was different from that of his contemporaries.

'The recognition of this was of decisive importance for Schoenberg; from that time onward, he followed the dictates of the voice within and severed all connection with the traditions of the past. This represented the real liberation of his nature from ties that were only an impediment to his development.

'His labours at the *Kammersymphonie* gave Schoenberg a decisive impulse in search of a new style of orchestration. All that he has orchestrated since the *Kammersymphonie* bears the stamp of being written for solo-players; that is to say, every instrument in the orchestra attains to

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN L. THORNDIKE
Vice President

JOHN Q. ADAMS
Vice President, John Hancock Mutual Life Insurance Co.

JAMES O. BANGS
Trustee

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

GEORGE S. JOHNSTON
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

PHILIP H. THEOPOLD
Chairman of Exec. Committee, Real Estate Investment Trust of America

JAMES BARR AMES
Ropes & Gray

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

ALBERT B. HUNT
Trustee

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

importance and is treated in accordance with its nature. The problems to be faced in a composition for ten wind instruments and five strings had the effect of maturing this new principle in orchestration, and quite early in these works they led to a most highly individual colouring.'

The Schoenberg of the Chamber symphony, aged thirty-one, was a very serious young artist, much troubled by the onslaughts which his music was causing in Vienna. But his subsequent career and works show plainly enough that he was never fundamentally discouraged nor dissuaded from following his own path. He became the center of a movement which freed music from its long established chordal customs, equalized the twelve tones of the scale, and allowed the composer arbitrary selection in the ordering and use of them. The disciples long paid him homage; at last the listening public, while not taking to its heart a music which by its constitution was strange and challenging to many, came to respect the independence of Arnold Schoenberg and admire his obvious courage and his remarkable expertness (reputed or perceived). Schoenberg lived for many years in California, highly valued as a teacher, composing occasionally. His latest works show a tendency toward reversion to unmistakable tonality, such as the *Theme and variations* op. 43b, first performed by the Boston Symphony Orchestra (October 20 1944). When Schoenberg's 'twelve-tone system', so-called, was debated lengthily and in such a way that the originator of it all was looked upon as an inventor of tonal complexities rather than as a musician and artist, he once remarked to one of his followers, José Rodriguez, 'I am somewhat sad that people talk so much of atonality, of twelve-tone systems, of technical methods, when it comes to my music. All music, all human work, has a skeleton, a circulatory and nervous system. I wish that my music could be considered as an honest and intelligent person who comes to us saying something he feels deeply and which is of significance to all of us.'

When the National Institute of Arts and Letters gave Schoenberg the Award of Merit in 1947 for an 'eminent foreign artist, composer, or writer, living in America', the composer, being not only a musician but a philosopher of the quizzical and dialectical sort, wrote, not ungratefully, in reply:

'To the National Institute of Arts and Letters,

'Mr President, Ladies and Gentlemen:

'I am proud about the formulation under which this award has been given to me.

'That all I have endeavored to accomplish during these fifty years is now by you evaluated as an achievement seems in some respects to be an overestimation.

'At least not before now could I sum it up — that is: while it still looked like a pell-mell of incoherent details — at least then did I fail to understand it as a direction leading toward an accomplishment. Personally I had the feeling as if I had fallen into an ocean of boiling water, and not knowing how to swim or to get out in another manner, I tried with my legs and arms as best I could.

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 ST. BOTOLPH STREET • BOSTON



Provides For The Handicapped Child
In A Free, Private, Day School

A 12 Year Academic Program
Vocational Training • Recreation
Health Program • Transportation

The Industrial School for Crippled Children solicits funds for its operation either through Bequests, Annuities or Life Insurance.

In case of a life agreement a donor gives capital to the Industrial School for Crippled Children and in return receives income for life.

Donors are invited to discuss these matters with the Treasurer.

Treasurer, CHARLES E. COTTING, 10 Post Office Square, Boston

CHARLES H. TAYLOR
President

MRS. CHARLES E. COTTING
Chairman Ladies Committee

New England Festival

The approach of the holiday season heralds the advent of many gala occasions. For the hostess we have exciting long culottes and gowns for dinner at home. For the guests, important dresses, short or long in varied degrees of formality. Many styles exclusively ours.

BOSTON *Hurwitch Bros.* WELLESLEY

'I do not know what saved me; why I was not drowned or cooked alive —

'I have perhaps only one merit: I never gave up.

'But how could I give up in the middle of an ocean?

'Whether my wriggling was very economical or entirely senseless, whether it helped me to survive or counteracted it — there was nobody to help me, nor were there many who would not have liked to see me succumb.

'I do not contend it was envy — of what was there to be envious?

'I doubt also that it was absence of good will — or worse — presence of ill wishing.

'It might have been their desire to get rid of this nightmare, of this unharmonious torture, of these unintelligible ideas, of this methodical madness — and I must admit: these were not bad men who felt this way — though, of course, I never understood what I had done to them to make them as malicious, as furious, as cursing, as aggressive — I am still certain that I had never taken away from them something they owned; I had never interfered with their rights; with their prerogatives; I never did trespass their property; I even did not know where it was located, which were the boundaries of their lots and who had given them title to these possessions.

'Maybe I did not care enough about such problems; maybe I myself failed to understand their viewpoints, was not considerate enough, was rough when I should have been soft, was impatient when they were worried by time and pressure, ridiculing them when indulgence was advisable, laughed when they were distressed.

'I see only that I was always in the red —

'But I have one excuse: I had fallen into an ocean, into an ocean of overheated water and it burned not only my skin, it burned also internally.

'And I could not swim.

'At least I could not swim with the tide. All I could do was to swim against the tide — whether it saved me or not.

'I see that I was always in the red. And when you call this an achievement, so — forgive me — I do not understand of what it might consist.

'That I never gave up?

'I could not — I would have liked to.

'I am proud to receive this award under the assumption that I have achieved something.

'Please do not call it false modesty if I say:

'Maybe something has been achieved but it was not I who deserve the credit for that.

'The credit must be given to my opponents.

'They were the ones who really helped me.

'Thank you.

(signed) Arnold Schoenberg.'

'Arnold Schoenberg' by Egon Wellesz is published by E. P. Dutton of New York.

continued on page 358

Steinberg's Choice: the new records/by Michael Steinberg, music critic of The Boston Globe

"What passion cannot musick raise and quell!"

November 22 is St. Cecilia's Day. There is no evidence that the 3rd century Roman martyr had anything to do with music at all; nonetheless, she has been revered as the patron saint of the art since the 15th century, and you might want to celebrate her calendar day with the new record of Handel's "*Ode for St. Cecilia's Day*". David Willcocks conducting the Choir of King's College, Cambridge, the Academy of St. Martin-in-the-Fields, and soloists April Cantelo and Ian Partridge (Argo). The text by Dryden is one of the grandest ever given a composer, and Handel responds excitingly to its images as he invokes in turn "the TRUMPETS loud clangor," "the soft complaining FLUTE," and "the last and dreadful Hour" when "the dead shall live, the living die, /And MUSICK shall untune the sky." A great work and a worthy performance.

Handel had eight weeks between finishing the Ode and its premiere, and he occupied the first five usefully by writing the *12 Concerti Grossi, Op. 6.* This wonderfully varied set of works is newly available on records, played with a happy blend of scholarship and spirited musicality by the English Chamber Orchestra under Raymond Leppard (Mercury, 3 records). Menuhin's recording (Angel) is more energetic and fanciful, reasons for me to prefer it slightly, but Leppard's will please many for being lighter on its feet, for its more transparent tone, and for costing a bit less.

The Concentus Musicus from Vienna is dedicated to the idea that old instruments should sound beautiful, not grotesque, and that a good performance of early music will be even better if it gives the original timbres as well. The Concentus's recording of the four Bach orchestral Suites has just come out (*Telefunken, Das alte Werk* series, 2 records), offering performances delicious in sonority, captivating in vitality, and excitingly revealing about the dance rhythms.



These original record reviews by Michael Steinberg are presented by the Trust Department of New England Merchants Bank, which would also be pleased to review your investment portfolio with a view to improving its performance.

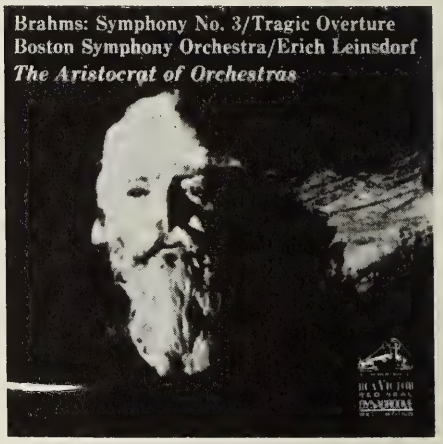
New England Merchants National Bank A FULL SERVICE BANK

Trust Department • 135 Devonshire St., Boston • 742-4000 • Member F.D.I.C.



The first recording of this symphony by a major orchestra and conductor. Both works are spectacular. *Dynagroove.* LSC-2934

Leinsdorf's genius with the German Romantic repertoire is immediately seen in this superb performance. *Dynagroove.* LSC-2936



RCA

BUY YOUR RECORDS BY MAIL *To benefit the Boston Symphony Orchestra*



Rubinstein's third great album in his Boston Symphony-Leinsdorf recordings of the Beethoven concertos. *Dynagroove.* LSC-2947

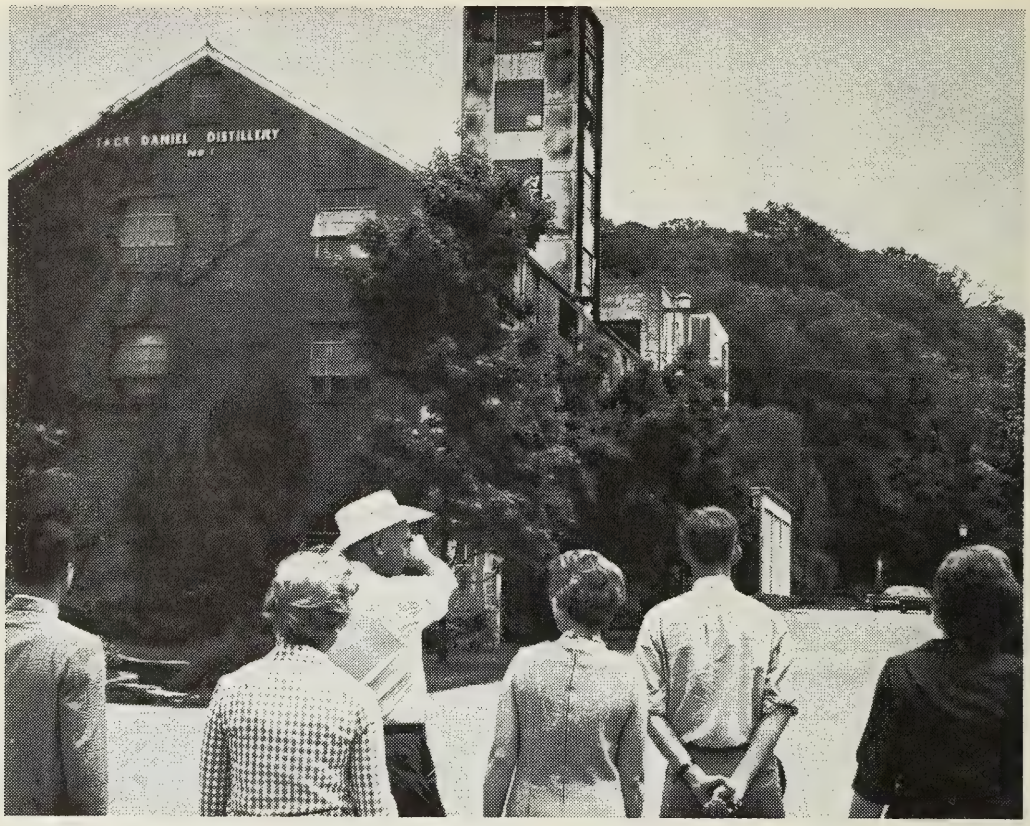


Rushing through dinner to make the Symphony can ruin the best in fine food and good music.

Why rush either? Symphony Hall is only three minutes away from seven of the city's best restaurants. At Prudential Center.



The PRUDENTIAL
INSURANCE COMPANY OF AMERICA
Northeastern Home Office Prudential Center Boston



ONE THING'S FOR SURE on the Jack Daniel's tour, we won't rush you. If you want to stop for something, go ahead and stop.

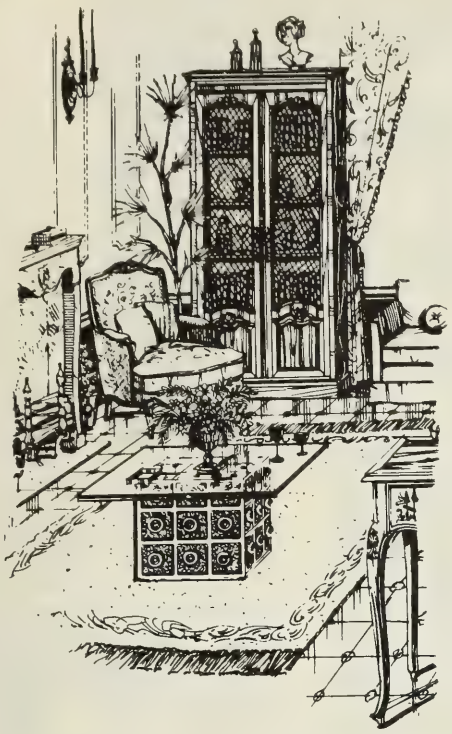


The tour through our distillery takes about an hour. And if you find anything you'd like to linger over, go ahead. You can catch up on anything you missed from Mr. Garland Dusenberry. (He's the man who takes you through.) Just tell him what you missed and he'll take it from there. But he's a talker. So you might end up being with us more than an hour. But if you don't mind, we certainly don't either.



CHARCOAL MELLOWED
DROP
BY DROP

© 1968, Jack Daniel Distillery, Lem Motlow, Prop., Inc.
TENNESSEE WHISKEY • 90 PROOF BY CHOICE • DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 384), TENN.



Something Perfect

Something perfect and just for you. A cottage by the sea . . . a country manor . . . a penthouse against the city skyline? We've an abundance of ideas for expressing you and your special tastes. Call 426-1500 for an appointment with one of our thirty Paine designers who will help you create "something perfect."

PAINE furniture

Boston · Natick · Peabody · Springfield · Hartford



PIAGET

CHOICE OF THE WORLD'S ELITE

The ultimate in elegance, *ultra-thin* watches with dials of genuine jade, coral, lapis, or other exquisite gemstone, encircled by two rows of radiant round diamonds. Bracelet, classic motif of intertwining leaves in white or yellow 18 kt. gold.

Piaget, completely Swiss Made.

E. B. HORN *Established in 1839*

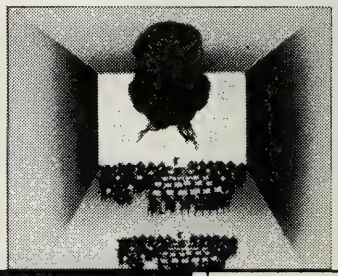
429 WASHINGTON STREET • BOSTON, MASS.

You're here tonight for the same reason you'll like these records.

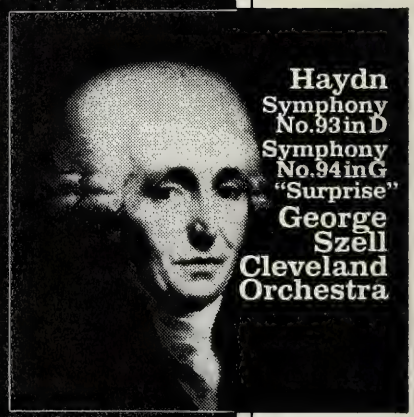
The Cleveland Orchestra under George Szell.

"The best orchestra in the country."
(The New York Times)

BRILLIANT STEREO SHOWPIECES
GEORGE SZELL
THE CLEVELAND ORCHESTRA
JANÁČEK: SINFONIETTA
HINDEMITH:
SYMPHONIC METAMORPHOSIS



MS 7166



MS 7006

A 2-RECORD SET/SPECIAL LOW PRICE

The Spectacular Cleveland Orchestra George Szell

Capriccio Italien/The Moldau
Thieving Magpie Overture
Perpetuum Mobile
Polovtsian Dances/Anitra's Dance
The Blue Danube/Slavonic Dance No. 8
Pavane for a Dead Infanta
and six other showpieces

M2X 787 (A specially priced 2-record set)

On COLUMBIA RECORDS

© "COLUMBIA," MARCAS REG. PRINTED IN U.S.A.

Variations on a theme by Pastene.

Pastene è nobile
Bolla Valpolicella.
A noble wine from
the slopes of Verona.

Aimez-vous Pastene?
Alexis Lichine Pinot
Chardonnay. Imported by
Pastene from France with
love. Or Pastene Gamay
Beaujolais, the proud
Californian with the
Burgundian accent.

Le Nozze di Pastene
Gancia Asti Spumante.
Imported from Italy
for any festive
occasion.



What's your favorite wine: red, white, rose or bubbly? Pastene gives you the best of both worlds in Californian and European wines to suit every taste and purse. Pastene knows the score.

Pastene Wine & Spirits, Inc. 15 Poplar Street • Somerville, Mass.

THE BOSTON SYMPHONY ORCHESTRA IS THE JOHN HANCOCK-INSURED GROUP WE MOST ENJOY HEARING FROM.



"If anybody in this life insurance business can design the right plan for you, it's probably us."

How can a prominent citizen leave $750,000 to his family without putting them in the headlines?

No man wants his family subjected to unwanted publicity and the nuisance of inquisitive outsiders.

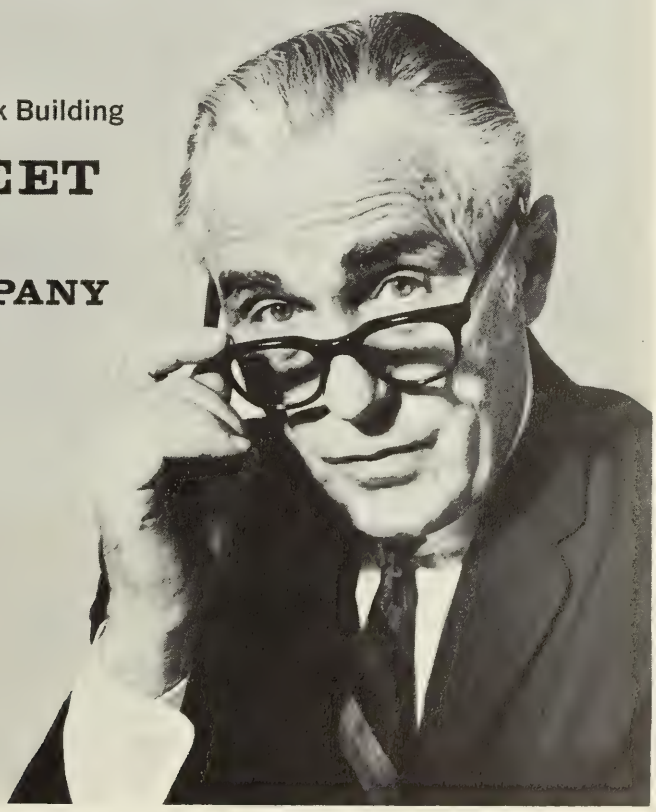
Privacy for property plans is only one of the special advantages which a living trust at State Street Bank can offer. Continuity of income for your beneficiaries... economy...your estate will receive these benefits, too.

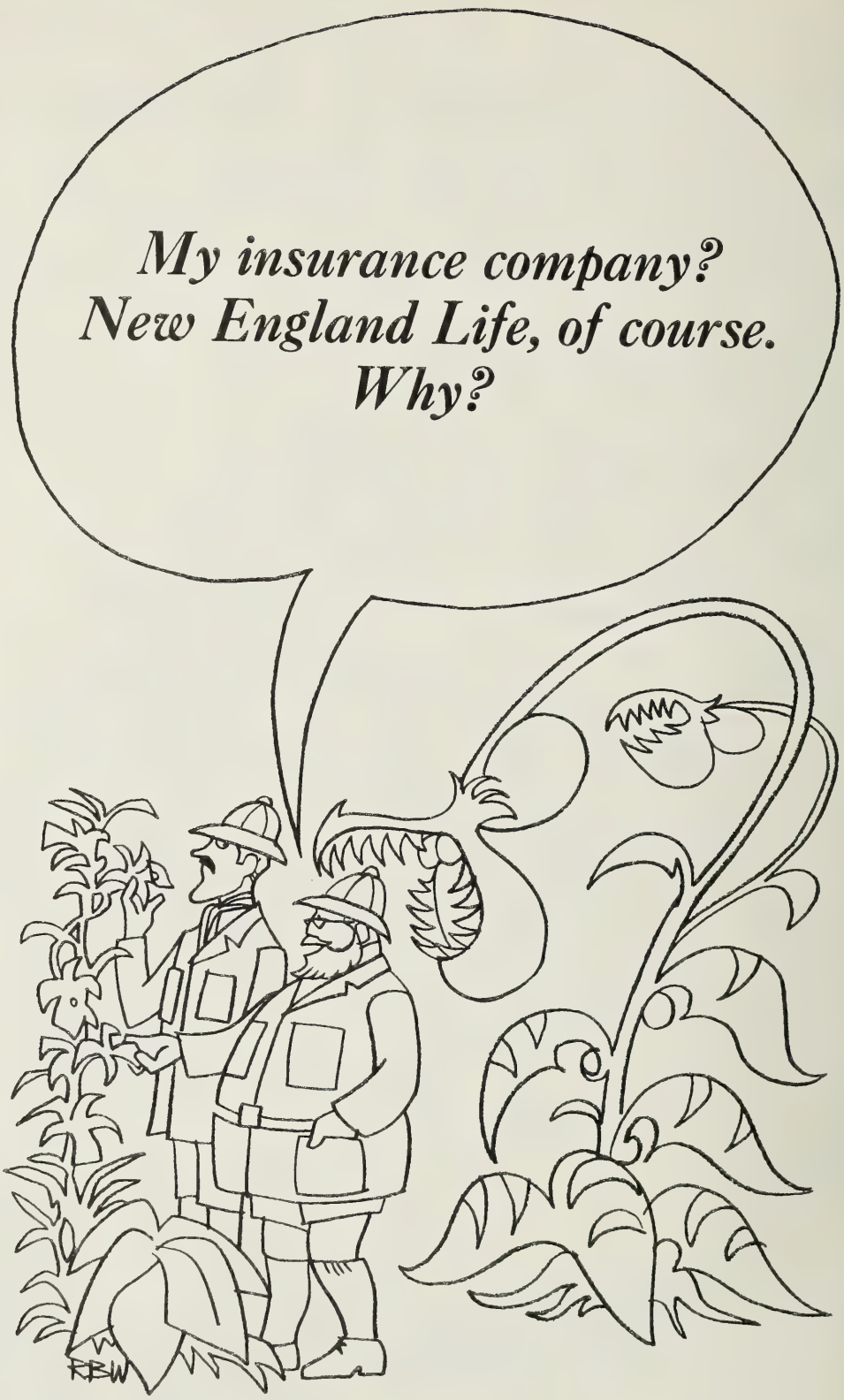
As for **the present,** a living trust puts State Street's skilled asset management to work for you on a trial basis. You're free to change or revoke the trust at any time.

Wouldn't you like one of our trust officers to discuss this flexible service with you and your lawyer? Phone 466-3721 for an appointment now.

PERSONAL TRUST DIVISION
225 Franklin Street
Third Floor, State Street Bank Building

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASS.





© NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY, BOSTON

You're here to listen but who listens to you?

Chances are, you discuss your health regularly with your doctor. If you hit a legal snag — such as the car in front of you — you can tell your lawyer. But who can you turn to on the same continuing basis for help with your finances?

Till now, it was difficult to find someone who would lend a concerned ear to your money problems. But your Personal Banker at Shawmut has changed all that. He's the man a widow can turn to for financial advice on a continuing basis.



And if you want to talk about trusts, you have only to phone your lawyer and your Personal Banker to start the wheels in motion. In short, he's the financial adviser to the family, a professional who can shape Shawmut's vast banking and trust services to your family's individual needs. Not just today, but tomorrow and tomorrow and tomorrow.

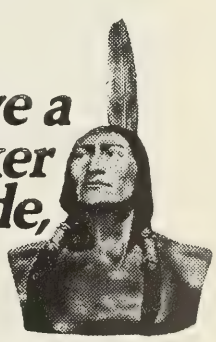
If you would like your own Personal Banker, one will be assigned to you at the Shawmut office most convenient for you.

The National Shawmut Bank of Boston

Personal Trust Department

A Shawmut Association Bank

Have a Personal Banker at your side, on your side.



IGOR STRAVINSKY

Le chant du rossignol (The nightingale's song)

Program note by John N. Burk

Stravinsky was born in Oranienbaum, near St Petersburg, on June 17 1882. The symphonic poem *Le chant du rossignol* is a concert version of the ballet of the same title which Stravinsky wrote in 1920 as a revision of the *'Conte lyrique', Le rossignol.* Begun in 1909 and completed in 1914, this, his first opera, was based on the story of Hans Christian Andersen, the libretto by Stravinsky and Mitusov. The opera's première was given at the Paris Opera by Diaghilev's Russian Ballet on May 26 1914 with scenery by Benois, conducted by Pierre Monteux. The ballet was produced by the Russian Ballet in the same theatre on February 2 1920; the choreography was by Massine, Karsavina danced the part of the live nightingale, the scenery was by Matisse and Ernest Ansermet conducted.

The first performance of *Le chant du rossignol* in concert form was given by L'Orchestre de la Suisse Romande in Geneva on December 6 1919; Ernest Ansermet was the conductor. Serge Koussevitzky introduced it in Paris in 1922; Leopold Stokowski conducted the American première on October 19 1923. The first performance by the Boston Symphony Orchestra was conducted by Serge Koussevitzky on October 30 1925. The most recent performances in this series were given on December 16 and 17 1960; Lorin Maazel conducted.

The instrumentation: 2 flutes and piccolo, 2 oboes and english horn, 2 clarinets, E flat clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, snare drums, tambourine, cymbals, triangle, tam tam, celesta, piano, 2 harps, and strings.

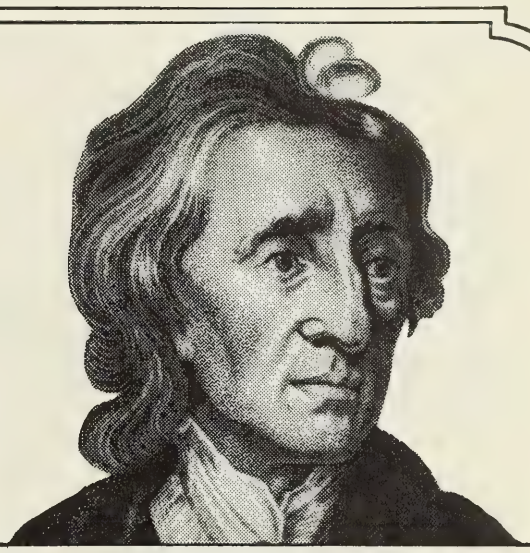
Stravinsky, who composed the first act of his opera in the early era of *L'oiseau de feu,* laid it aside for such pressing obligations as the ballets *Petruchka* and *Le sacre du printemps*. When, in 1913, the Moscow Free Theatre persuaded him to complete the opera, he was hesitant; for as the reverberations of his sensational primitive ballet still endured, he could not easily revert to the simpler style of four years previous. He found a solution in the contrasting elements of the story: the natural charm of the nightingale, whose song was the thesis of the first act, and the artificial glitter of the Chinese court panoply and the mechanical bird, which were to dominate the two acts still to be written. He touches on this in his *Chronicles of my life:* 'As there is no action until the second act, I told myself that it would not be unreasonable if the music of the Prologue bore a somewhat different character from that of the rest. And, indeed, the forest, with its nightingale, the pure soul of the child who falls in love with its song . . . all this gentle poetry of Hans Andersen's could not be expressed in the same way as the baroque luxury of the Chinese court, with its bizarre etiquette, its palace fêtes, its thousands of little bells and lanterns, and the grotesque humming of the mechanical Japanese nightingale . . . in short, all this exotic fantasy obviously demanded a different musical idiom.'

At that time, by his own confession, the medium of opera did not come easily to him. He is said to have admitted to M. D. Calvocoressi: 'I can write music to words — that is, songs; or music to action, as ballet; but the co-operation of music, words and action becomes in my mind ever more inadmissible.' Until he composed *Mavra* in 1921 he had never combined the three elements except in a limited and stylized sense.

DAY AND EVENING COURSES
Gregg and EZ Alphabetic Shorthand. Start anytime; graduate when ready. One Year Executive Secretarial Course. Intensive Short Courses. Typing individually taught.
INTENSIVE BRUSH-UP COURSES
for "RETURNEES" to JOB MARKET

HICKOX
SECRETARIAL SCHOOL
Founded in 1879
Individual Attention *Individual Promotion*
367 BOYLSTON ST., BOSTON (at Arlington St. MBTA)
267-5920

John Locke



judgment

Smith, Barney might well adopt as a motto for its Research Department a sentence of John Locke's: "He that judges without informing himself to the utmost that he is capable cannot acquit himself of judging amiss."

Our extensive Research staff is unquestionably capable, thoroughly experienced. And they do inform themselves to the utmost. Not by mere study of documents alone. Primary sources of information... face-to-face interviews ...on-the-spot investigations... all are inherent in their *definition* of research.

Very seldom, indeed, that they'll be found "judging amiss." And their judgments are embodied in reports that have long proved their value to our clients. Would you like to see examples? We'll be glad to send them to you.

After all... when you select a broker, you don't want to judge amiss, either. We're ready to help you inform yourself to the utmost about *us*.

Smith, Barney & Co.
Incorporated
Members New York Stock Exchange and other leading exchanges
125 High Street, Boston, Mass. 02110

(*Renard, Histoire du soldat; Les noces* (1922), also has little stage action.) Only in *The rake's progress* of 1951 did he commit himself to what might be called a full-sized opera.

The ballet preserves little from the first act, but uses the principal episodes of the second and third. The voice parts, such as the song of the real nightingale, originally heard from a soprano standing in the orchestra pit, and the mechanical nightingale, were retained as delegated to various solo instruments. Lawrence Gilman provided in the programs of the Philadelphia Orchestra a plot for the ballet derived from Andersen's text and authorized by the composer, although not included in the printed score. (The music is continuous):

'*The palace of the Chinese Emperor* — Extraordinary preparations had been made for the reception of the nightingale, whose world-wide reputation as an incomparable singer had won for it a command performance at court. The palace had been elaborately decorated. The walls and floors, which were of porcelain, shone in the rays of a hundred thousand golden lamps. The corridors were adorned with the loveliest bell-flowers, which tinkled merrily in the currents of air stirred by the running about of the excited courtiers through the halls and rooms.

'. . . The nightingale was placed on a golden perch in the great hall. A Chinese march announced the ceremonious entrance of the Emperor.

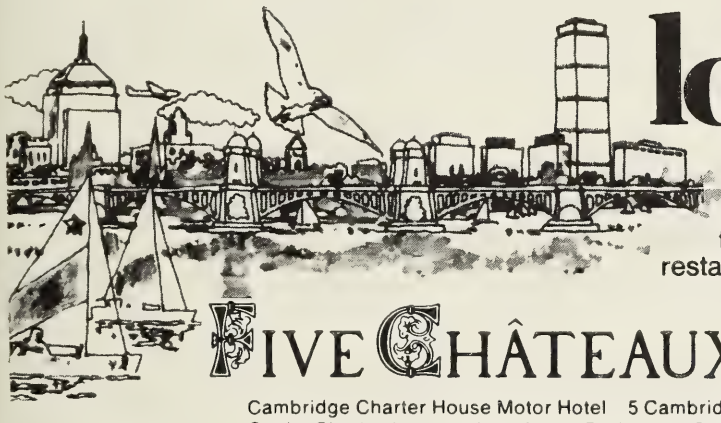
'*The two nightingales* — The nightingale sang so beautifully that tears came to the eyes of the Emperor. . . . Even the lackeys and the chambermaids showed the liveliest satisfaction — which is saying a great deal, for these persons are not easily pleased. . . . A trumpet fanfare announced the arrival of the envoys from the Emperor of Japan, bearing as a gift to the Emperor of China a mechanical nightingale. . . . As soon as the artificial bird had been wound up, it began to sing, at the same time moving its tail, which glittered with gold and silver. . . . It had quite as great a success as its rival; and besides, it was much prettier to look at, as it was covered with diamonds, rubies, and sapphires. . . . But where was the real nightingale? No one had noticed it flying out of the window, back to its green woods by the sea. The Emperor, wishing to compare the two singers, was furious. He decreed the banishment of the real nightingale, and ordered the mechanical nightingale to be placed on a silk cushion beside his bed. . . .

'One hears the song of the fisherman, who has recovered his lost friend.

'*Illness and recovery of the Emperor of China.* — The poor Emperor could scarcely breathe. He opened his eyes and saw Death seated beside him, wearing the monarch's golden crown, and holding in one hand the royal golden sword and in the other the royal standard. From behind the folds of the heavy velvet curtains, grotesque and spectral heads peered out. They were the Emperor's good and evil deeds . . . reminding him of things that caused the sweat to run down his brow. "Music! music!" cried the Emperor, "so that I may not hear what they are saying! . . . Little golden bird, sing! — sing!" but the mechanical nightingale was silent. . . . Suddenly from the window came the sound of sweetest singing; it was the real nightingale. As it sang, the ghostly heads became paler and paler. . . . Even Death listened, and begged the nightingale to continue. The nightingale consented, but made

In case the concert should end:

Clap (If someone in front yells "Bravo", yell "Bravo"). Get up out of your chair and walk to Mass. Avenue Exit. Turn left and walk 30 paces to Donald Cox Rogers Square. Turn right. Look left. Look right. Cross. Proceed straight to large hole in the ground. Follow the hurricane fence to large block of granite on St. Paul Street inscribed, "1904". Turn left. Walk to Christian Science Publishing Building. Circumvent it and proceed to large hole. Turn left and walk two hundred paces. Walk inside Sheraton-Boston Lobby (on the Symphony side of Prudential Center). Stop. Decide between Mermaid Bar, Cafe Riviera or Kon-Tiki Ports or turn left and take a waiting escalator to next level. Get off. Decide between Persian Lounge and Falstaff Room. If you want to go to El Diablo, you're on your own.



lord it over

the city of Boston in a restaurant so regal the Charles is known as our moat

FIVE CHÂTEAUX RESTAURANT

HCA HOTELS

Cambridge Charter House Motor Hotel 5 Cambridge Parkway
On the Charles between Longfellow Bridge and Science Museum. Parking. 491-3600



Death promise to yield up the Emperor's sword, his banner, his golden crown. And Death relinquished each of these treasures for a song, whilst the nightingale went on singing. It sang of the quiet churchyard where the white roses grow, where the elder-tree scents the air, and where the grass is moistened by the tears of those who are left behind. Then Death longed to be in his garden and floated out through the window like a cold white mist. . . . The Emperor fell into a calm and refreshing sleep. The sun was shining in upon him when he awoke strong and well. — *Funeral march:* The courtiers, visiting the chamber to look upon their supposedly dead ruler for the last time, stood aghast, for the Emperor was sitting up in bed, and greeted them with a cheerful "Good morning!" as they entered.

'The fisherman, whom the nightingale has rejoined, sings anew his song.'

. . .

'The symphonic poem opens (*presto,* 4/4),' according to Mr Gilman's description, 'with a passage from the introduction to the second act of the opera which in that place bears the title, *"Courants d'air."* '

It accompanies the excited and air-disturbing activities of the courtiers as they bustle about in preparation for the entrance of the Emperor. This rapid introductory section of the tone-poem is practically equivalent to the scene of preparation which in the opera leads to the Chinese march.

This Chinese march, which evokes the solemn assembling of the Imperial Court, is a delightful piece of grotesquerie, written for the most part in the pentatonic scale, with a daring and ingenious superposition of keys and rhythms. The imposing entrance of the Emperor, seated in his baldachin, is signalized by a pompous fortissimo of the orchestra.

A staccato ascending and descending run for two bassoons, followed by harmonics on a solo violin, introduces the song of the nightingale — at first a preluding cadenza for the flute, then a melody *(adagio,* 2/4) for flute and E flat clarinet, and later for solo violin with accompaniment of harps, piano and celesta. The cadenza differs somewhat from that in the opera. The melodies for flute and solo violin that follow the cadenza are based on phrases of the nightingale's song in the opera *('Ah, joie, emplie mon coeur, un doux parfum m'enivre. Les ravissantes fleurs, les fleurs, le clair soleil. . . .').*

The presto section that began the symphonic poem is repeated — this time as preparation for the arrival of the envoys bearing the mechanical nightingale; and on the solo trumpet *(vivace)* we hear the declamatory phrase to which, in the opera, the third Japanese envoy makes his announcement: *'L'Empereur du Japon envoie son rossignol, rival infime de celui de L'Empereur de Chine.'* There is a pause; and then the mechanical nightingale begins to whir, and finally to sing, in the piccolo, flute and oboe. Its aria finished, the Emperor turns toward the other vocalist, eager to arrange a contest of song; but the true nightingale has disappeared. The Emperor, angry at this mark of disrespect, decrees the permanent banishment of the offender, and a muted trombone declaims the phrase which in the opera utters his displeasure. As he and his retinue depart in a huff, muted trombones, flutes, and muted horns play fragments of the Chinese march.

A solo trumpet, accompanied by muted strings and harps, recalls the song of the fisherman that closes the second act of the opera *(Larghetto,* 3/8). It is a song of mournful prophecy; for the fisherman knows that life without beauty means the year without spring, the extinction of 'summer's honey breath', the withering of the spirit; an eternal Winter.

The section that follows *(molto ritmico,* 6/8) is the introduction to the third act of the opera which prepares us for the spectacle of the dying Emperor stretched upon his huge, carven bed, with Death, who has possessed himself of the monarch's crown and sword and banner, seated beside him. A solo trombone declaims, forte, a harshly imperative phrase that in the opera is associated with Death in the ensuing scene between *La mort* and *Le rossignol.* There are half a hundred measures of this sombre prelude, and then we hear on the flute beneath a reiterated B flat of the piccolo, the voice of the real nightingale, in compassionate response to the appeal of the anguished Emperor, who, terrified by the spectres of his past deeds, has called for music that he may find distraction. The nightingale's song (now in the wood-wind, now on a solo violin) is of dawns breaking on still gardens and fading stars; and then — in music of strange and haunting beauty — of another garden, the garden of Death. *('Plus loin est un jardin tranquille, clos d'un mur blanc. . . . Les morts en paix y dorment. Ah, tout y est silence, et la rosée des fleurs tombant va dans la mousse des froides dalles se perdre!')*

Death, moved and vanquished by the song, yields up his royal prey, and disappears. The Emperor would keep his singing friend forever by him at court, but the nightingale has had enough of courts and emperors and stem-wound virtuosi, and with gentle tact declines the flattering invitation; but he promises to sing to the Emperor every night from the shadows of the woods, *'jusqu'à l'aurore'.*

The echo of the song dies away on a muted solo violin, and the harps, piano, strings, with a glissando of the muted trombone, begin the funeral march that accompanies the entrance of the dutifully mourning but mistaken courtiers. As a sforzando chord and an upward-sweeping harp glissando break in upon the delicious mock solemnity of the *Cortège solennel,* the Emperor's cheerful *'Bonjour à tous!'* is uttered by an octave phrase of the harps and timpani.

And then follows *(tranquillo,* 3/8) the unforgettable epilogue which in the opera accompanies the slow descent of the curtain: the soliloquy of that philosophical mystic, the fisherman (remembered here in the musing solo of the trumpet, intoned against a background of harps and muted strings), as he sings of his happiness in regaining his friend, and of the deathlessness of beauty and the transiency of death.

'Le clair soleil chasse la nuit; gaîment au bois chante l'oiseau.
Ecoutez bien, et dans sa voix reconnaissez la voix du ciel. . . .'

THE DEN GALLERY
Specializing in 18th and 19th Century
American Paintings and Clocks
Objects of Art
3 PINE WOOD ROAD, DOVER, MASS.
Tel. (617) 785-0639 VIC AND OLGA FIRTH — By Appointment only

KURT WEILL

Suite from 'Kleine Dreigroschenmusik für Blasorchester'
(Suite from 'The Threepenny opera' for wind orchestra)
Program note by Andrew Raeburn

Weill was born in Dessau on March 2 1900; he died in New York on April 3 1950. *Die Dreigroschenoper* (The threepenny opera), with the libretto a modernized version of John Gay's *The beggar's opera* translated by Elisabeth Hauptmann, lyrics by Bertolt Brecht, was first produced at the Theater am Schiffbauerdamm on August 28 1928. Weill published his instrumental suite, *Kleine Dreigroschenmusik,* during the following year. It was compiled, according to Lotte Lenya, 'for his own amusement'.

The instrumentation: 2 flutes and piccolo, 2 clarinets, alto saxophone, tenor saxophone, 2 bassoons, 2 trumpets, trombone, tuba, banjo, guitar, bandoneon, timpani, snare drum, tenor drum, bass drum, cymbals, wood block, tom tom and bells.

The beggar's opera (1728), with lyrics and dialogue by John Gay, music by John Pepusch, was revived in London at the Lyric Theatre, Hammersmith, in June 1920. The Lyric is a small house, ideal for revue and chamber opera, and the production was so successful that it ran for several years. Elisabeth Hauptmann, who was Bertolt Brecht's secretary and amanuensis at the time, heard about it and sent for a score. Intrigued, she began a translation into German, giving Brecht her manuscript scene by scene. He too found the play interesting and started an adaptation, cutting here, adding there, renaming some of the characters, and replacing Gay's songs with new lyrics. Some he wrote himself, others he adapted from Kipling and Villon, others still he pirated word for word from an existing translation of Villon's ballads by one K. L. Ammer. It soon became clear that the simple eighteenth century Pepush score would in no way suit his conception of the opera; so he called in Kurt Weill.

Brecht and Weill had met some years earlier, and had found that their ideas about music and the theatre were similar. Brecht loathed the formal atmosphere of the concert hall, the apparent boredom of the audience, the archaic uniforms of the musicians — in short the quasi-religious ceremonial of the symphony concert. He hated Beethoven and found the sound of violins intolerably sugary. His feelings were so strong that the music he did like he named *'misuk',* a term Hanns Eisler, another composer with whom he worked, attempted to describe by calling it 'above all popular, and reminiscent of the singing of working women in tenement yards on Sunday afternoons'.

KING'S CHAPEL
BOSTON
SUNDAY NOVEMBER 17 at 5 PM
J. S. BACH: Cantatas 105 and 151
Sanctus in D
Soloists, chorus and orchestra conducted by Daniel Pinkham
Open to the public. Free.
To receive mailings and information about reserved seats call 227-2155

GOMBERG

MUSIC WORKSHOP

Individual instruction on the violin for intermediate and advanced students—chamber music—to further the understanding of music.

For information write
ROBERT GOMBERG
143 Beaconsfield Road, Brookline, Mass.

MALBEN'S

FRUIT AND STEAK GOURMET SHOPPE



100 NATURAL CHEESES

ENGLISH	FRENCH	ITALIAN
Stilton	Brie	Gorgonzola
Cheshire	Pettir Suisse	Bel Paise
Caerphilly	Goat	Fontina
	Camembert	

Imported Prosciutto and Westphalen Ham
Romanoff's Private Stock Fresh Caviar

158 Massachusetts Ave., Boston • Free Delivery • 266-1203

CONFIDENCE...

Can be as simple as a visit to our Trust Department, with your counsel, to make sure that your plans for the future will be carried out exactly as you planned. Our Trust Department specialists are always available to work with you, and your counsel, to see to it that your instructions will be maintained. We think you'll have every confidence in US and in the way we will execute your wishes.

you never come second with US

UNITED STATES TRUST COMPANY

Member Federal Deposit Insurance Corporation

30 Court Street, Boston
In the New Government Center

Weill, whose musical tastes were less eccentric, nevertheless disliked the lush neo-Romantic music fashionable in post-war Germany. As a former pupil of Humperdinck and Kasselt at the Berliner Hochschule, and later of the fastidious Busoni, Weill had immediately won favorable critical reaction for his first orchestral works, published in 1923, which were, in the words of Hans Redlich, 'at once expressionistic, abstract and boldly experimental'. Weill was searching for a new form of musical expression freed from the thick orchestral textures of the neo-Romantics; he was trying to make his music spare and harsh in sound and yet appealing at the same time.

In an absorbing foreward to the translation by Desmond Vesey and Eric Bentley of *The threepenny opera,* Kurt Weill's widow, the distinguished actress Lotte Lenya, writes of the first Brecht-Weill collaboration, the song cycle *Das kleine Mahagonny:* 'No modern work outside of Stravinsky's *Le sacre du printemps* ever created such a scandal at its première, which occurred at the snooty Baden-Baden Festival. Half the public cheered madly, the other half booed and whistled — and Brecht had provided his cast with toy whistles so that they could whistle back.'

Miss Lenya continues with the story of how *The threepenny opera* came to be written: how Weill was called in to write the music, how the actor Ernst-Josef Aufricht, who had ambitions as a producer, had rented the Schiffbauerdamm Theatre in Berlin, 'a wonderful old house, all red and white and gold, with plaster nymphs, Tritons and cherubs, adorably *kitsch*'. Aufricht read the six scenes that Brecht had already finished and decided that he wanted the piece. Later he was told that the music would be Weill's. Although aghast ('Wasn't Weill that little boy with a reputation as an *enfant terrible* of atonal music?'), he agreed. Secretly however he made preparations to substitute the Pepusch score. Only later, after seeing Lotte Lenya auditioning in the *Tango ballad,* did he decide that Weill's music would do after all.

Disaster followed disaster in the preparations for the first night. Carola Neher, whom Brecht had chosen for Polly, had to leave Berlin to be with her dying husband. The actor cast as Peachum withdrew. Other members of the company complained that the text was disgusting; the leading actor wanted a more dramatic introduction — so the famous prologue *The 'Moritat' of Mac the Knife* was written. The show seemed much too long and numbers were cut. And so on. It was like many pre-Broadway try-outs.

Despite all the difficulties the opera opened on time. The press was mixed, but the show was an immediate success with the public. 'From that day,' writes Lotte Lenya, 'Berlin was swept by a *Dreigroschenoper* fever. In the streets no other tunes were whistled. A *Dreigroschen* bar opened, where no other music was played.' There were more than four thousand performances in about 120 German opera houses during the following years.

In America the first production in 1933 was rather damply received, but the revival in 1955 (in the brilliant English adaptation by Marc Blitzstein) at the Theatre de Lys in New York, in which Lotte Lenya recreated her original role of Ginny Jenny, ran for over two thousand performances.

No note about *Die Dreigroschenoper* would be complete without some discussion of Brecht's views on theatre and politics. The staple fare of

Fishelson's

Fleuriste Français

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

Lucca, Italy
New York
Toronto

FILIPPO BERIO OLIVE OIL

Boston
Montreal
Chicago



"The Golden Can"

FILIPPO BERIO 100% ITALIAN OLIVE OIL
Produced and Packed only in Lucca, Italy
THE NATURAL COLD PRESSED JUICE OF SELECTED OLIVES
Light, Sweet and Delicious
FILIPPO BERIO OLIVE OIL, INC., 27 Bay State Road, Boston, Mass. 02215 • Tel. 266-0325

CUTTY SARK

AMERICA'S No.1 SELLING SCOTCH



DISTILLED AND BOTTLED IN SCOTLAND BLENDED 86 PROOF
THE BUCKINGHAM CORPORATION, IMPORTERS; NEW YORK, N. Y.

the German theatres of the early twenties was melodrama, drawing-room comedy and the classics. These three kinds of drama have one basic principle in common: they are designed to involve their audience emotionally as a group, to let them become passively involved. Brecht reacted violently against this concept of theatre. The spectator, in his view, was an individual rather than a small part of a group audience without identity. A play was successful if it made him think; the theatre therefore becomes an extension of the lecture hall. In the *Frankfurter Zeitung* of November 27 1927 Brecht wrote: 'Instead of sharing an experience the spectator must come to grips with things. At the same time it would be quite wrong to try to deny emotion to this kind of theatre.' But the emotional reaction has to be different: the impossibility of identification with any of the characters allows the spectator to look critically at the action so that the most familiar situation, the most familiar attitude appears strange, thereby creating a new understanding and awareness of the human condition. One should be able to laugh when the actors weep — and *vice versa.*

As a convert to Marxism, Brecht was revolted by the capitalist values of the *nouveaux riches,* the thriving operations of the black market and the blatant decay in sexual morality, the world so vividly caricatured in the drawings of George Grosz.

Weill's ideas for music in the theatre were close to those of Brecht. In an essay written in 1929 the composer rejected Wagner's concept of music to 'create moods, depict situations, underline dramatic accents'. Instead he wanted music to 'create a sort of basic gesture by means of which a certain attitude, excluding every doubt and every misunderstanding about the action involved, is prescribed to the actor'. Or, as Brecht put it in his notes to the opera *The rise and fall of the city of Mahagonny,* music must 'set forth' rather than 'heighten the text'; must 'take the text for granted' rather than 'proclaim' it; must 'take a stand' rather than 'illustrate'; must 'give the attitude' rather than 'paint the psychological situation'. With these principles in mind Brecht and Weill wrote *The threepenny opera.* Martin Esslin, author of an excellent study 'Brecht: the man and his work', describes it as an essay on Proudhon's aphorism 'La propriété c'est le vol'. The opera shows, in Brecht's own words, 'the close relationship between the emotional life of the bourgeois and that of the criminal world'.

Die Dreigroschenoper is a very free adaptation of the original *Beggar's opera:* the action is transferred in time to the late nineteenth or early twentieth century; the setting is a fantasy-world Soho. The form itself remains the same — spoken dialogue interspersed with songs and musical interludes. The main characters are Captain Macheath (Mac the Knife), a gangster whom Brecht sees as 'a bourgeois phenomenon', a man of habit, who believes passionately in the necessity for a stable society despite his criminal activities; Jonathan Jeremiah Peachum, proprietor of the firm 'The beggar's friend', who runs a mob of professional beggars, providing them with suitable outfits and props in return for 50% or more of their takings; Celia Peachum, his wife, and Polly, his daughter, who becomes one of at least two Mrs Macheaths; Tiger Brown, London's chief of police, an old buddy of Macheath's in the Indian Army, a man whose intense personal loyalty and devotion to public duty are brought to inescapable conflict; Lucy, Brown's daugh-

ter, another Mrs Macheath; Ginny Jenny, a whore. The other characters are a ballad singer, who sings the 'Mac the Knife' ballad, Macheath's gang of ruffians, beggars, whores and policemen.

Briefly, the story is as follows: Macheath rashly marries Polly Peachum. Her father, outraged by her stupidity, determines to have Macheath caught and executed. Tiger Brown, forced by Peachum to act, sets in motion the arrest of the Captain. Polly warns her husband, who leaves to lie low in a village outside London. But he returns to Wapping for his weekly visit to the brothel and is betrayed by Ginny Jenny, his favorite. Behind bars in the Old Bailey, he is visited by his two wives Lucy and Polly, who confront each other in a scene of viciously insulting dialogue. Lucy eventually helps Macheath escape.

Peachum, furious, threatens to disrupt the impending coronation ceremonies in London with his filthy army of beggars, forcing Tiger Brown once more to have Macheath apprehended. This time the Captain is found with Suky Tawdry, another of the whores, and brought back to prison. Just as he is about to be hanged a messenger arrives on horseback with a pardon from the Queen, the award of the castle of Marmarel (presumably a satiric play on Balmoral, the British royal family's Scottish estate), and a large annual pension. The opera ends as the chorus reminds the audience of the bitterness of real life outside the theatre.

The movements of the *Kleine Dreigroschenmusik* are taken from the opera score, the vocal parts allotted to an instrument (saxophone, trumpet, for instance). The suite begins with the Overture; then follows *The 'Moritat' of Mac the Knife,* the best known piece in the opera, which is sung as a prologue by the ballad singer. Lotte Lenya writes that 'this song was modeled after the *Moritaten* ("mord" meaning murder, "tat" meaning deed) sung by singers at street fairs, detailing the hideous crimes of notorious arch-fiends'.

Macheath sings *The ballad of the good life* (a foxtrot) in the first prison scene. He ridicules the intellectuals, the ascetics, the truth- and freedom-seekers; only the rich have the good life, the theme of the later Brecht-Weill opera *The rise and fall of the city of Mahagonny.*

Polly's song follows, a quiet, haunting melody, played by the clarinet, and later, the flute. She sings it after Macheath has left her to hide out away from London. 'It was good while it lasted, but now there's no point in shedding tears.'

Then comes the *Tango ballad,* called 'The pimp's ballad' in the opera score, a duet between Macheath and Ginny Jenny just before she betrays him. This, according to Brecht, 'the tenderest and most moving love-song in the play, described the eternal, indestructible mutual attachment of a procurer and his girl. The lovers sang, not without nostalgia, of their little home, the brothel.'

The song of the big guns, in Charleston tempo, is a duet for Macheath and Tiger Brown, which they sing at the Captain's wedding to Polly. The words combine fond memories of army comradeship with an ironic attack on war and its brutalization of human nature.

Weill's music was brilliantly summed up by Virgil Thomson, writing in the *New York Tribune* of February 5 1951: 'The strength of the music . . .

derives from its deliberate exploitation of weakness. It travesties outmoded instrumental conventions, the Romantic parlor song, the repetitive games of children, the commercialized urban formulas of our own time. Every melodic turn is made of the weakest intervals; the rhythm and meter are as lumpy as you can imagine; the line consists of sequences, repetitions and half-tone transpositions. The whole is monotonous, insistent, deliberately vulgar, wilfully ugly, outrageously banal. And through this consciously adopted aesthetic of the ignoble, which penetrates the music in every detail of its workmanship, the music and the poetry speak. They speak to the heart moreover. They are deeply touching and humane.'

The excerpts from 'August 28 1928', which appears as the foreward to the translation of *The threepenny opera* by Desmond Vesey and Eric Bentley, published by Grove Press, are reprinted by kind permission of Miss Lenya. They are copyright by Lotte Lenya.

Quotations from the works of Bertolt Brecht and Kurt Weill are from 'Brecht on theatre', edited by John Willett (Hill and Wang, 1964) and 'Brecht: the man and his works' by Martin Esslin (Doubleday, 1961).

SERGEY RACHMANINOV
Rhapsody on a theme of Paganini op. 43
Program note by Andrew Raeburn

Rachmaninov was born in Oneg in the government of Novgorod on April 1 1873; he died in Beverly Hills California on March 28 1943. He finished the Rhapsody on August 18 1934 and himself played the piano at the first performance in Baltimore with the Philadelphia Orchestra on November 7 1934, Leopold Stokowski conducting. The first performance by the Boston Symphony Orchestra was given on December 24 1937 with Rachmaninov as soloist and Koussevitzky conducting. The most recent performances in this series were given on December 16 and 17 1955; Arthur Fiedler conducted, and Aldo Ciccolini was soloist.

The instrumentation: 2 flutes and piccolo, 2 oboes and english horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, tambourine, triangle, cymbals, bass drum, bells, harp and strings.

Rachmaninov visited the United States for the first time in 1909. He gave his first recital, at Northampton, on November 4. Four days later he played his Second Piano concerto with the Boston Symphony under Max Fiedler in Philadelphia. He made three more appearances during the Orchestra's tour, in Baltimore, New York and Hartford, before playing for the first time in Symphony Hall. Rachmaninov was also a talented conductor, and before he left America the Boston Symphony offered him the conductorship of the Orchestra in succession to Fiedler, whose contract was about to expire. But he had no wish to move permanently away from Russia, and in any case he did not find American ways congenial. He had written to his cousin Zoya Pribitkova from New York (December 12 1909): 'You know, in this accursed country, where you're surrounded by nothing but Americans and the "business", "business", they are forever doing, clutching you from all sides and driving you on — it is terribly pleasant to receive a letter from a Russian girl . . . Everyone treats me nicely and kindly, but I am horribly bored with it all, and feel that my character has been quite spoiled here. Sometimes I even grow angry as the devil.'

About the concert-goers he was even more scathing: 'The audiences are astonishingly cold,' he was quoted as saying on his return to Russia, 'spoiled by the tours of first-class artists and forever looking for novelty, for something they've never had before. Local papers are obliged to note the number of times you are recalled to the stage, and the public regards this as a yardstick of your talent.'

By the beginning of 1917 Rachmaninov's career in Russia had reached its high point: as conductor or pianist he was received everywhere with extraordinary ovations. But in March he made his final solo appearances in Moscow. Serge Koussevitzky conducted two of the three concerts; Emil Cooper the last, in the Bolshoi Theatre, at which Rachmaninov played his Second concerto. Public concerts were suspended after the October revolution and Rachmaninov was in despair about his future. An offer to appear in Stockholm, the first from a foreign country since the start of the world war, presented a temporary solution to his problems. After a series of uncomfortable delays, Rachmaninov, his wife and two daughters left Russia on December 23. They arrived in the Swedish capital exhausted and depressed. Rachmaninov postponed his Stockholm appearance, and did not perform until the following February — in Copenhagen. He spent the year studying new repertoire (his recitals until that time had been largely of his own music), and giving concerts in Scandinavia.

Karl Muck's conductorship of the Boston Symphony ended abruptly with his imprisonment in 1917. One of the musicians to whom the manager Charles Ellis made a tentative approach was Ossip Gabrilowitsch. In a letter indicating that he would himself decline an invitation, Gabrilowitsch suggested that Rachmaninov would be an excellent candidate. 'Although I have not heard from [Rachmaninov] direct,' he wrote, 'I am sure that he would be glad to come to America, and I can think of no man better fitted for the position of Boston Symphony conductor than he.' Ellis sent a cable offering 110 concerts in thirty weeks, but Rachmaninov, dubious about having enough music in his repertoire to cope with such a heavy schedule, refused. He had already received two other offers, the conductorship of the Cincinnati Symphony and a recital tour, both of which he had also turned down. But it was clear that he would be able to earn an adequate income in the United States. So he set out from Oslo on November 1 1918 and arrived in New York the day before news of the armistice was announced. He signed a contract for personal appearances with Charles Ellis' concert bureau and for recordings with the Edison Company.

After a concert in Providence, he returned to Symphony Hall with a recital on December 15. During the following months he played concerts in cities on the East coast, including two more in Boston.

Two years later Rachmaninov was well established here. He found a house on the sea at Locust Point, New Jersey, for his summer vacation, and bought a house, 33 Riverside Drive, in New York. In 1922 he returned to Europe and played in England. A letter from London shows how his feelings towards the United States had changed since his first visit: 'The concert went off successfully. I played well and the hall was "sold out". Someone scolded me in the papers but that's of course. They will praise me, as others are praised, only after I die, when everyone does it. I'm very bored here and I think of America often. I extol Amer-

ica to all the English and they get so angry.' Rachmaninov composed very little after leaving Russia. His concert tours, at first a financial necessity for the support of his family, took up most of his time. The Fourth Piano concerto appeared in 1926 to a mixed but predominantly hostile press. There was a gap of five years before the next work, 'Variations on a theme of Corelli', and two more before the Rhapsody.

On July 1 1934 Rachmaninov returned to Senar, the home which he had built for himself on Lake Lucerne, and immediately began work on a piece for piano and orchestra. He finished it late at night on August 18. Shortly afterwards he wrote to his friend Vladimir Wilshaw: 'Two weeks ago I finished a new piece: it's called Fantasia for piano and orchestra in the form of [twenty-four] variations on a theme of Paganini (the same theme on which Liszt and Brahms wrote variations). The piece is rather long, twenty to twenty-five minutes, about the length of a piano concerto.' The first performance took place in Baltimore the following November 7. Rachmaninov himself was the pianist with the Philadelphia Orchestra; Leopold Stokowski conducted. The New York première followed a month later under Bruno Walter's direction, and most of the critics were delighted. Robert A. Simon wrote in *The New Yorker:* 'The Rachmaninov variations, written with all of the composer's skill, turned out to be the most successful novelty that the Philharmonic Symphony has had since Mr Toscanini overwhelmed the subscribers with Ravel's Bolero. . . .' Audiences and critics in other countries were equally enthusiastic.

Three years later Michael Fokine visited Rachmaninov to discuss with him the possibility of their collaborating on a ballet. The composer suggested the Rhapsody. Fokine was doubtful at first, but a letter from Rachmaninov changed his mind. 'Consider the Paganini legend —', he wrote, 'about the sale of his soul to the evil spirit in exchange for perfection in art, and for a woman. All variations on the Dies Irae would be for the evil spirit. The whole middle from the 11th variation to the 18th — these are the love episodes. Paganini himself makes his first appearance at the "Theme" and, defeated, appears for the last time at the 23rd variation — the first 12 bars — after which, to the end, is the triumph of his conquerors. The first appearance of the evil spirit is in the 7th variation, where, at no. 19, there can be a dialogue with Paganini during his theme as it merges with the Dies Irae. Variations 8, 9, 10 — progress of the evil spirit. Variation II is the transition to the realm of love. Variation 12 — the minuet — is the first appearance of the woman — through the 18th variation. Variation 13 is the first understanding between the woman and Paganini. Variation 19 is the triumph of Paganini's art, his diabolic pizzicato. It would be good to show Paganini with a violin — not, of course, a real one, but some devised, fantastic violin. And it also seems to me that at the conclusion of the play the several personages [representing] the evil spirit should be caricatures, absolute caricatures, of Paganini himself. And they should here have violins that are even more fantastically monstrous.'

After nearly two years of work the ballet *Paganini* opened at Covent Garden in London on June 30 1939 to great critical acclaim. The Rhapsody itself has of course remained a standard piece in the symphonic repertoire.

The translation of Rachmaninov's letters come from 'Sergei Rachmaninoff' by Sergei Bertensson and Jay Leyda, and are copyright © by New York University.

THE SOLOIST



LEONARD PENNARIO, who has kindly agreed at short notice to play at these concerts in place of his ill colleague Jorge Bolet, was born in Buffalo. His musical abilities were apparent at a very early age, and he gave his first public performance when he was eight. Four years later he was soloist with the Dallas Symphony, and made several more orchestral appearances in his teens. He was making extended tours while an undergraduate at the University of Southern California until his career was interrupted by the second world war.

He appeared in Private's uniform to make his debut with the New York Philharmonic; he was then only nineteen. From that time his career was assured. Leonard Pennario is now well known on both sides of the Atlantic and has appeared with the major European and American orchestras; last year he made his first tour of Australia and New Zealand. His last appearance with the Boston Symphony was at the 1958 Berkshire Festival.

COMMUNITY MUSIC CENTER OF BOSTON

Of the many musical institutions in Boston, the Community Music Center is one of the most interesting. It was formed earlier this year by the merger of two settlement schools with a long history of service to the city, the South End Music Center, founded in 1908, and the Boston Community Music Center (originally called the Boston Music School), which began in the West End in 1910. There are two branches, on Commonwealth Avenue and Rutland Street, where about 800 students come each year.

The Music Center provides instruction in all instruments and voice at low cost to students of all ages. Musicianship classes, ensemble classes, a chorus, a training orchestra and instruction in musical theory and solfege pedagogy are also offered. Unique in the Boston area is the Music Center's sliding scale of tuition charges, which makes it possible for families of very moderate means to enjoy musical instruction of high standards. Special instruction for handicapped, retarded or disturbed children is also available.

Director of the Music Center is Kalman Novak, who conducts the Civic Symphony Orchestra of Boston, the Cape Cod Symphony and the orchestral concerts for children in Lexington known as 'Adventures in Music'.

Subscribers to the Boston Symphony Orchestra's concerts may be interested in the Adult Listening Class which has been meeting for the past five years with Fred Davis, pianist, lecturer and Civic Symphony program annotater.

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

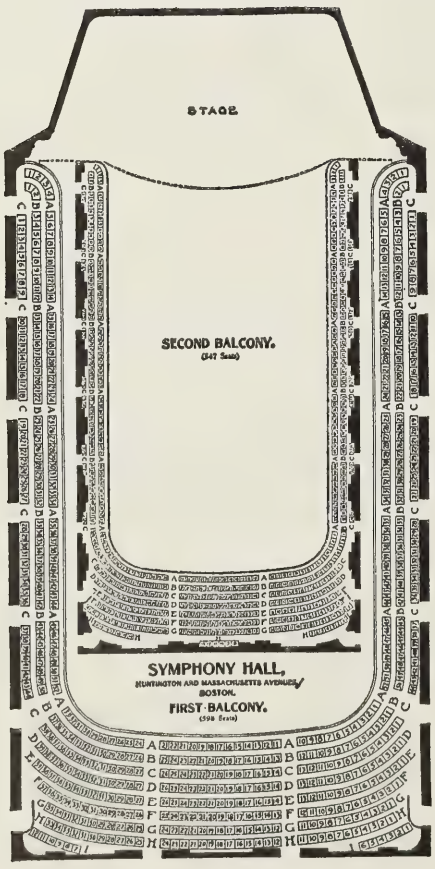
A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases

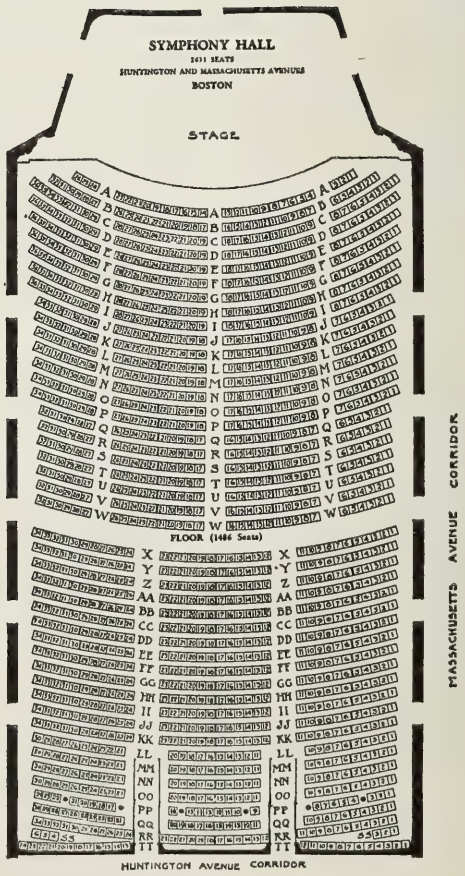


Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston







Open Saturdays

BEGINNING NOV. 2

It's Not Too Early

to begin your Christmas shopping. For lovely gifts for everyone on your list, for distinctive cards, for delicious holiday foods, shop at the Union.

THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

A nonprofit social service organization . . . 264 Boylston Street • Boston 02116



The Cafe Budapest

Before Symphony

The Lounge Budapest

After Symphony

COCKTAILS, CRÊPE FLAMBÉE

Strolling Violinist

Copley Square Hotel—RE 4-3388

Open Daily 12 - 1 P.M.

The House of Quality Furs

Since 1858

Kakas

93 NEWBURY STREET

ORIGINATED 1858

LARGEST OUTSIDE BOSTON

ASSETS NOW OVER $60 MILLION

SPECIALIZING IN SAVINGS AND HOME FINANCING

QUINCY HANOVER

THE QUINCY CO-OPERATIVE BANK

HESLIP E. SUTHERLAND
President



Boston's Elizabeth Carleton House assures a gracious and dignified retirement to men and women over 65, couples or individuals, of good health and buoyant temperament . . . Spacious private rooms in a handsome environment . . . A distinguished Board and administration provide a secure and comfortable way of life for members of the Carleton House "Family." . . . Financial plans are flexible. The Committee on Admissions welcomes inquiries.

ELIZABETH CARLETON HOUSE
2055 Columbus Avenue Boston Mass. 02119
Write for brochure

Ta Saunders INC.
THE RITZ CARLTON HOTEL, BOSTON
PALM BEACH, FLORIDA
Pretty Clothes for All Occasions
MANCHESTER WATCH HILL

WHERE TO BUY

Garrard®
World's finest automatic turntables . . . synchronously powered for perfectly constant record speed.



Radio Shack Corp. • 730 Commonwealth Avenue
Radio Shack Corp. • 167 Washington Street
Lafayette Radio • 584 Commonwealth Avenue
Lechmere Sales Co. • 88 First St., Cambridge, Mass.
World of Music • 25 West Street
and other high fidelity dealers

GARRARD, WESTBURY, N.Y. 11590
British Industries Co., division of Avnet, Inc.

— marion ruth

A large and carefully selected variety of china, stainless steel, furniture, glass and accessories—displayed for your convenience in co-ordinated table settings in the contemporary manner. Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

Custom Designing

RICHARD M. DANA, inc.
JEWELERS

81 Charles Street Boston 523-1274
43 Central Street Wellesley 237-2730

Boston's Internationally Famous Italian Restaurant

Open 7 Days 11 A.M. to 1 A.M.

Free Attendant Parking

For Reservations Tel. RI 2-4142

Polcari's

283 Causeway St.

(1 minute from No. Station)

All major credit cards accepted

DALOZ

Cleansers of Fine Clothes and Household Furnishings for a Discriminating Clientel

Phone 265-2400

1863

Uncommonly good . . .
the cuisine, the service, the view

The dining room open noon till 9 p.m.



THE RITZ CARLTON BOSTON

HIGH NOTE

5% annual rate

FIVE FOR ALL

DIVIDENDS COMPOUNDED QUARTERLY

NO NOTICE REQUIRED FOR WITHDRAWAL

- SEND FOR FREE SAVE-BY-MAIL KIT
- WE PAY POSTAGE BOTH WAYS

OUR DIVIDENDS ARE NOT SUBJECT TO MASS. STATE INCOME TAX

SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS

and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

DORCHESTER OFFICE: 347 WASHINGTON STREET — PHONE CO 5-7020

A SELECTION OF RECORDINGS BY THE
BOSTON SYMPHONY ORCHESTRA
under the direction of
ERICH LEINSDORF

BARTOK
Concerto for orchestra 2643
Violin concerto no. 2 (Silverstein) *with* 2852
STRAVINSKY Violin concerto

CARTER
Piano concerto (Lateiner) *with* 3001
COLGRASS
As quiet as

FINE
Symphony 1962 (conducted by Fine); Serious song;
Toccata concertante 2829

KODALY
Háry Janos suite; Peacock variations 2859

PROKOFIEV
Symphony no. 3; Scythian suite 2934
Symphony no. 5 2707
Symphony no. 6 2834
Music from Romeo and Juliet 2994
Piano concertos nos. 1 and 2 (Browning) 2897
Piano concertos nos. 3 and 4 (Browning) 3019
Piano concerto no. 5 (Hollander) *with* 2732
Violin concerto no. 1 (Friedman)

Violin concerto no. 2 (Perlman) *with* 2962
SIBELIUS Violin concerto (Perlman)

Symphony-concerto for cello (Mayes) *with*
FAURE Elegie

SCHULLER
Seven studies on themes of Paul Klee *with* 2879
STRAVINSKY
Agon

Stereo records are prefixed LSC; mono LM

THE BOSTON SYMPHONY ORCHESTRA
RECORDS EXCLUSIVELY FOR
RCA

A Fine Specialty Shop

catering from head to toe
to young gentlemen who
wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the
Church Street Garage (right next door)

31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

T.O. METCALF CO.
ESTABLISHED 1871

Value

FOR YOUR PRINTING DOLLAR

For Proof

CALL 426-5050

51 MELCHER ST., BOSTON
T.O. METCALF CO.



Bach or badminton, the best footwear you can play in comes from Converse. Another noteworthy item: Converse/Hodgman weatherproof clothing. For hunting, fishing, boating, or even performing Handel's Water Music.

★ converse
Malden, Massachusetts 02148

GREATER BOSTON
SINCE 1832

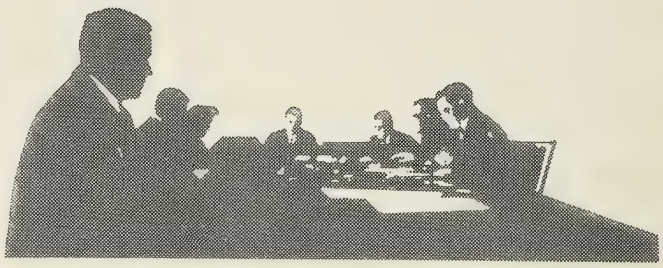
J.S. WATERMAN & SONS
SINCE 1832
FUNERAL SERVICE

SERVICE AT
ANY DISTANCE

J. S. Waterman & Sons, Inc.

BOSTON WELLESLEY WAYLAND

THE BOSTON COMPANY, INC.



The "Financial Cabinet" specializing in advisory and management services for private capital.

INVESTMENT, TRUST AND PERSONAL BANKING SERVICES
Boston Safe Deposit and Trust Company

INVESTMENT COUNSELING
Houston • The Boston Company of Texas
Los Angeles • Bailey and Rhodes
Louisville • Todd-Boston Company, Inc.
New York • John W. Bristol & Co., Inc.
• Douglas T. Johnston & Co., Inc.
San Francisco • Henderson-Boston Company, Inc.
Seattle • Loomis & Kennedy, Inc.

INVESTMENT TECHNOLOGY AND RESEARCH
The Boston Company, Inc.

ECONOMIC AND FINANCIAL COUNSELING
Rinfret-Boston Associates, Inc., New York

OIL AND GAS INVESTMENT COUNSELING
The Boston Company of Texas, Houston

REAL ESTATE INVESTMENT COUNSELING
Henderson-Boston Company, Inc., San Francisco
The Boston Company Real Estate Counsel, Inc., Boston

MUTUAL FUND
The Johnston Mutual Fund Inc.

MANAGEMENT CONSULTING
Boston • The Boston Consulting Group, Inc.
London • Attwood-Boston Consultants Ltd.
Milan • Gennaro Boston Associati, S.p.A.
Tokyo • The Boston Consulting Group of Japan K.K.

We will be happy to send you a copy of our annual report.

THE BOSTON COMPANY, INC.
100 FRANKLIN STREET • BOSTON, MASSACHUSETTS 02106
TELEPHONE (617) 542-9450

FUTURE PROGRAMS

SEVENTH PROGRAM
Friday afternoon November 15 at 2 o'clock
Saturday evening November 16 at 8.30

CHARLES WILSON *conductor*

STRAUSS	Don Juan
BRITTEN	Four sea interludes from 'Peter Grimes'
SIBELIUS	Symphony no. 2 in D op. 43

Charles Wilson, Assistant Conductor of the Boston Symphony Orchestra, makes his first appearance of the season in this series next week.

His program includes the 'Sea interludes' from Benjamin Britten's opera 'Peter Grimes', which was commissioned by the Koussevitzky Music Foundation in 1941. The first American performance of the Interludes was given by the Boston Symphony under Koussevitzky's direction on March 1 1946, and the American première of the opera itself was given at Tanglewood during the summer of the same year. 'Peter Grimes' has become a standard repertoire piece in many of the world's opera houses, and the Interludes, entitled 'Dawn', 'Sunday morning', 'Moonlight' and 'Storm', are extraordinarily effective in the concert hall.

EIGHTH PROGRAM
Friday afternoon November 29 at 2 o'clock
Saturday evening November 30 at 8.30

ERICH LEINSDORF *conductor*
FELIX VISCUGLIA *saxophone*
CLAUDE FRANK *piano*

BRAHMS	Variations on a theme by Haydn op. 56a
DEBUSSY	Rapsodie for saxophone and orchestra
MOZART	Piano concerto in B flat K. 595
STRAUSS	Suite from 'Der Rosenkavalier'

programs subject to change

BALDWIN PIANO
RCA RECORDS

GERTRUDE R. NISSENBAUM

VIOLIN

340 TAPPAN STREET

Tel. LOngwood 6-8348 BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.

PIANO

Telephone: 88 EXETER STREET

KEnmore 6-4062 COPLEY SQUARE, BOSTON

ROLAND HAYES, Tenor

In addition to his regular concert commitments, will accept a few advanced students for instruction in interpretative singing.

Concentration will be on the musical and emotional evaluation of the word and phrase in Italian, French, German, and English poetry.

58 ALLERTON ST., BROOKLINE, MASS.

"Mr. Sullo's piano playing represents genuine musicality and a formidable technic."
Cyrus Durgin, "Boston Globe," 4/18/53

SALVATORE SULLO

- PIANO -

Foreign Judge at Final Degree Exams in Principal Italian Conservatories: 1965 and 1967

2 Michelangelo St., Boston, Mass. Tel. 227-8591

MINNIE WOLK

Pianoforte Studio

42 Symphony Chambers

246 Huntington Avenue, Boston
opp. Symphony Hall

Residence 395-6126

KATE FRISKIN

Pianist and Teacher

8 Chauncy Street

Cambridge, Massachusetts

ELiot 4-3891

For information about space and rates in the

BOSTON SYMPHONY ORCHESTRA PROGRAM

Call Advertising Department • Symphony Hall • 266-1492

Donald T. Gammons

Mrs. Aaron Richmond and Walter Pierce
present in the 1968-69 Boston University
CELEBRITY SERIES

NEXT FRI. EVE. NOV. 15, 8:30 • **JORDAN HALL**

ABRAHAM KAPLAN and THE CAMERATA SINGERS

"An Evening of Choral Splendor" — *N. Y. Times*

Program includes works by Leonard Bernstein, Mendelssohn, Dvorak, Kodaly, Gibbons, Di Lasso, Ralph Vaughan Williams, Schutz

SEATS NOW AT BOX-OFFICE: $5, $4, $3.50, $3

SUN. NOV. 17 at 3 • **SYMPHONY HALL**

ARTURO BENEDETTI MICHELANGELI

The Celebrated Italian Pianist

Clementi, Sonata No. 7 in C major; Schumann, Faschingsschwank aus Wien, Op. 26; Ravel, Valses nobles et sentimentales and Gaspard de la nuit

Seats Now at Box-office, $6, $5, $4, $3

SAT. EVE. NOV. 23 • **JORDAN HALL**

LOS INDIOS TABAJARAS

The Famous Brazilian Guitarists

Seats Now at Jordan Hall: $4.50, $3.50, $2.50

SUN. AFT. NOV. 24 • **JORDAN HALL**

HUNGARIAN QUARTET

Haydn, D major, Op. 64, No. 5 ("The Lark"); Hindemith, Quartet No. 3, Op. 22; Beethoven, A minor Quartet, Op. 132

Seats Now at Jordan Hall: $5, $4, $3.50

SUN. DEC. 1 at 3 • **SYMPHONY HALL**

TORONTO SYMPHONY

SEIJI OZAWA, *Conductor*

Bach-Stokowski, Toccata and Fugue in D minor; Takemitsu, November Steps No. 2; Beethoven, Symphony No. 1; Bartok, Concerto for Orchestra

SEATS ON SALE BEGINNING MONDAY: $6.50, $5.50, $4.50, $3.50

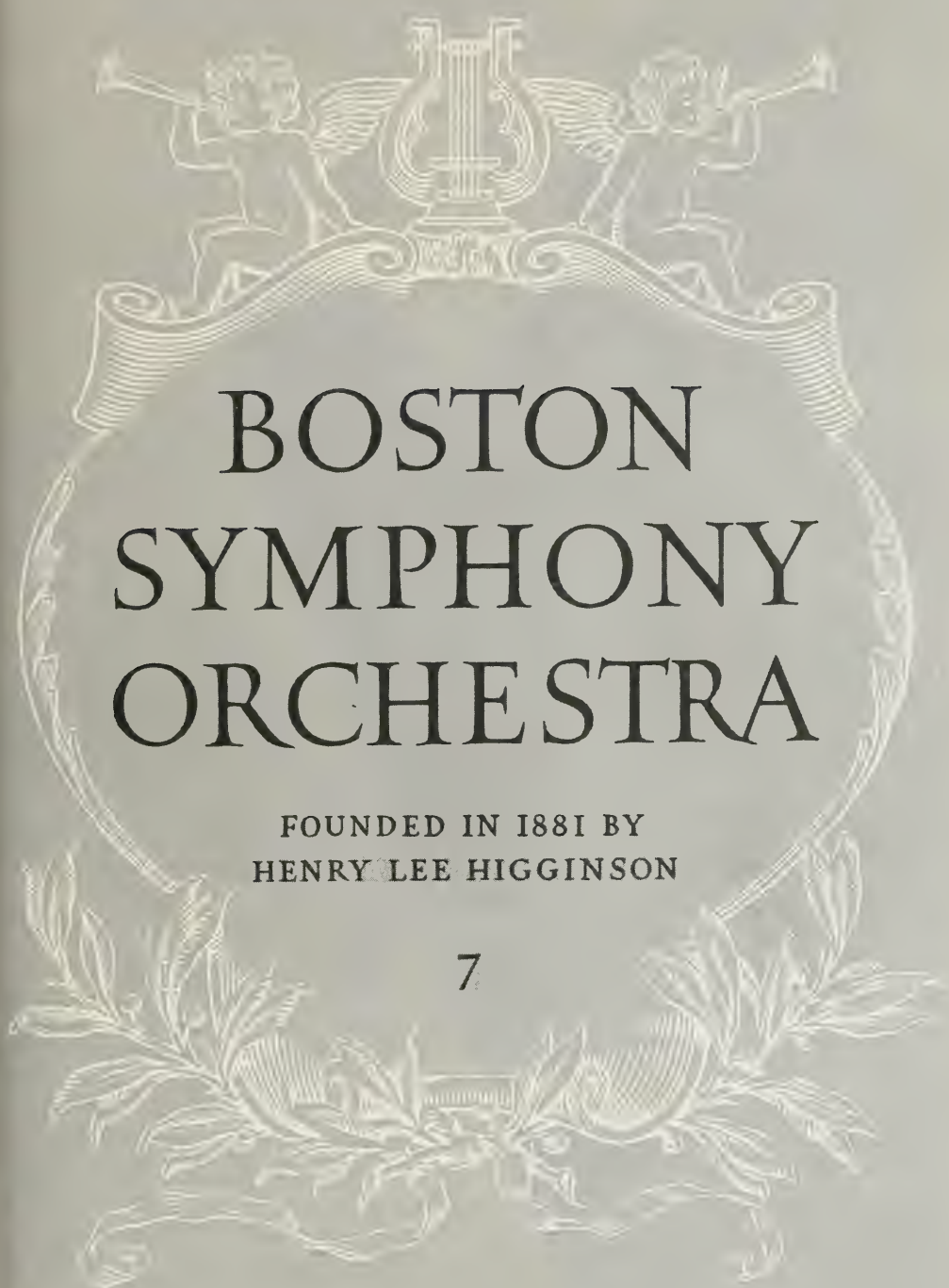
Magnificent Possession



Baldwin

Baldwin Piano & Organ Company
160 Boylston Street
Boston, Massachusetts 02116
Telephone 426-0775

Baldwin is the official piano of the Boston Symphony Orchestra. Erich Leinsdorf, Music Director.

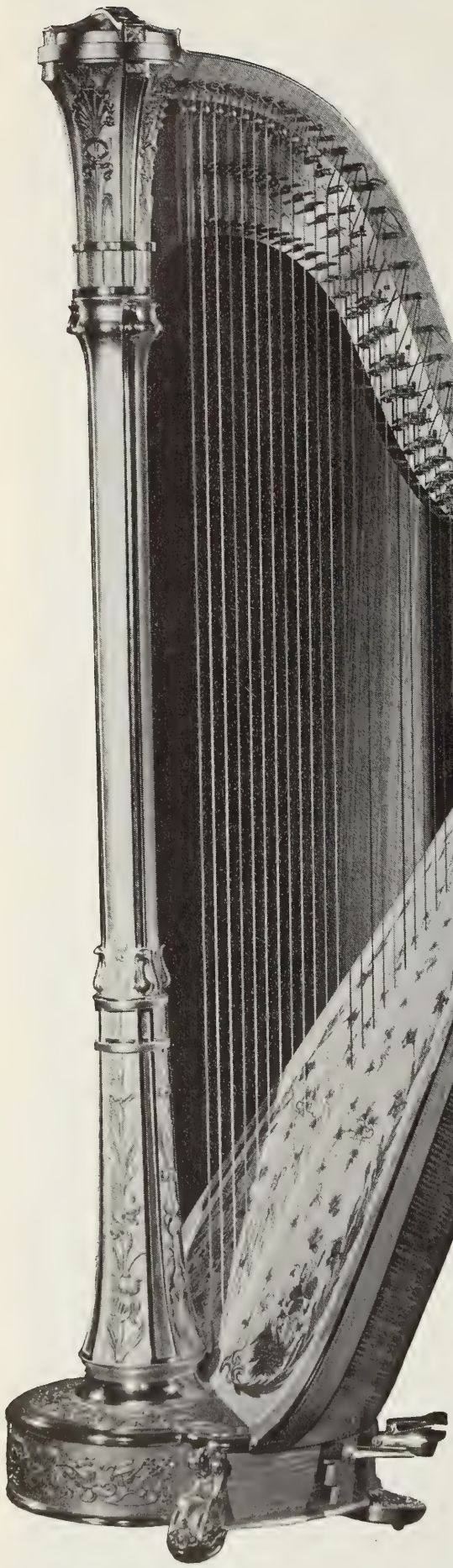


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

7

EIGHTY-EIGHTH SEASON 1968-1969



Exquisite Sound

From the palaces of ancient Egypt to the concert halls of our modern cities, the wondrous music of the harp has compelled attention from all peoples and all countries. Through this passage of time many changes have been made in the original design. The early instruments shown in drawings on the tomb of Rameses II (1292–1225 B.C.) were richly decorated but lacked the fore-pillar. Later the "Kinner" developed by the Hebrews took the form as we know it today. The pedal harp was invented about 1720 by a Bavarian named Hochbrucker and through this ingenious device it became possible to play in eight major and five minor scales complete. Today the harp is an important and familiar instrument providing the "Exquisite Sound" and special effects so important to modern orchestration and arrangement. The certainty of change makes necessary a continuous review of your insurance protection. We welcome the opportunity of providing this service for your business or personal needs.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

Richard P. Nyquist — Charles G. Carleton

147 Milk Street Boston, Massachusetts

Telephone 542-1250

PAIGE OBRION RUSSELL

Insurance Since 1876

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA INC.

TALCOTT M. BANKS *President*
PHILIP K. ALLEN *Vice-President*
ROBERT H. GARDINER *Vice-President*
JOHN L. THORNDIKE *Treasurer*
ABRAM BERKOWITZ
ABRAM T. COLLIER
THEODORE P. FERRIS
FRANCIS W. HATCH
ANDREW HEISKELL
HAROLD D. HODGKINSON
E. MORTON JENNINGS JR
EDWARD M. KENNEDY
HENRY A. LAUGHLIN
EDWARD G. MURRAY
JOHN T. NOONAN
MRS JAMES H. PERKINS
SIDNEY R. RABB
RAYMOND S. WILKINS

TRUSTEES EMERITUS

HENRY B. CABOT
PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT

ADMINISTRATION OF THE BOSTON SYMPHONY ORCHESTRA

THOMAS D. PERRY JR *Manager*

JAMES J. BROSNAHAN
Associate Manager, Business Affairs

HARRY J. KRAUT
Associate Manager, Public Affairs

MARY H. SMITH
Concert Manager

MARVIN SCHOFER
Press and Public Information

SYMPHONY HALL BOSTON MASSACHUSETTS

"A greatest symphony orchestra does now e
and it is headquartered in Boston, Massachuse

Hi Fi







Red Seal Recordings

RCA



BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA INC.

ABRAM T. COLLIER *Chairman*

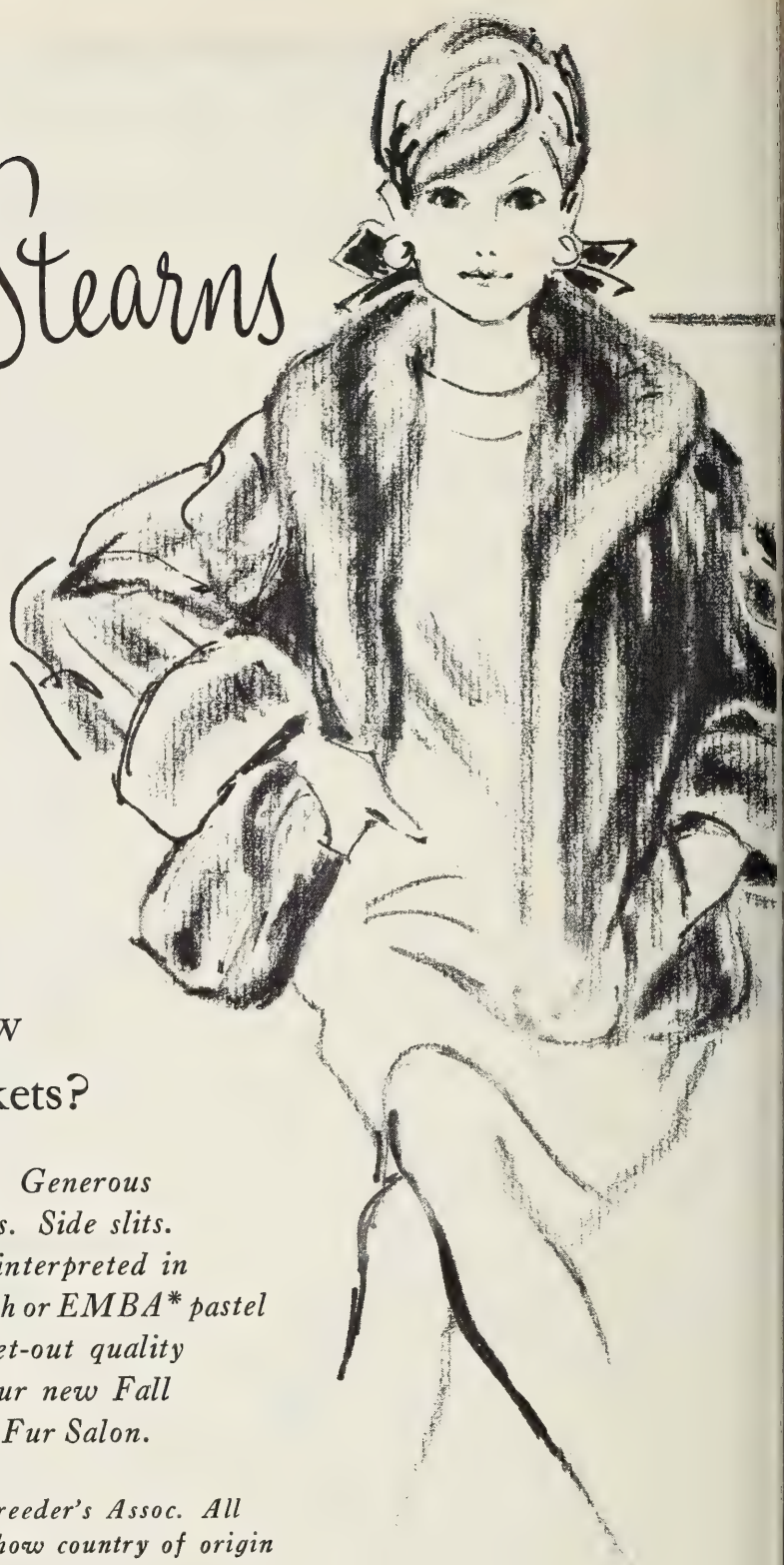
ALLEN G. BARRY *Vice-Chairman*

LEONARD KAPLAN *Secretary*

MRS FRANK ALLEN
OLIVER F. AMES
LEO L. BERANEK
GARDNER L. BROWN
MRS LOUIS W. CABOT
MRS NORMAN CAHNERS
ERWIN D. CANHAM
RICHARD P. CHAPMAN
JOHN L. COOPER
ROBERT CUTLER
BYRON K. ELLIOTT
MRS HARRIS FAHNESTOCK
CARLTON P. FULLER
MRS ALBERT GOODHUE
MRS JOHN L. GRANDIN JR
STEPHEN W. GRANT
FRANCIS W. HATCH JR
MRS C. D. JACKSON
HOWARD JOHNSON
SEAVEY JOYCE
LAWRENCE K. MILLER
LOUVILLE NILES
HERBERT W. PRATT
NATHAN M. PUSEY
PAUL REARDON
JOHN HOYT STOOKEY

YMPHONY HALL BOSTON MASSACHUSETTS

R.H. Stearns



What's new in fur jackets?

Longer lengths. Generous collars and cuffs. Side slits. All exquisitely interpreted in this natural ranch or EMBA pastel jacket. Fully let-out quality pelts. Do see our new Fall collection soon. Fur Salon.*

**EMBA Mink Breeder's Assoc. All furs labeled to show country of origin of imported furs. All stores except Burlington.*

BOSTON: At the start of The Freedom Trail, 140 Tremont Street, 482-0260.
CHESTNUT HILL: 232-8100. NORTHSHORE: 532-1660.
SOUTH SHORE PLAZA: 848-0300. BURLINGTON MALL: 272-5010.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Alfred Krips
George Zazofsky†
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Eiichi Tanaka*
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird†

second violins
Clarence Knudson
William Marshall
Michel Sasson
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Ronald Knudsen
Max Hobart
John Korman
Christopher Kimber
Spencer Larrison

violas
Burton Fine
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Hugh Matheny

english horn
Laurence Thorstenberg

clarinets
Gino Cioffi
Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets
Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones
William Gibson
Josef Orosz
Kauko Kahila

tuba
Chester Schmitz

timpani
Everett Firth

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Olivia Luetcke

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Sheldon Rotenberg.

† Raymond Sird plays on the third stand for part of the season, while George Zazofsky is on leave of absence.

Makanna, Inc.

The Trousseau House of Boston



Today's Silhouette

Belted, pocketed and flared—plaid taffeta topped with velveteen and rimmed in White satin. Red top with Black and White plaid skirt or Green with Red and Green plaid. Sizes 8-14. $145.00

416 Boylston Street, Boston

54 Central Street, Wellesley

CAMBRIDGE COFFEE, TEA & SPICE HOUSE

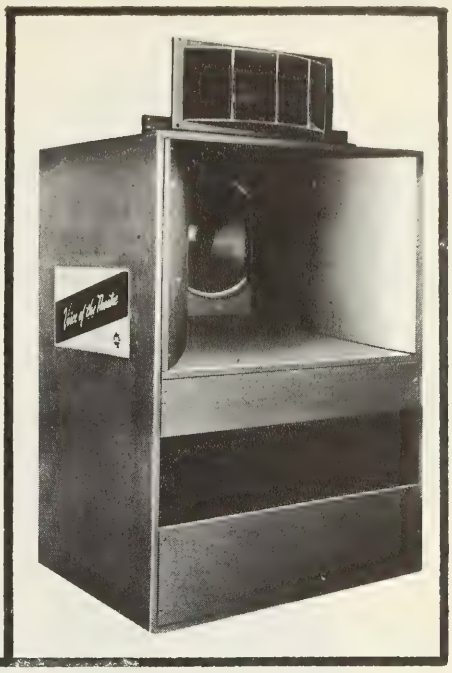
Gourmet Cookware
Wicker Furniture Imported Chees
And Many, Many Etceteras

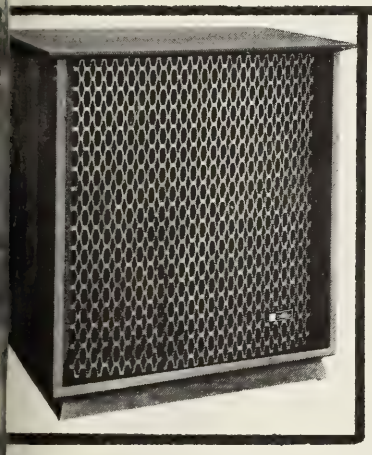


60 Westland Ave. · Back Bay
(Between Symphony Hall and The Fenway)

Old Faithful

For over 20 years the Altec "Voice of the Theater" has provided recording studios with the precise reproduction demanded by professional musicians — exceeding any other speaker in this demanding task.





New Faithful

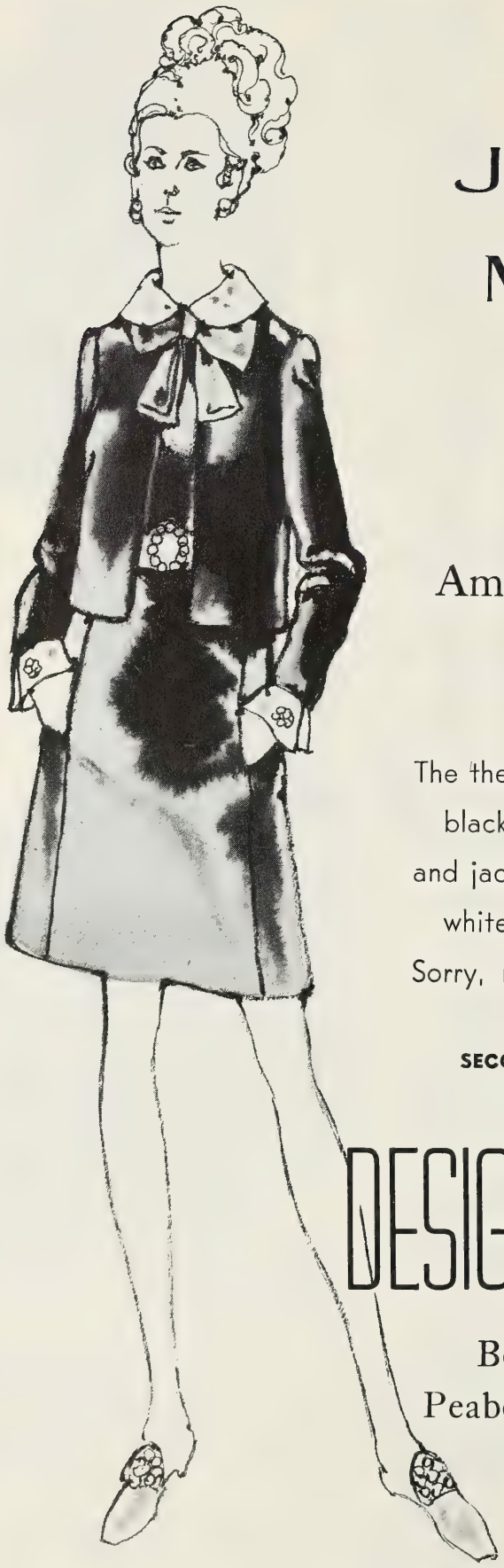
Now "Voice of the Theater" components are available in attractively styled cabinets to provide the critical audiophile with precise musical reproduction in his own home.

TECH hifi exchange

TECH hifi exchange

Waltham
677 Main St.
893-4434

Cambridge
95 Vassar St.
864-4434



JORDAN MARSH

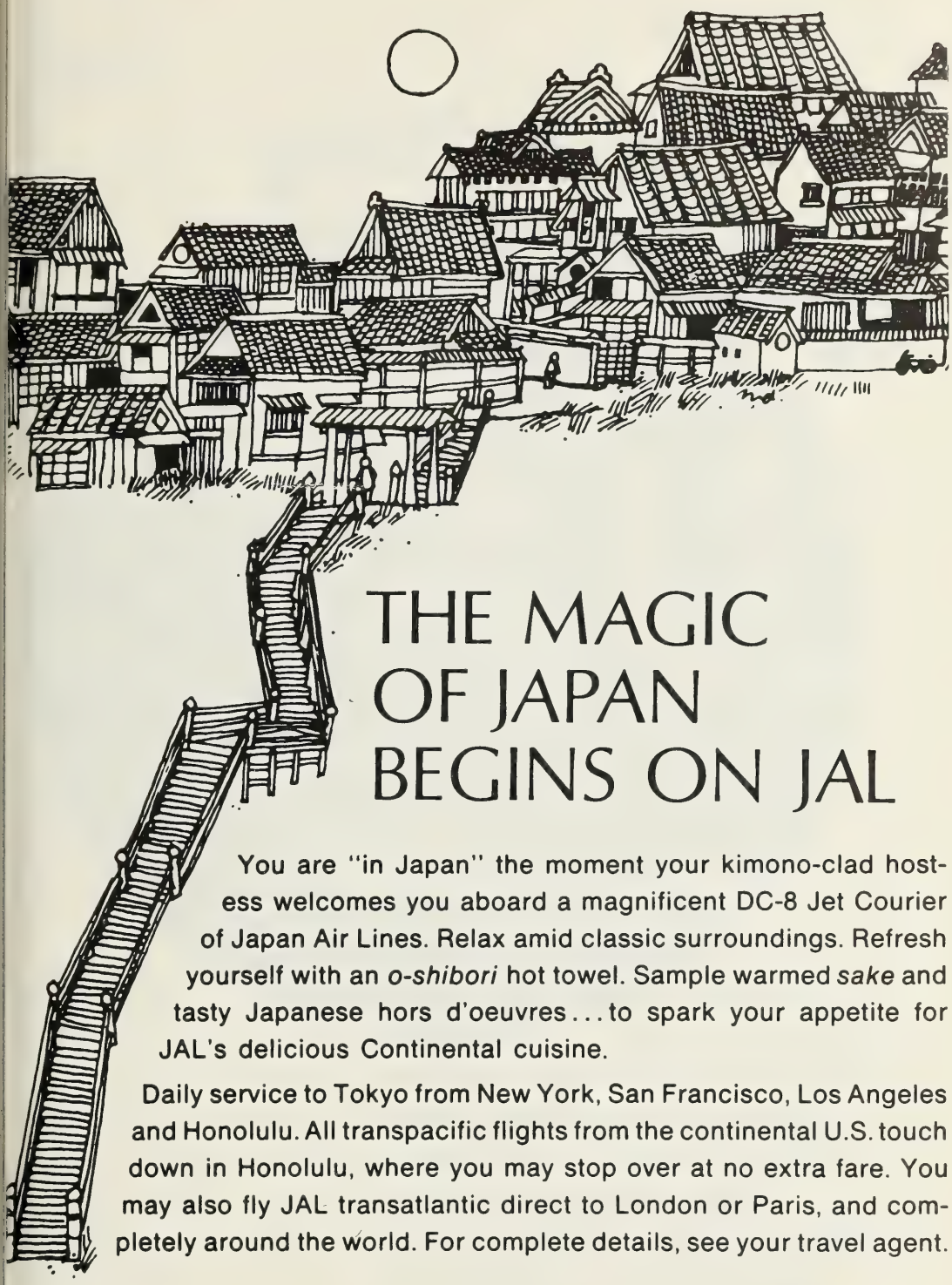
from our
American Designers
collection

The theater costume done in rich black velvet, the simple dress and jacket collared and cuffed in white satin . . . 6 to 14, 145.00
Sorry, no mail or phone orders.

SECOND FLOOR—MAIN STORE

DESIGNERS' SHOP

Boston—Burlington
Peabody—Bedford, N. H.



THE MAGIC OF JAPAN BEGINS ON JAL

You are "in Japan" the moment your kimono-clad hostess welcomes you aboard a magnificent DC-8 Jet Courier of Japan Air Lines. Relax amid classic surroundings. Refresh yourself with an *o-shibori* hot towel. Sample warmed *sake* and tasty Japanese hors d'oeuvres . . . to spark your appetite for JAL's delicious Continental cuisine.

Daily service to Tokyo from New York, San Francisco, Los Angeles and Honolulu. All transpacific flights from the continental U.S. touch down in Honolulu, where you may stop over at no extra fare. You may also fly JAL transatlantic direct to London or Paris, and completely around the world. For complete details, see your travel agent.

JAPAN AIR LINES
official airline for EXPO'70

JAL

Statler Office Bldg.
20 Providence Street
Tel.: 482-5390

The music man.



The Boston Globe's music critic, Michael Steinberg, knows the score. His perceptive reviews help keep Boston music on the right beat.

There's more to it. Maybe that's how come everybody's reading The Globe these days.

BOSTON SYMPHONY ORCHESTRA

TICKET RESALE AND RESERVATION PLAN

The ticket resale and reservation plan has now operated for the past five seasons and has proved a great success. The Trustees wish again to thank subscribers who have taken part, and to bring it once more to the attention of all other subscribers and Friends.

Should you find that you are unable to attend one of the concerts for which you have tickets, the Trustees hope that you will allow others, who cannot obtain tickets for this subscription series, to have the opportunity to hear the Orchestra. You can do this by telephoning Symphony Hall (266-1492), and giving your name and ticket location to the switchboard operator. Your ticket then becomes available for resale, and the income gained is paid to the Pension Fund of the Orchestra. Subscribers who release their tickets for resale will receive a copy of the program of the concert they miss, and written acknowledgment of their gift for their tax records.

Those who wish to request tickets for a specific concert should telephone Symphony Hall and ask for 'Reservations'. Requests will be attended to in the order in which they are received, and, since the Management has learned by experience how many returned tickets to expect, no reservation will be confirmed unless the caller can be assured of a seat. Tickets ordered in this way may be bought and collected from the box office on the day of the concert two hours before the start of the program. Tickets not claimed half an hour before concert time will be released.

Last season the ticket resale and reservation plan helped reduce the Orchestra's deficit by more than $21,900.

KEnmore 6-1952

Ludwig
finer furs

Newbury Street Eighteen Boston, Mass.

la maisonette

the little house of many designers

115 newbury street, boston

personally selected fashions
for
town and country



NOV. SPECIAL

LONDON Classic 5.79 now 3.49

VANGUARD Folk 5.79 now 3.88

MINUTE MAN RADIO CO., INC.

30 BOYLSTON STREET

HARVARD SQ., CAMBRIDGE Tel. 864-8727

Records • Tapes (Open Reel • Cassettes • 8 Track

Hi Fi Equipment • Accessories • Service

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET • BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $30,000

Joint, Corporation, Pension, Charitable
and Retirement Accounts up to $30,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



The 1969 Fleetwood Brougham, Cadillac Motor Car Division.

he brilliant 1969 Cadillac may not be your first, but it will certainly be your finest. New beauty, new elegance, new conveniences nd more spirited performance make it the most desirable car ever built—a masterpiece from the master craftsmen.

Cadillac



it'll sound a lot better if the heat is sotto voce.

And flameless electric heat is quiet. The quietest you can get. S when you're listening to a symphony in your own home, you can enjo the full range of the melody. Without an Anvil Chorus of old fashione heating problems. Find out about flameless electricity tomorrow . . . allegro.

Edison

BOSTON SYMPHONY ORCHESTRA

CONTENTS

Program for November 15 & 16 1968 403

Future programs 445

Program notes

Strauss — Don Juan op. 20 404
by James Lyons

Stravinsky — Le chant du rossignol 408
by John N. Burk

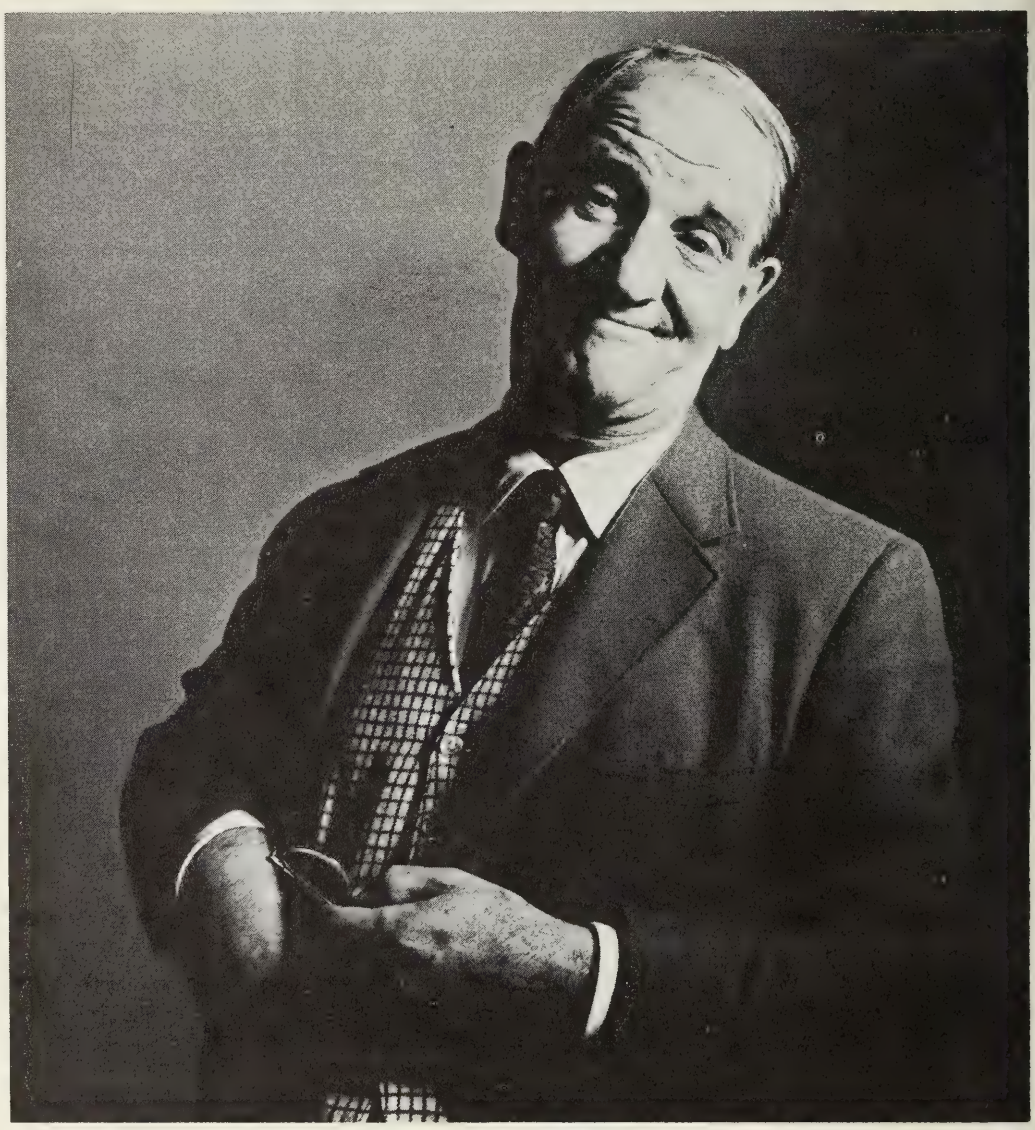
Sibelius — Symphony no. 2 in D major op. 43 426
by James Lyons

The conductor 430

Program Editor ANDREW RAEBURN

program copyright © 1968 by Boston Symphony Orchestra Inc.

His Will leaves a love seat to his late Aunt Judith.



Something tells us his Will is not up to date.

It's not something he's really conscious of. In fact, he would probably be surprised to find out how many things the Will ignores: his children, for one thing. The summer place in Maine, for another. And all the other things he and his wife have accumulated over the years.

If he should die, it could be quite a mess.

You'd be surprised how many people are in this boat. And that's a constant source of amazement to us, since it's so simple for a man to keep his Will up to date.

If you haven't reviewed your Will lately, it might be a good idea to set up an appointment with your lawyer this week.

And if you think there might be a place in the picture for Old Colony as executor or trustee, we'd be glad to talk it over.

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

EIGHTY-EIGHTH SEASON 1968-1969

SEVENTH PROGRAM

Friday afternoon November 15 at 2 o'clock
Saturday evening November 16 at 8.30

CHARLES WILSON *conductor*

STRAUSS	Don Juan op. 20
STRAVINSKY	Le chant du rossignol (The nightingale's song)
	The fête in the Emperor of China's palace
	The two nightingales
	Illness and recovery of the Emperor of China

intermission

SIBELIUS	Symphony no. 2 in D major op. 43
	Allegretto
	Tempo andante ma rubato
	Vivacissimo – lento e suave
	Finale: allegro moderato

BALDWIN PIANO
RCA RECORDS

RICHARD STRAUSS
Don Juan op. 20
Program note by James Lyons

Richard Strauss was born in Munich on June 11 1864; he died in Garmisch-Partenkirchen on September 8 1949. He composed Don Juan in 1888 and himself conducted the first performance at Weimar on November 11 1889. The score was published in 1890; the dedication was 'to my dear friend Ludwig Thuille'. Arthur Nikisch conducted the first American performance at a Boston Symphony concert on October 31 1891. The most recent performances in this series were on March 5 and 6 1965; Erich Leinsdorf conducted.

The instrumentation: 3 flutes and piccolo, 2 oboes and english horn, 2 clarinets, 2 bassoons and contra bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, cymbals, triangle, bells, harp and strings.

Such nonproblems as the demarcation of musical form and 'content' probably continue to engage aestheticians. In an age when the medium is purported to be the message, however, perhaps we are entitled to ask the philosophers for a reconsideration of that underrated variable known as 'craft'. If the electronic *avant-garde* can properly correlate one's skill with the apparatus of artistic expression and art itself, then the adherents of 'absolute' music and other absolutes may have to modify their criteria accordingly.

Meantime all would concede — would have to concede — that despite his eschewal of sonata-allegro traditions Richard Strauss even in his mid-twenties had achieved total mastery over that awesomely difficult but limitlessly expressive instrument known as the symphony orchestra. His *Don Juan* of 1888 was only the second of his ten so-called tone poems, but to this day it stands unsurpassed in its exploitation of instrumental resources. And with due deference to purist sensibilities it must be said also that the music tells its story superbly well.

Strauss learned to be cryptic or at least coy about his programmatic intentions, but in *Don Juan* they are laid bare. The psycho-literary theme explicit in its title is known everywhere. In addition, the composer affixed to his autograph manuscript a few lines from the celebrated poem about Don Juan by that Austrian ultra-romantic whose pen name was Nicolaus Lenau. (Americans in particular should be fascinated by this colorful figure. We are told that he migrated to our 'wild west' in the 1830s just for the fun of it — he was *that* sort of zany Werther. And he did, in fact, become unhinged in 1844, shortly after completing his third revision of *Don Juan*. He seems to have spent the remaining six years of his life in an asylum.)

James Lyons, an alumnus of the New England Conservatory and a graduate of Boston University, was born in Peabody, Massachusetts. He wrote about music for The Boston Post *and* The Boston Globe, *and contributed to* The Christian Science Monitor. *He was editor and critic for* Musical America, *and has been for eleven years the editor of* The American Record Guide. He is also a teacher of psychology at New York University.



Filene's

Pat Sandler

highlights the new

small shape with

golden embroidery and jewels.

White silk and worsted

from the

Plaza Shop, fifth floor

Filene's Boston

Lenau's hero is closely related to those many who have run afoul of the stone commander since the legend had its genesis in sixteenth-century Spain. But the poet was at pains to point out that this Central European model is 'no hot-blooded man eternally pursuing women'. Rather: 'It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in her, all the women on earth, whom he cannot as individuals possess. Because he cannot find her, although he reels from one to another,' and so forth. In other words, the alleged difference between Lenau's Don and any of the others is really a distinction and not a very clear one at that — except that in the end 'Disgust seizes hold of him, and this Disgust is the Devil that fetches him'. At least one can say of this Don that he provides in his will for the many prospectively ideal women he had seduced and then forsaken. Otherwise he conforms to the familiar psychopathic paradigm.

Several scholars have attempted to collate the Straussian motives and mutations vis-à-vis the Don's amorous adventures, but it would be folly to approach this score so literally. 'Either it coheres as music, or it does not', as Sir Donald Francis Tovey remarked; and the most adamant foe of program music must agree that *Don Juan* coheres. Virtually all of the thematic material is presented in less than a minute. First we hear what is clearly the emblem of desire, swirling up from the strings and sweeping the full brass. The next motive, which caroms to the timpani, has not been assigned any clear-cut significance — some hear in it the 'Disgust' of satiety, which is to be recurrent; others believe that it alludes to a multiple but faceless and hence perennial object of the protagonist's affections; the listener is as free to conjecture as any annotator. But there can be little doubt about the third motive, which flies in on a trumpet flourish; obviously this represents the Don himself. The gorgeous love motive is launched in a rapid fortissimo run by the strings, which is answered plaintively; and in turn the latter is greeted derisively by muted trumpet even as it is being uttered. Later on there are other motives, but the foregoing pretty much carry the narrative all the way.

Don Juan's affairs of the heart hardly need to be enumerated. At length, passion having repeated its cycle several times over, Lenau's hero is found in the melee of a carnival-week fiesta. Wherever his eyes turn they see beautiful women. The surfeit strains, then snaps, his last cable of rationality. His insatiable craving turns into a welling repugnance, and his illusory lust for life is now thoroughly exposed as the self-destructive urge that it had been all along. On some flimsy pretext he challenges a passer-by to a duel. Purposely he drops his sword and is run through. The rest is epilogue, dramatically protracted by a stentorian eulogy in the form of an unashamed motival review. Then there is a thundering silence, punctuated at the end by three softly solemn chords.

'. . . Exhausted is the fuel; and on the
hearth the cold is fiercely cruel.'

program note copyright © by James Lyons

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN L. THORNDIKE
Vice President

JOHN Q. ADAMS
Vice President, John Hancock Mutual Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

JAMES O. BANGS
Trustee

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

GEORGE S. JOHNSTON
Scudder, Stevens & Clark

ALBERT B. HUNT
Trustee

EDWARD F. MACNICHOL
Trustee

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

PHILIP H. THEOPOLD
Chairman of Exec. Committee, Real Estate Investment Trust of America

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

IGOR STRAVINSKY

Le chant du rossignol (The nightingale's song)

Program note by John N. Burk

Stravinsky was born in Oranienbaum, near St Petersburg, on June 17 1882. The symphonic poem *Le chant du rossignol* is a concert version of the ballet of the same title which Stravinsky wrote in 1920 as a revision of the *'Conte lyrique', Le rossignol.* Begun in 1909 and completed in 1914, this, his first opera, was based on the story of Hans Christian Andersen, the libretto by Stravinsky and Mitusov. The opera's première was given at the Paris Opera by Diaghilev's Russian Ballet on May 26 1914 with scenery by Benois, conducted by Pierre Monteux. The ballet was produced by the Russian Ballet in the same theatre on February 2 1920; the choreography was by Massine, Karsavina danced the part of the live nightingale, the scenery was by Matisse and Ernest Ansermet conducted.

The first performance of *Le chant du rossignol* in concert form was given by L'Orchestre de la Suisse Romande in Geneva on December 6 1919; Ernest Ansermet was the conductor. Serge Koussevitzky introduced it in Paris in 1922; Leopold Stokowski conducted the American première on October 19 1923. The first performance by the Boston Symphony Orchestra was conducted by Serge Koussevitzky on October 30 1925. The most recent performances in this series were given on December 16 and 17 1960; Lorin Maazel conducted.

The instrumentation: 2 flutes and piccolo, 2 oboes and english horn, 2 clarinets, E flat clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, snare drums, tambourine, cymbals, triangle, tam tam, celesta, piano, 2 harps, and strings.

Stravinsky, who composed the first act of his opera in the early era of *L'oiseau de feu,* laid it aside for such pressing obligations as the ballets *Petruchka* and *Le sacre du printemps.* When, in 1913, the Moscow Free Theatre persuaded him to complete the opera, he was hesitant; for as the reverberations of his sensational primitive ballet still endured, he could not easily revert to the simpler style of four years previous. He found a solution in the contrasting elements of the story: the natural charm of the nightingale, whose song was the thesis of the first act, and the artificial glitter of the Chinese court panoply and the mechanical bird, which were to dominate the two acts still to be written. He touches on this in his *Chronicles of my life:* 'As there is no action until the second act, I told myself that it would not be unreasonable if the music of the Prologue bore a somewhat different character from that of the rest. And, indeed, the forest, with its nightingale, the pure soul of the child who falls in love with its song . . . all this gentle poetry of Hans Andersen's could not be expressed in the same way as the baroque luxury of the Chinese court, with its bizarre etiquette, its palace fêtes, its thousands of little bells and lanterns, and the grotesque humming of the mechanical Japanese nightingale . . . in short, all this exotic fantasy obviously demanded a different musical idiom.'

Records by The Boston Symphony Orchestra

make excellent gifts, especially for Christmas.

See the reminder from the Council of Friends on page 433.

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 ST. BOTOLPH STREET • BOSTON



Provides For The Handicapped Child
In A Free, Private, Day School

A 12 Year Academic Program
Vocational Training • Recreation
Health Program • Transportation

The Industrial School for Crippled Children solicits funds for its operation either through Bequests, Annuities or Life Insurance.

In case of a life agreement a donor gives capital to the Industrial School for Crippled Children and in return receives income for life.

Donors are invited to discuss these matters with the Treasurer.

Treasurer, CHARLES E. COTTING, 10 Post Office Square, Boston

CHARLES H. TAYLOR
President

MRS. CHARLES E. COTTING
Chairman Ladies Committee

New England Festival

The approach of the holiday season heralds the advent of many gala occasions. For the hostess we have exciting long culottes and gowns for dinner at home. For the guests, important dresses, short or long in varied degrees of formality. Many styles exclusively ours.

BOSTON *Hurwitch Bros.* WELLESLEY

At that time, by his own confession, the medium of opera did not come easily to him. He is said to have admitted to M. D. Calvocoressi: 'I can write music to words — that is, songs; or music to action, as ballet; but the co-operation of music, words and action becomes in my mind ever more inadmissible.' Until he composed *Mavra* in 1921 he had never combined the three elements except in a limited and stylized sense.

(Renard, Histoire du soldat; Les noces (1922), also has little stage action.) Only in *The rake's progress* of 1951 did he commit himself to what might be called a full-sized opera.

The ballet preserves little from the first act, but uses the principal episodes of the second and third. The voice parts, such as the song of the real nightingale, originally heard from a soprano standing in the orchestra pit, and the mechanical nightingale, were retained as delegated to various solo instruments. Lawrence Gilman provided in the programs of the Philadelphia Orchestra a plot for the ballet derived from Andersen's text and authorized by the composer, although not included in the printed score. (The music is continuous):

'*The palace of the Chinese Emperor* — Extraordinary preparations had been made for the reception of the nightingale, whose world-wide reputation as an incomparable singer had won for it a command performance at court. The palace had been elaborately decorated. The walls and floors, which were of porcelain, shone in the rays of a hundred thousand golden lamps. The corridors were adorned with the loveliest bell-flowers, which tinkled merrily in the currents of air stirred by the running about of the excited courtiers through the halls and rooms.

'. . . The nightingale was placed on a golden perch in the great hall. A Chinese march announced the ceremonious entrance of the Emperor.

'*The two nightingales* — The nightingale sang so beautifully that tears came to the eyes of the Emperor. . . . Even the lackeys and the chambermaids showed the liveliest satisfaction — which is saying a great deal, for these persons are not easily pleased. . . . A trumpet fanfare announced the arrival of the envoys from the Emperor of Japan, bearing as a gift to the Emperor of China a mechanical nightingale. . . . As soon as the artificial bird had been wound up, it began to sing, at the same time moving its tail, which glittered with gold and silver. . . . It had quite as great a success as its rival; and besides, it was much prettier to look at, as it was covered with diamonds, rubies, and sapphires. . . . But where was the real nightingale? No one had noticed it flying out of the window, back to its green woods by the sea. The Emperor, wishing to compare the two singers, was furious. He decreed the banishment of the real nightingale, and ordered the mechanical nightingale to be placed on a silk cushion beside his bed. . . .

'One hears the song of the fisherman, who has recovered his lost friend.

'*Illness and recovery of the Emperor of China.* — The poor Emperor could scarcely breathe. He opened his eyes and saw Death seated beside him, wearing the monarch's golden crown, and holding in one hand the royal golden sword and in the other the royal standard. From behind the folds of the heavy velvet curtains, grotesque and spectral

continued on page 422

Steinberg's Choice: the new records/by Michael Steinberg, music critic of The Boston Globe

"What passion cannot musick raise and quell!"

November 22 is St. Cecilia's Day. There is no evidence that the 3rd century Roman martyr had anything to do with music at all; nonetheless, she has been revered as the patron saint of the art since the 15th century, and you might want to celebrate her calendar day with the new record of Handel's "*Ode for St. Cecilia's Day*". David Willcocks conducting the Choir of King's College, Cambridge, the Academy of St. Martin-in-the-Fields, and soloists April Cantelo and Ian Partridge (Argo). The text by Dryden is one of the grandest ever given a composer, and Handel responds excitingly to its images as he invokes in turn "the TRUMPETS loud clangor," "the soft complaining FLUTE," and "the last and dreadful Hour" when "the dead shall live, the living die, /And MUSICK shall untune the sky." A great work and a worthy performance.

Handel had eight weeks between finishing the Ode and its premiere, and he occupied the first five usefully by writing the *12 Concerti Grossi, Op. 6.* This wonderfully varied set of works is newly available on records, played with a happy blend of scholarship and spirited musicality by the English Chamber Orchestra under Raymond Leppard (Mercury, 3 records). Menuhin's recording (Angel) is more energetic and fanciful, reasons for me to prefer it slightly, but Leppard's will please many for being lighter on its feet, for its more transparent tone, and for costing a bit less.

The Concentus Musicus from Vienna is dedicated to the idea that old instruments should sound beautiful, not grotesque, and that a good performance of early music will be even better if it gives the original timbres as well. The Concentus's recording of the four Bach orchestral Suites has just come out (*Telefunken, Das alte Werk* series, 2 records), offering performances delicious in sonority, captivating in vitality, and excitingly revealing about the dance rhythms.



These original record reviews by Michael Steinberg are presented by the Trust Department of New England Merchants Bank, which would also be pleased to review your investment portfolio with a view to improving its performance.

New England Merchants National Bank A FULL SERVICE BANK

Trust Department • 135 Devonshire St., Boston • 742-4000 • Member F.D.I.C.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

PENSION FUND CONCERT

JOAN SUTHERLAND *soprano* ANASTASIOS VRENIOS *tenor*
RICHARD BONYNGE *conductor*

Sunday December 15 1968 at 3 pm in Symphony Hall

Joan Sutherland and Anastasios Vrenios will sing duets from Rigoletto, Don Pasquale and Linda di Chamonix. Miss Sutherland and Mr Vrenios will also sing arias by Handel, Rossini, Auber and Balfe. The program will end with the Sleepwalking scene from Bellini's La Sonnambula. Richard Bonynge will conduct music for orchestra by Mozart, Donizetti and Maillart.

Subscribers are offered priority in buying tickets which they may obtain at the Symphony Hall box office or by mail using the coupon below. The sale to the public opens on Monday November 25 at the box office.

Ticket prices are $5, $6, $8, $10, $12.50 and $15.

Box Office, Symphony Hall
Boston, Massachusetts 02115

Please send me_____tickets at_____for the Boston Symphony Orchestra Pension Fund Concert on Sunday afternoon, December 15 at 3 pm

My check for_____is enclosed.

NAME_____

ADDRESS_____

I enclose a stamped, self-addressed envelope.



Rushing through dinner to make the Symphony can ruin the best in fine food and good music.

Why rush either? Symphony Hall is only three minutes away from seven of the city's best restaurants. At Prudential Center.



The PRUDENTIAL
INSURANCE COMPANY OF AMERICA
Northeastern Home Office Prudential Center Boston



ONE THING'S FOR SURE on the Jack Daniel's tour, we won't rush you. If you want to stop for something, go ahead and stop.



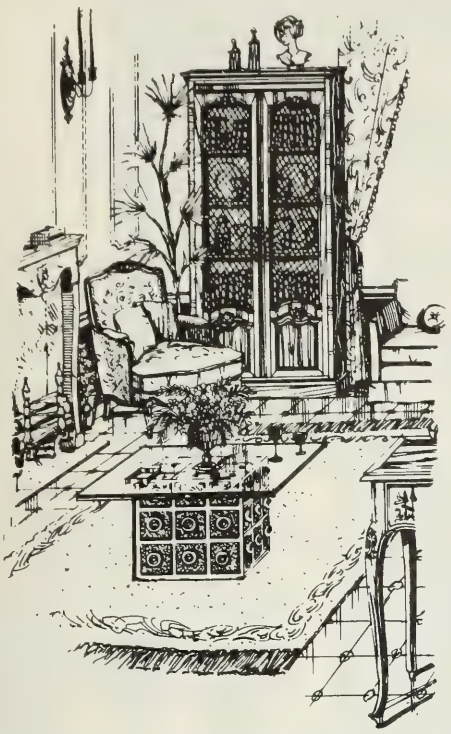
The tour through our distillery takes about an hour. And if you find anything you'd like to linger over, go ahead. You can catch up on anything you missed from Mr. Garland Dusenberry. (He's the man who takes you through.) Just tell him what you missed and he'll take it from there. But he's a talker. So you might end up being with us more than an hour. But if you don't mind, we certainly don't either.



CHARCOAL MELLOWED
DROP
BY DROP

© 1968, Jack Daniel Distillery, Lem Motlow, Prop., Inc.

TENNESSEE WHISKEY • 90 PROOF BY CHOICE • DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 384), TENN.

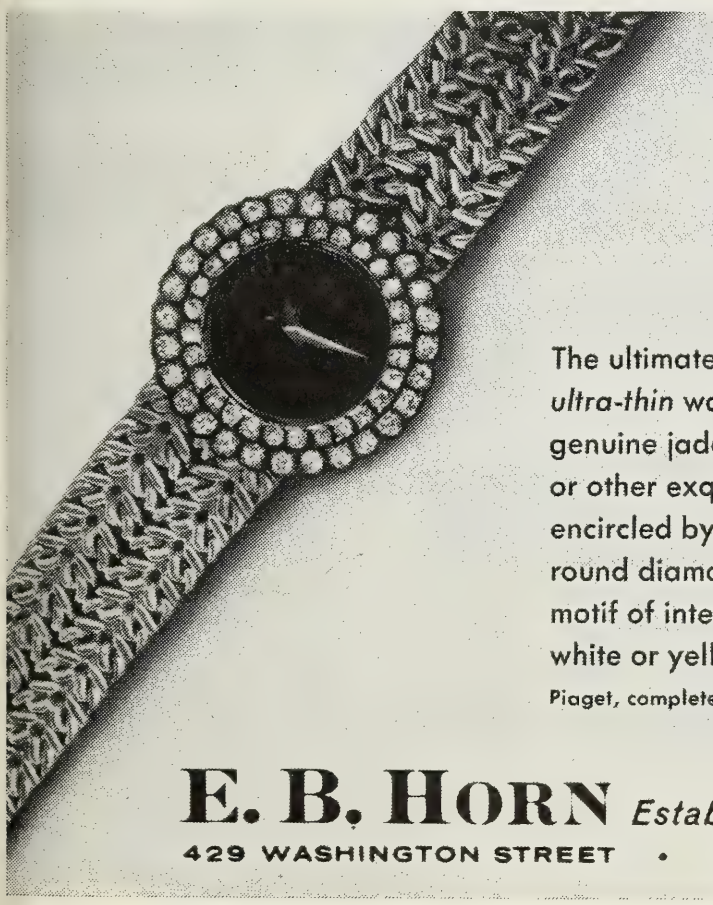


Something Perfect

Something perfect and just for you. A cottage by the sea . . . a country manor . . . a penthouse against the city skyline? We've an abundance of ideas for expressing you and your special tastes. Call 426-1500 for an appointment with one of our thirty Paine designers who will help you create "something perfect."

PAINE furniture

Boston · Natick · Peabody · Springfield · Hartford



PIAGET

CHOICE OF THE WORLD'S ELITE

The ultimate in elegance, *ultra-thin* watches with dials of genuine jade, coral, lapis, or other exquisite gemstone, encircled by two rows of radiant round diamonds. Bracelet, classic motif of intertwining leaves in white or yellow 18 kt. gold.

Piaget, completely Swiss Made.

E. B. HORN *Established in 1839*

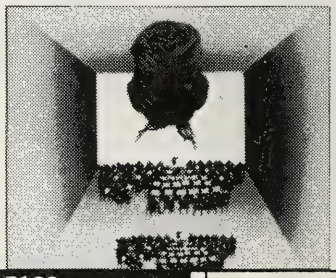
429 WASHINGTON STREET • BOSTON, MASS.

You're here tonight for the same reason you'll like these records.

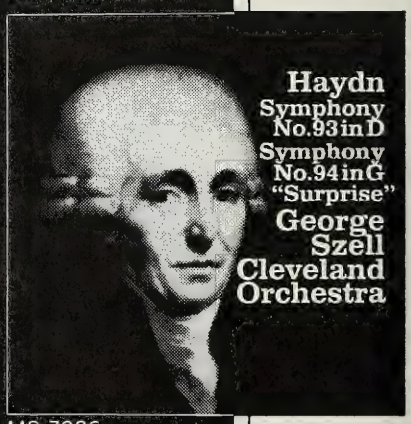
The Cleveland Orchestra under George Szell.

"The best orchestra in the country." *(The New York Times)*

BRILLIANT STEREO SHOWPIECES
GEORGE SZELL
THE CLEVELAND ORCHESTRA
JANÁČEK: SINFONIETTA
HINDEMITH:
SYMPHONIC METAMORPHOSIS



MS 7166



MS 7006

A 2-RECORD SET/SPECIAL LOW PRICE

The Spectacular Cleveland Orchestra George Szell

Capriccio Italien/The Moldau
Thieving Magpie Overture
Perpetuum Mobile
Polovtsian Dances/Anitra's Dance
The Blue Danube/Slavonic Dance No.8
Pavane for a Dead Infanta
and six other showpieces

M2X 787 (A specially priced 2-record set)

On COLUMBIA RECORDS

© "COLUMBIA," MARCAS REG. PRINTED IN U.S.A.

Variations on a theme by Pastene.

Pastene è nobile
Bolla Valpolicella.
A noble wine from
the slopes of Verona.

Aimez-vous Pastene?
Alexis Lichine Pinot
Chardonnay. Imported by
Pastene from France with
love. Or Pastene Gamay
Beaujolais, the proud
Californian with the
Burgundian accent.

Le Nozze di Pastene
Gancia Asti Spumante.
Imported from Italy
for any festive
occasion.



What's your favorite wine: red, white, rose or bubbly? Pastene gives you the best of both worlds in Californian and European wines to suit every taste and purse. Pastene knows the score.

Pastene Wine & Spirits, Inc. 15 Poplar Street • Somerville, Mass.

THE BOSTON SYMPHONY ORCHESTRA IS THE JOHN HANCOCK-INSURED GROUP WE MOST ENJOY HEARING FROM.



"If anybody in this life insurance business can design the right plan for you, it's probably us."

How can a prominent citizen leave $750,000 to his family without putting them in the headlines?

No man wants his family subjected to unwanted publicity and the nuisance of inquisitive outsiders.

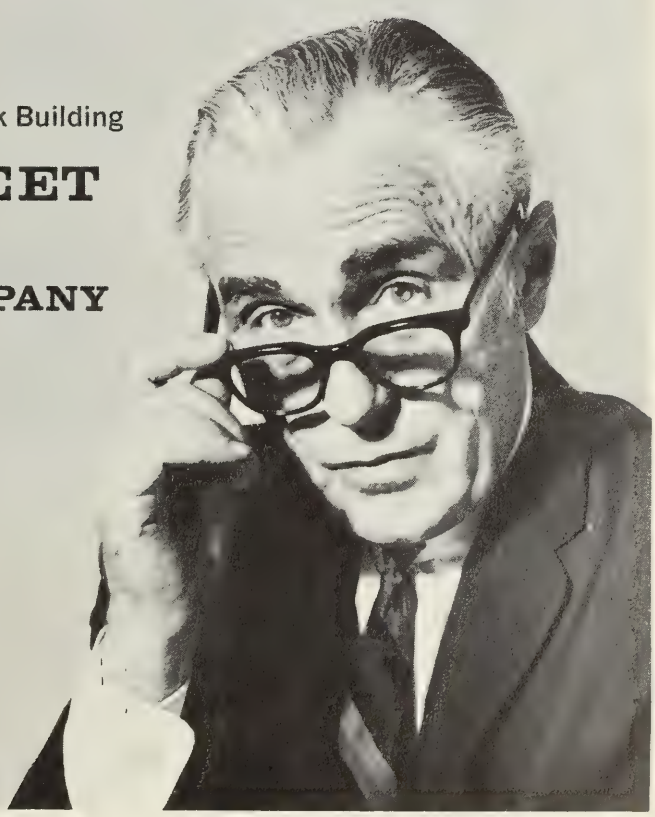
Privacy for property plans is only one of the special advantages which a living trust at State Street Bank can offer. Continuity of income for your beneficiaries... economy...your estate will receive these benefits, too.

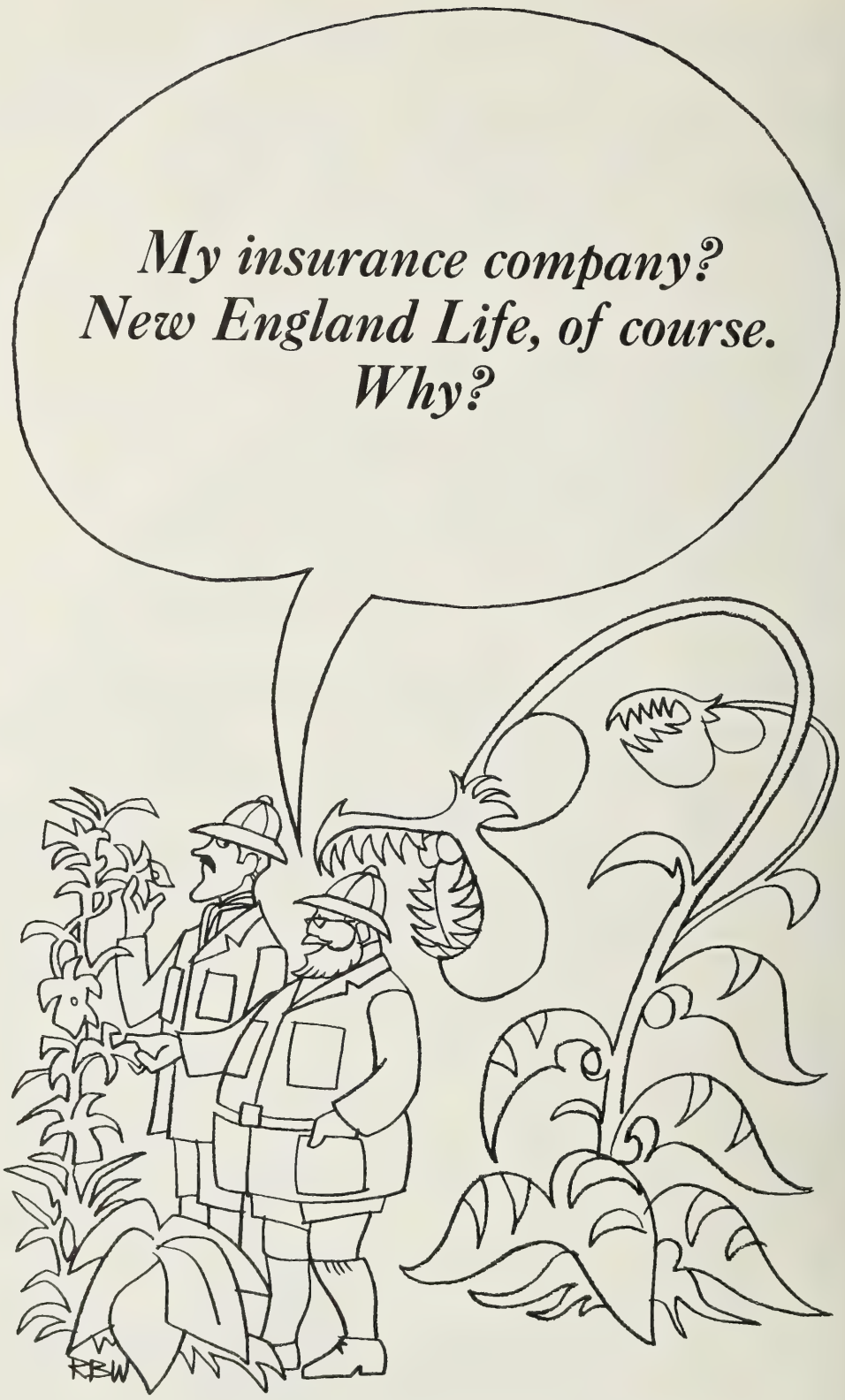
As for **the present,** a living trust puts State Street's skilled asset management to work for you on a trial basis. You're free to change or revoke the trust at any time.

Wouldn't you like one of our trust officers to discuss this flexible service with you and your lawyer? Phone 466-3721 for an appointment now.

PERSONAL TRUST DIVISION
225 Franklin Street
Third Floor, State Street Bank Building

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASS.





© NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY, BOSTON

You're here to listen but who listens to you?

Chances are, you discuss your health regularly with your doctor. If you hit a legal snag — such as the car in front of you — you can tell your lawyer. But who can you turn to on the same continuing basis for help with your finances?

Till now, it was difficult to find someone who would lend a concerned ear to your money problems. But your Personal Banker at Shawmut has changed all that. He's the man a widow can turn to for financial advice on a continuing basis.



And if you want to talk about trusts, you have only to phone your lawyer and your Personal Banker to start the wheels in motion. In short, he's the financial adviser to the family, a professional who can shape Shawmut's vast banking and trust services to your family's individual needs. Not just today, but tomorrow and tomorrow and tomorrow.

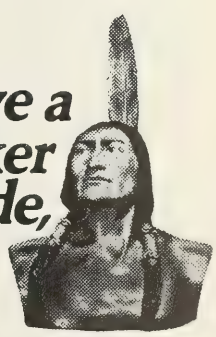
If you would like your own Personal Banker, one will be assigned to you at the Shawmut office most convenient for you.

The National Shawmut Bank of Boston

Personal Trust Department

A Shawmut Association Bank

Have a Personal Banker at your side, on your side.



heads peered out. They were the Emperor's good and evil deeds . . . reminding him of things that caused the sweat to run down his brow. "Music! music!" cried the Emperor, "so that I may not hear what they are saying! . . . Little golden bird, sing! — sing!" but the mechanical nightingale was silent. . . . Suddenly from the window came the sound of sweetest singing; it was the real nightingale. As it sang, the ghostly heads became paler and paler. . . . Even Death listened, and begged the nightingale to continue. The nightingale consented, but made Death promise to yield up the Emperor's sword, his banner, his golden crown. And Death relinquished each of these treasures for a song, whilst the nightingale went on singing. It sang of the quiet churchyard where the white roses grow, where the elder-tree scents the air, and where the grass is moistened by the tears of those who are left behind. Then Death longed to be in his garden and floated out through the window like a cold white mist. . . . The Emperor fell into a calm and refreshing sleep. The sun was shining in upon him when he awoke strong and well. — *Funeral march:* The courtiers, visiting the chamber to look upon their supposedly dead ruler for the last time, stood aghast, for the Emperor was sitting up in bed, and greeted them with a cheerful "Good morning!" as they entered.

'The fisherman, whom the nightingale has rejoined, sings anew his song.'

. . .

'The symphonic poem opens (*presto,* 4/4),' according to Mr Gilman's description, 'with a passage from the introduction to the second act of the opera which in that place bears the title, *"Courants d'air."* '

It accompanies the excited and air-disturbing activities of the courtiers as they bustle about in preparation for the entrance of the Emperor. This rapid introductory section of the tone-poem is practically equivalent to the scene of preparation which in the opera leads to the Chinese march.

This Chinese march, which evokes the solemn assembling of the Imperial Court, is a delightful piece of grotesquerie, written for the most part in the pentatonic scale, with a daring and ingenious superposition of keys and rhythms. The imposing entrance of the Emperor, seated in his baldachin, is signalized by a pompous fortissimo of the orchestra.

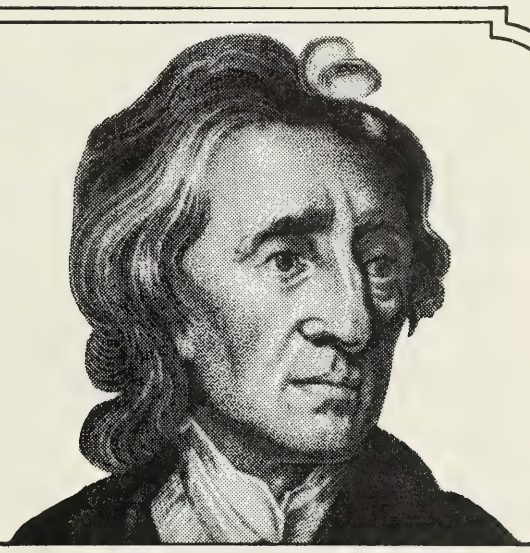
A staccato ascending and descending run for two bassoons, followed by harmonics on a solo violin, introduces the song of the nightingale — at first a preluding cadenza for the flute, then a melody *(adagio,* 2/4) for flute and E flat clarinet, and later for solo violin with accompaniment of harps, piano and celesta. The cadenza differs somewhat from that in the opera. The melodies for flute and solo violin that follow the cadenza are based on phrases of the nightingale's song in the opera *('Ah, joie, emplie mon coeur, un doux parfum m'enivre. Les ravissantes fleurs, les fleurs, le clair soleil. . . .').*

The presto section that began the symphonic poem is repeated — this time as preparation for the arrival of the envoys bearing the mechanical nightingale; and on the solo trumpet *(vivace)* we hear the declamatory phrase to which, in the opera, the third Japanese envoy makes his announcement: *'L'Empereur du Japon envoie son rossignol, rival infime de celui de L'Empereur de Chine.'* There is a pause; and then the mechanical nightingale begins to whir, and finally to sing, in the piccolo,

DAY AND EVENING COURSES
Gregg and EZ Alphabetic Shorthand. Start anytime; graduate when ready. One Year Executive Secretarial Course. Intensive Short Courses. Typing individually taught.
INTENSIVE BRUSH-UP COURSES
for "RETURNEES" to JOB MARKET

HICKOX
SECRETARIAL SCHOOL
Founded in 1879
Individual Attention *Individual Promotion*
367 BOYLSTON ST., BOSTON (at Arlington St. MBTA)
267-5920

John Locke



judgment

Smith, Barney might well adopt as a motto for its Research Department a sentence of John Locke's: "He that judges without informing himself to the utmost that he is capable cannot acquit himself of judging amiss."

Our extensive Research staff is unquestionably capable, thoroughly experienced. And they do inform themselves to the utmost. Not by mere study of documents alone. Primary sources of information... face-to-face interviews ...on-the-spot investigations... all are inherent in their *definition* of research.

Very seldom, indeed, that they'll be found "judging amiss." And their judgments are embodied in reports that have long proved their value to our clients. Would you like to see examples? We'll be glad to send them to you.

After all... when you select a broker, you don't want to judge amiss, either. We're ready to help you inform yourself to the utmost about *us*.

Smith, Barney & Co.
Incorporated
Members New York Stock Exchange and other leading exchanges
125 High Street, Boston, Mass. 02110

flute and oboe. Its aria finished, the Emperor turns toward the other vocalist, eager to arrange a contest of song; but the true nightingale has disappeared. The Emperor, angry at this mark of disrespect, decrees the permanent banishment of the offender, and a muted trombone declaims the phrase which in the opera utters his displeasure. As he and his retinue depart in a huff, muted trombones, flutes, and muted horns play fragments of the Chinese march.

A solo trumpet, accompanied by muted strings and harps, recalls the song of the fisherman that closes the second act of the opera *(Larghetto,* 3/8). It is a song of mournful prophecy; for the fisherman knows that life without beauty means the year without spring, the extinction of 'summer's honey breath', the withering of the spirit; an eternal Winter.

The section that follows *(molto ritmico,* 6/8) is the introduction to the third act of the opera which prepares us for the spectacle of the dying Emperor stretched upon his huge, carven bed, with Death, who has possessed himself of the monarch's crown and sword and banner, seated beside him. A solo trombone declaims, forte, a harshly imperative phrase that in the opera is associated with Death in the ensuing scene between *La mort* and *Le rossignol.* There are half a hundred measures of this sombre prelude, and then we hear on the flute beneath a reiterated B flat of the piccolo, the voice of the real nightingale, in compassionate response to the appeal of the anguished Emperor, who, terrified by the spectres of his past deeds, has called for music that he may find distraction. The nightingale's song (now in the wood-wind, now on a solo violin) is of dawns breaking on still gardens and fading stars; and then — in music of strange and haunting beauty — of another garden, the garden of Death. *('Plus loin est un jardin tranquille, clos d'un mur blanc. . . . Les morts en paix y dorment. Ah, tout y est silence, et la rosée des fleurs tombant va dans la mousse des froides dalles se perdre!')*

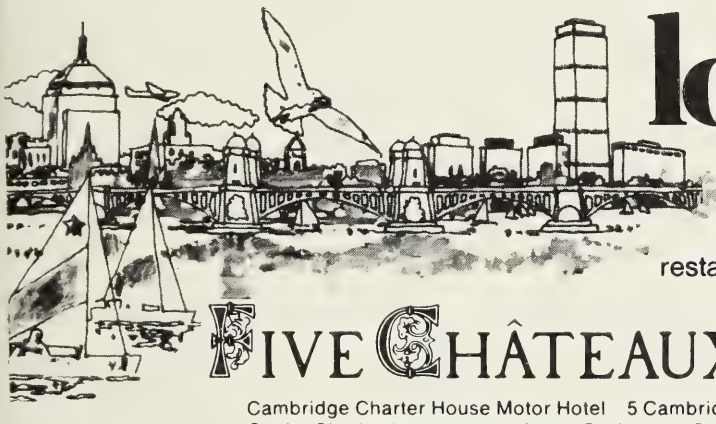
Death, moved and vanquished by the song, yields up his royal prey, and disappears. The Emperor would keep his singing friend forever by him at court, but the nightingale has had enough of courts and emperors and stem-wound virtuosi, and with gentle tact declines the flattering invitation; but he promises to sing to the Emperor every night from the shadows of the woods, *'jusqu'à l'aurore'.*

The echo of the song dies away on a muted solo violin, and the harps, piano, strings, with a glissando of the muted trombone, begin the funeral march that accompanies the entrance of the dutifully mourning but mistaken courtiers. As a sforzando chord and an upward-sweeping harp glissando break in upon the delicious mock solemnity of the *Cortège solennel,* the Emperor's cheerful *'Bonjour à tous!'* is uttered by an octave phrase of the harps and timpani.

THE DEN GALLERY
Specializing in 18th and 19th Century
American Paintings and Clocks
Objects of Art
3 PINE WOOD ROAD, DOVER, MASS.
Tel. (617) 785-0639 VIC AND OLGA FIRTH — By Appointment only

In case the concert should end:

Clap (If someone in front yells "Bravo", yell "Bravo"). Get up out of your chair and walk to Mass. Avenue Exit. Turn left and walk 30 paces to Donald Cox Rogers Square. Turn right. Look left. Look right. Cross. Proceed straight to large hole in the ground. Follow the hurricane fence to large block of granite on St. Paul Street inscribed, "1904". Turn left. Walk to Christian Science Publishing Building. Circumvent it and proceed to large hole. Turn left and walk two hundred paces. Walk inside Sheraton-Boston Lobby (on the Symphony side of Prudential Center). Stop. Decide between Mermaid Bar, Cafe Riviera or Kon-Tiki Ports or turn left and take a waiting escalator to next level. Get off. Decide between Persian Lounge and Falstaff Room. If you want to go to El Diablo, you're on your own.



lord it over

the city of Boston in a restaurant so regal the Charles is known as our moat

FIVE CHÂTEAUX RESTAURANT

HCA HOTELS

Cambridge Charter House Motor Hotel 5 Cambridge Parkway
On the Charles between Longfellow Bridge and Science Museum. Parking. 491-3600



And then follows (*tranquillo,* 3/8) the unforgettable epilogue which in the opera accompanies the slow descent of the curtain: the soliloquy of that philosophical mystic, the fisherman (remembered here in the musing solo of the trumpet, intoned against a background of harps and muted strings), as he sings of his happiness in regaining his friend, and of the deathlessness of beauty and the transiency of death.

'Le clair soleil chasse la nuit; gaîment au bois chante l'oiseau.
Ecoutez bien, et dans sa voix reconnaissez la voix du ciel. . . .'

JEAN SIBELIUS
Symphony no. 2 in D major op. 43
Program note by James Lyons

Sibelius was born in Tavastehus, Finland on December 8 1865; he died in Järvenpää on September 20 1957. He began composition of the Symphony no. 2 in Italy during the spring of 1901 and completed it in Finland before the end of the year. He conducted the première himself, at Helsinki on March 8 1902. The first performance in the United States was given by the Chicago Symphony Orchestra with Theodore Thomas conducting on January 2 1904. On March 11 of the same year, Wilhelm Gericke conducted the first performance by the Boston Symphony Orchestra. The most recent performances in this series were on September 28 and 29 1962; Erich Leinsdorf conducted.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani and strings.

In music as in more mundane matters, the notion that 'quality will out' is an article of faith; for anyone to believe otherwise would not be consonant with the artistic canon. This hardly belies the maxim that music does not even exist until it is heard, but on the other hand it is improbable in the extreme that any score of consequence has lacked for a hearing sooner or later. The assumption, simply enough, is that those deserving to survive will survive. This is not to say that masterworks always are recognized at their true worth, and it is true that some have waited long years for appreciation. But so have others suffered from a surfeit of exposure, which can distort auditory perceptions and bring about unwarranted consignment to obscurity. In the latter instance there are belated remedies by way of those occasions ordained for revival and reappraisal, such as centenaries. In any case, musical archaeology is by now so highly developed that we need nevermore fear the irretrievable loss of any compositions, however unworthy.

Presumably this 'long view' of music history invites little argument. Few among us would not be able to demonstrate 20/20 hindsight. With respect to the sounds of our own epoch, however, there are any number of factors conspiring to cloud so lofty a perspective. Not least of these — and its effects can be devastating, if not ultimately controlling — is the reality that our cultural market place is particularly, pervasively susceptible to chic.

In this light, consider the dizzying datum that Gustav Mahler's symphonies literally dominated the recording industry's best-seller charts

during much of the 1960s. *'Meine Zeit wird noch kommen'*, Mahler used to say: 'My time will come.' And suddenly he did become one of the 'In' composers, more than a half-century after his death. So did the American iconoclast Charles Ives, though fame overtook him almost vulgarly soon after his passing. Similar examples could be adduced in quantity.

Johan Julius Christian Sibelius, who called himself 'Jean' in honor of an admired uncle, was no exception to the rules of the fame game. But his early success, followed by an eclipse even as he lived out his twilight years, tended to accelerate the predictable cycle. So that for him the pendulum of popularity already has come more or less to rest, having swung from idolatrous adulation to ignominious neglect and then back to halfway between where it belonged in the first place.

Not many composers have enjoyed such illustrious advocacy nor — no doubt as a consequence — such fleeting ubiquity. The most powerful music critic in the world, Olin Downes (1886-1955), had been an unremitting Sibelian from the beginning of his career and he held the banner high throughout his three decades on *The New York Times*. Such scholarly sycophants as Cecil Gray unhesitatingly placed Sibelius among the Great Men of music. The most powerful of latter-day Establishment maestri, Serge Koussevitzky (1874-1951), was equally unwavering in his fervent espousal. One result of this activity was that, as early as 1935, a national poll of the New York Philharmonic broadcast audience showed Sibelius in *first* place among favorite symphonists!

A reaction began to set in during the autumn of 1940, when the ever readable and refractory Virgil Thomson made the Second symphony of Sibelius a butt of his debut appearance as music critic of the tenderly-remembered *New York Herald Tribune*. Thomson spoke of this work as 'self-indulgent and provincial beyond all description'. From that day forward, the music of Sibelius became officially unfashionable; and within a very few seasons his name was infrequently encountered on concert programs. With the passing of Koussevitzky, and then Downes, the Sibelian vogue reached its nadir.

When the composer himself fulfilled the formal requirement for immortality, two years later, there was no place for his popularity to go except up. And it would have to be without special pleading. Save for Leonard Bernstein, who had been Koussevitzky's protégé, the younger conductors were not predisposed to the granitic Sibelian style. Neither they nor the new generation of listeners had been engulfed in panegyrics identifying Sibelius as the successor to Beethoven, so that healthy skepticism was their attitude.

Yesterday's chic, yesterday's encomiums could not count for much in this climate of opinion, which has been nothing if not objective. Now

Records by The Boston Symphony Orchestra

make excellent gifts, especially for Christmas.

See the reminder from the Council of Friends on page 433.

that a decent interval has elapsed, and at least some of the returns are in, it seems to be clear enough that the music of Sibelius has won a measure of acceptance all over again. This time around the success had to be on merit. Quality *will* out.

Downes once observed of this composer: 'In one sense he is a singular anachronism; in another, he is as modern as tomorrow.' The Second symphony confirms the cliché. It dates from 1901, and the *fin-de-siècle* is discernible throughout. But also there are passages that could have been written last week. Winthrop P. Tryon wrote of the piece in *The Christian Science Monitor* that 'it is too old a work to be called modern, and it is too individual a work to be classed among creations of its period.' That is as straightforward a description of its distinctive ambivalence as one may expect to encounter. Some listeners probably will be startled to learn that it was composed long years before they were born, for its motional loading seems to be urgent and personal and immediate in the most contemporary manner. Other listeners will be surprised to hear that Sibelius lived into our own time, for the expressive syntax he employed was essentially classical and for the most part severely so. Stylistically, then, Sibelius rolled his own. (If that be self-indulgence, so be it.) The anatomy of his appeal could be as uncomplicated as that.

As to the allegation of provinciality, it might be useful to discuss its specifically geographic connotations. Friend and foe alike have heard the whistle of Arctic winds and envisioned the majesty of snow-capped ranges in this music. Such notions quite disregard the facts. In the first place there is the word of the composer himself, who was quoted by the reliable Walter Legge in *The Daily Telegraph* of London as follows: 'My symphonies are music conceived and worked out in terms of music, and with no literary basis.' In the second place Finland is not, as some writers apparently believe, a wilderness; nor was it so even in the late nineteenth century. The composer's mother and also his father, a locally eminent physician, were musically literate people; and the town of Tavastehus was host to all of the famous concertizers. The cultural atmosphere seems to have been like that of any comparable European community. In the third place Sibelius was a professional musician with all that implies, much more at home in the conservatory or the concert hall than in the solitude of the forests with which he is almost invariably associated. In the fourth place, and expressly as to this music, most of this symphony was composed *not* in Finland but in sunny Rapallo, Italy.

Those who prefer to dwell on the composer's statement that 'I love the mysterious sounds of the fields and forests', et cetera, are reminded that Sibelius said this a good many years after the Second symphony, and indeed long after he had withdrawn to his retreat at Järvenpää (and, as it turned out, to his retirement).

No more admissible are the political-patriotic implications detected by some of the composer's countrymen. Georg Schnéevoigt, for example, described the Second symphony as an expression of the Finnish revolt against oppressors. For him the first movement set forth the glories of pastoral Finland, the next one trembled with nationalist fervor, the third depicted an angry citizenry ready to defend their rights, and the finale prophesied eventual deliverance. Incredibly, the astute Philip Hale lent

credence to this fanciful analysis. He asked rhetorically: 'Is it not at all probable that the composer had war or rumors of war in mind when he composed this music?'

Unconsciously, perhaps; but that is another matter and it begs the question posed. We really do not know that the Second symphony is about anything at all.

Surely the work is sensational enough for its strictly musical properties. Chief among these is its elucidation of a concept which could be defined as reverse synthesis: instead of introducing a theme and then dismantling it developmentally, Sibelius lets out a fragment now and then and integrates the whole as he goes along, ultimately dovetailing the scraps in a grand peroration. This procedure was not unprecedented; Borodin, in his First symphony, had tried it thirty years earlier. What was revolutionary about its employment by Sibelius was that he succeeded where Borodin had not. But after all this time the academicians have not yet reached agreement as to the way in which Sibelius managed to accomplish this: the aforementioned Cecil Gray and Gerald Abraham disagree altogether in their analyses of the first movement, while Bengt de Torne and D. Miller Craig are similarly at odds over the construction of the finale.

The imbroglio continues among those critics who care enough to analyze the score. Until it is untangled, listeners will have to struggle along with the music itself. On one point, surely, every expert can concur: this work could have been composed only by Jean Sibelius. Your ears will tell you that much. Could words tell more?

program note copyright © by James Lyons

THE MASSACHUSETTS COUNCIL ON THE ARTS AND HUMANITIES GIVES SUPPORT TO A JOINT PROGRAM OF YOUTH CONCERTS AT SYMPHONY HALL AND THE BOSTON PUBLIC SCHOOLS

Partial financial support from the Massachusetts Council on the arts and humanities (John R. Watts, chairman) will help to make possible a joint program of Youth concerts at Symphony Hall Inc. and the Boston Public Schools. The Council will make a grant of $2,000 towards the total cost of $9,000.

Henry B. Cabot, Chairman of Youth concerts, and William H. Ohrenburger, Superintendent of the Boston Public Schools, announced on October 31 that three special Youth Concerts will be given in Symphony Hall for audiences of children from the seventh to ninth grades who live in economically deprived areas of Boston. There will be no admission charge.

Records by The Boston Symphony Orchestra

make excellent gifts, especially for Christmas.

See the reminder from the Council of Friends on page 433.

The first concert, given by the Youth Concerts Orchestra (sixty members of the Boston Symphony), and conducted by Harry Ellis Dickson took place on Friday morning November 15. The children, accompanied by parents and teachers from their schools, came to Symphony Hall in buses provided by the School Department with funds received under Title 1 of the Elementary and Secondary Education Act. Schools from East Boston, Jamaica Plain, Charlestown, South Boston, Dorchester, Roxbury and the North End are included in the program.

Before each concert the music teachers, using notes supplied by Youth Concerts, together with recordings, introduce the students to the music they will hear.

As their contribution to this series, the musicians of the Youth Concerts Orchestra have offered to play for less than their usual compensation. Other contributions are being sought from foundations, local business and the general public to support the series.

The idea for this new venture originated with the School Volunteer Project (headed by Mrs Leo Koretsky, assisted by Mrs Sylvia Katzman). Mrs E. Anthony Kutten, Vice Chairman of Youth Concerts, announced that this special Boston Public School series will commemorate the tenth anniversary season of Youth concerts.

THE CONDUCTOR



CHARLES WILSON, Assistant Conductor of the Boston Symphony Orchestra, came to Boston from New York City, where for six years he was a conductor and on the musical staff of the New York City Opera Company. He returns regularly to the New York City Opera as a guest conductor; last season he directed performances of Mozart's *The marriage of Figaro,* and this season he has conducted the Company's production of *Madam Butterfly.*

Charles Wilson received a Bachelor of Science degree in Music in 1960 from the Mannes College of Music.

During the summer he conducted concerts by both the Boston Symphony and the Berkshire Music Center Orchestras, and as head of vocal music activities prepared the Tanglewood Choir and the Berkshire Chorus for performances with the Boston Symphony of Haydn's *Nelson Mass* and choral works of Brahms, including the *German Requiem.* As head of the Berkshire Music Center's vocal music department, he has already done much for solo vocal music at Tanglewood; he organized four lieder recitals by fellowship students during the 1968 session. He was also accompanist for Hanne-Lore Kuhse in her Prelude concert.

In addition to his many conducting appearances with the Boston Symphony this season, Charles Wilson will also be organ soloist in *Prelude and allegro for organ and strings* by Walter Piston, which will be played to commemorate Mr Piston's seventy-fifth birthday.

Fishelson's

Fleuriste Français

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

Lucca, Italy
New York
Toronto

FILIPPO BERIO OLIVE OIL

Boston
Montreal
Chicago



"The Golden Can"

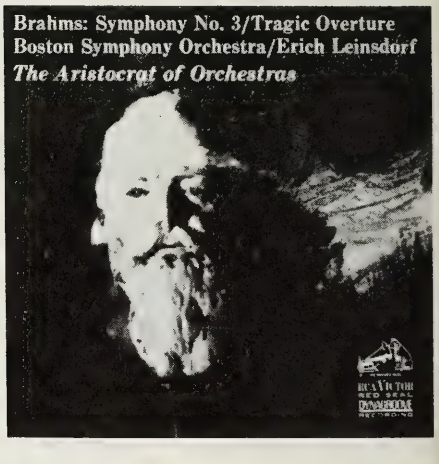
FILIPPO BERIO 100% ITALIAN OLIVE OIL
Produced and Packed only in Lucca, Italy
THE NATURAL COLD PRESSED JUICE OF SELECTED OLIVES
Light, Sweet and Delicious
FILIPPO BERIO OLIVE OIL, INC., 27 Bay State Road, Boston, Mass. 02215 • Tel. 266-0325





The first recording of this symphony by a major orchestra and conductor. Both works are spectacular. *Dynagroove.* LSC-2934

Leinsdorf's genius with the German Romantic repertoire is immediately seen in this superb performance. *Dynagroove.* LSC-2936



RCA

BUY YOUR RECORDS BY MAIL *To benefit the Boston Symphony Orchestra*

Profits from the sale of the records on the following pages go directly to the Friends of the Boston Symphony Orchestra. Fill out the coupon and send with your check to Council of Friends, Symphony Hall. Here are three new releases we feel you might enjoy particularly.



Rubinstein's third great album in his Boston Symphony-Leinsdorf recordings of the Beethoven concertos. *Dynagroove.* LSC-2947



RECORDS FOR CHRISTMAS

The Council of Friends reminds you that records by the Boston Symphony Orchestra make excellent gifts. Your thoughtfulness will give pleasure to the recipient and will help support the Orchestra. Please use the forms in the program.

Some specially recommended recordings:

BARTOK	Concerto for orchestra	2643
BEETHOVEN	'Emperor concerto' (Rubinstein)	2733
BRAHMS	Piano concerto no. 1 (Cliburn)	2724
BRAHMS	Symphony no. 4	3010
BRAHMS	The four symphonies (boxed edition) (3 records)	6186
HAYDN	Symphonies nos. 93 and 96	3030
MAHLER	Symphony no. 1	2642
MOZART	Requiem mass (Cardinal Cushing's mass for the late President Kennedy) (2 records)	7030
PROKOFIEV	Music from 'Romeo and Juliet'	2994
TCHAIKOVSKY	Piano concerto no. 1 (Rubinstein)	2681
TCHAIKOVSKY	Violin concerto (Perlman)	3014
WAGNER	Leinsdorf conducts Wagner	3011

THE COUNCIL OF FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

is pleased to offer a means for ordering the Orchestra's recordings by mail. To place an order circle the number of each record you wish, complete the coupon, and enclose with your check to: Records, Council of Friends, Symphony Hall, Boston, Mass. 02115. The sale of these records benefits the Council of Friends.

Unless otherwise indicated recording prices are:

RCA Victor Red Seal . . $6.00

RCA Victrola® $2.75

Erich Leinsdorf, conducting

RCA Victor Red Seal

2643 **BARTOK:** Concerto for Orchestra

2852 **BARTOK:** Violin Concerto No. 2
STRAVINSKY: Violin Concerto in D } (Joseph Silverstein, violinist)

3013 **BEETHOVEN:** Piano Concerto No. 1 (Rubinstein)

2947 **BEETHOVEN:** Piano Concerto No. 3 in C Minor, Op. 37 (Artur Rubinstein, pianist)

2848 **BEETHOVEN:** Piano Concerto No. 4 in G, Op. 58 (Artur Rubinstein, pianist)

2733 **BEETHOVEN:** Piano Concerto No. 5 in E-Flat, Op. 73 ("Emperor")
(Artur Rubinstein, pianist)

3032 **BEETHOVEN:** Symphony No. 2 in D, Op. 36/"The Creatures of Prometheus" Op. 43
(Selections)

2644 **BEETHOVEN:** Symphony No. 3 in E-Flat, Op. 55 ("Eroica")

3006 **BEETHOVEN:** Symphony No. 4/Leonore Overture No. 2

2969 **BEETHOVEN:** Symphony No. 7 in A, Op. 92

BEETHOVEN: See SCHUMANN

BERG: See MAHLER

2724 **BRAHMS:** Piano Concerto No. 1 in D Minor, Op. 15 (Van Cliburn, pianist)

2917 **BRAHMS:** Piano Concerto No. 1 in D Minor, Op. 15 (Artur Rubinstein, pianist)

2711 **BRAHMS:** Symphony No. 1 in C Minor, Op. 68

2809 **BRAHMS:** Symphony No. 2 in D, Op. 73

2936 **BRAHMS:** Symphony No. 3 in F, Op. 90
Tragic Overture

3010 **BRAHMS:** Symphony No. 4

2915 **BRUCKNER:** Symphony No. 4 in E-Flat ("Romantic")

3001 **CARTER:** Piano Concerto (Jacob Lateiner, pianist)
COLGRASS: As Quiet As

DELLO JOIO: See RAVEL

FAURE: See PROKOFIEFF

3014 **DVORAK:** Romance (Itzhak Perlman)

3017 **DVORAK:** Symphony No. 6 in D, Op. 60/Slavonic Dances No. 2 & 8 Op. 72

2829 **FINE:** Music of Irving Fine: Symphony 1962
Serious Song for String Orchestra, Toccata Concertante

3030 **HAYDN:** Symphony No. 93 in D/Symphony No. 96 in D (Miracle)

2859 **KODALY:** Suite from "Hary Janos"
KODALY: Variations on a Hungarian Folk Song, "The Peacock"

2642 **MAHLER:** Symphony No. 1 in D

7046 **MAHLER:** Symphony No. 3 in D Minor (Shirley Verrett, mezzo-soprano) (2 L.P.s) $12.(

7031 **MAHLER:** Symphony No. 5 in C-Sharp Minor
BERG: Excerpts from "Wozzeck" } (2 L.P.s) $12.00

7044 **MAHLER:** Symphony No. 6 in A Minor
BERG: Le Vin (Phyllis Curtin, soprano) } (2 L.P.s) $12.00

2673 **MENDELSSOHN:** Incidental Music to "A Midsummer Night's Dream"

2694 **MOZART:** Symphony No. 41 in C, K. 551 ("Jupiter")
MOZART: Eine Kleine Nachtmusik, K. 525

7030 **MOZART:** Requiem Mass in D Minor, K. 626
(Cardinal Cushing's Mass for President Kennedy, "live") } (2 L.P.'s) $12.0

2897 **PROKOFIEFF:** Piano Concerto No. 1
PROKOFIEFF: Piano Concerto No. 2 } (John Browning, pianist)

2732 **PROKOFIEFF:** Piano Concerto No. 5 (Lorin Hollander, pianist)
PROKOFIEFF: Violin Concerto No. 1 (Erick Friedman, violinist)

2962 **PROKOFIEFF:** Violin Concerto No. 2 in G Minor, Op. 63
SIBELIUS: Violin Concerto in D Minor, Op. 47 } (Itzhak Perlman, violinist)

2934 **PROKOFIEFF:** Symphony No. 3
PROKOFIEFF: Scythian Suite

2707 **PROKOFIEFF:** Symphony No. 5, Op. 100

2834 **PROKOFIEFF:** Symphony No. 6 in E-Flat, Op. 111

2703 **PROKOFIEFF:** Symphony-Concerto for Cello and Orchestra
FAURE: Elegie for Cello and Orchestra } (Samuel Mayes, cellist)

3019 **PROKOFIEFF:** Concerto No. 3 in C, Op. 76/Concerto No. 4 in B-Flat, Op. 53 (Browning)

2994 **PROKOFIEFF:** Music from "Romeo and Juliet"

2667 **RAVEL:** Piano Concerto in G
DELLO JOIO: Fantasy and Variations } (Lorin Hollander, pianist)

RIMSKY-KORSAKOFF: See STRAVINSKY

2879 **SCHULLER:** Seven Studies on Themes of Paul Klee
STRAVINSKY: Agon

2701 **SCHUMANN:** Symphony No. 4 in D Minor, Op. 120
BEETHOVEN: Leonore Overture No. 3, Op. 72a

SIBELIUS: See PROKOFIEFF

2641 **R. STRAUSS:** Ein Heldenleben, Op. 40

2849 **R. STRAUSS:** Salome: Dance of the Seven Veils,
Interlude and Final Scene;
The Egyptian Helen: Awakening Scene } (Leontyne Price, soprano)

2725 **STRAVINSKY:** Suite from "The Firebird"
RIMSKY-KORSAKOFF: Suite from "Le Coq d'Or"

STRAVINSKY: See BARTOK, SCHULLER

2681 **TCHAIKOVSKY:** Piano Concerto No. 1 in B-Flat Minor, Op. 23
(Artur Rubinstein, pianist)

2954 **TCHAIKOVSKY:** Piano Concerto No. 1 in B-Flat Minor, Op. 23
(Misha Dichter, pianist)

3014 **TCHAIKOVSKY:** Violin Concerto In D (Itzhak Perlman)

7040 **VERDI:** Requiem (Nilsson, Chookasian, Bergonzi, Flagello) (2 L.P.s) $12.00

3011 **WAGNER:** Leinsdorf Conducts Wagner

6710 **WAGNER:** Lohengrin (Complete) (Konya, Amara, Gorr, Dooley, Hines) (5 L.P.s) $30.(

Charles Munch, conducting
RCA Victor Red Seal

6140 **BACH:** Brandenburg Concertos (6 complete) (3 L.P.s) $18.00 Stereo only

2182 **BACH:** Brandenburg Concertos Nos. 1, 2 and 3—Mono only

2198 **BACH:** Brandenburg Concertos Nos. 4, 5 and 6—Mono only

1992 **BEETHOVEN:** Violin Concerto in D, Op. 61 (Jascha Heifetz, violinist)

2228 **BERLIOZ:** Harold in Italy, Op. 16 (William Primrose, violist)

2438 **BERLIOZ:** Overtures

6077 **BERLIOZ:** Requiem, Op. 5 (2 L.P.s) $13.00

6098 **BERLIOZ:** Romeo and Juliet, Op. 17 (2 L.P.s) $13.00

2608 **BERLIOZ:** Symphonie Fantastique, Op. 14

6114 **BERLIOZ:** The Damnation of Faust (3 L.P.s) $18.00 Mono only

2109 **BLOCH:** Schelomo
WALTON: Concerto for Cello and Orchestra } (Gregor Piatigorsky, cellist)

2297 **BRAHMS:** Symphony No. 4 in E Minor, Op. 98

2647 **CHAUSSON:** Symphony in B-Flat
FRANCK: Le Chasseur Maudit

2668 **DEBUSSY:** Nocturnes: Nuages, Fetes;
Prelude to the Afternoon of a Faun; Printemps

2490 **DVORAK:** Cello Concerto in B Minor, Op. 104 (Gregor Piatigorsky, cellist)

2629 **DVORAK:** Symphony No. 4 in G, Op. 88

FRANCK: See CHAUSSON

2314 **MENDELSSOHN:** Violin Concerto in E Minor, Op. 64 (Jascha Heifetz, violinist)

2520 **MENDELSSOHN:** Symphony No. 3 in A Minor, Op. 56 ("Scotch")
Octet in E-Flat, Op. 20: Scherzo

2221 **MENDELSSOHN:** Symphony No. 4 in A, Op. 90 ("Italian")
Symphony No. 5 in D Minor, Op. 107 ("Reformation")

2625 **MILHAUD:** La Creation du Monde
Suite Provencale } $7.00

2073 **MOZART:** Clarinet Concerto in A, K. 622 (Benny Goodman, clarinetist) Mono only

2567 **POULENC:** Concerto in G Minor for Organ, Strings and Timpani
(Berj Zamkochian, organist)
STRAVINSKY: Jeu de Cartes

2314 **PROKOFIEFF:** Violin Concerto No. 2 in G Minor, Op. 63 (Jascha Heifetz, violinist)

2664 **RAVEL:** Bolero; Pavan for a Dead Princess; La Valse

2568 **RAVEL:** Daphnis and Chloe (Complete)

2341 **SAINT-SAENS:** Symphony No. 3 in C Minor, Op. 78,
("Organ") (Berj Zamkochian, organist)

2344 **SCHUBERT:** Symphony No. 9 ("Great C Major")

2565 **R. STRAUSS:** Till Eulenspiegel's Merry Pranks, Op. 28
TCHAIKOVSKY: Romeo and Juliet

STRAVINSKY: See POULENC

2683 **TCHAIKOVSKY:** Symphony No. 6 in B Minor, Op. 74 ("Pathetique")

TCHAIKOVSKY: See also R. STRAUSS

WALTON: See BLOCH

Serge Koussevitzky, conducting
RCA Victor Red Seal

6174 **BRAHMS:** Academic Festival Overture, Op. 80 (Dedicated by Dr. Koussevitzky to Bicentennial Anniversary of Princeton University); Symphony No. 4 in E Minor, Op. 98; Tchaikovsky: Symphony No. 5 in E Minor, Op. 64; Rachmaninov: Vocalise, Op. 34, No. 14; Rimsky-Korsakov: The Battle of Kershenetz; Hanson: Serenade for Flute, Harp and String Orchestra, Op. 35 (George Laurent, flute; Bernard Zighera, harp); Foote: Suite for Strings in E, Op. 63; Shostakovich: Symphony No. 9. (3 L.P.s) **$18.00** Mono only

Pierre Monteux, conducting
RCA Victor Red Seal

2376 **STRAVINSKY:** Petrouchka

2369 **TCHAIKOVSKY:** Symphony No. 4 in F Minor, Op. 36

2239 **TCHAIKOVSKY:** Symphony No. 5 in E Minor, Op. 64

Aaron Copland, conducting
RCA Victor Red Seal

2401 **COPLAND:** Appalachian Spring
The Tender Land

Charles Munch, conducting

RCA "Victrola"®

1129 **BACH:** Concerto No. 1 in A Minor (Jaime Laredo, violinist)

1035 **BEETHOVEN:** Symphony No. 5 in C Minor, Op. 67
SCHUBERT: Symphony No. 8 in B Minor ("Unfinished")

6003 **BEETHOVEN:** Symphony No. 9 in D Minor, Op. 125 ("Choral") (Price, Forrester, Poleri, Tozzi)
Fidelio, Leonore No. 3, Coriolan Overtures } (2 L.P.s) $6.00

6006 **BERLIOZ:** L'Enfance du Christ (2 L.P.s) $6.00

1109 **BRAHMS:** Piano Concerto No. 1 (Gary Graffman, pianist)

1062 **BRAHMS:** Symphony No. 1 in C Minor, Op. 68

1030 **CHOPIN:** Piano Concerto No. 1 in E Minor, Op. 11 (Gary Graffman, pianist)

1041 **DEBUSSY:** La Mer
RAVEL: Rapsodie Espagnole

1060 **d'INDY:** Symphony on a French Mountain Air (Nicole Henriot-Schweitzer, pianist)
RAVEL: Mother Goose Suite
DUKAS: The Sorcerer's Apprentice

DUKAS: See D'INDY

1034 **FRANCK:** Symphony in D Minor

1033 **MENDELSSOHN:** Violin Concerto in E Minor, Op. 64 (Jaime Laredo, violinist)

1071 **PROKOFIEFF:** Piano Concerto No. 2
RAVEL: Piano Concerto in G } (Nicole Henriot-Schweitzer, pianist)

1032 **RACHMANINOFF:** Piano Concerto No. 3 in D Minor, Op. 30 (Byron Janis, pianist)

RAVEL: See DEBUSSY, D'INDY, PROKOFIEFF

SCHUBERT: See BEETHOVEN

1100 **TCHAIKOVSKY:** Symphony No. 4

1197 **TCHAIKOVSKY:** Romeo and Juliet (Overture-Fantasia)
Francesca Da Rimini

1037 **TCHAIKOVSKY:** Violin Concerto in D, Op. 35 (Henryk Szeryng, violinist)

1065 **WAGNER:** Tannhauser: Overture and Venusberg Music
Die Walkure: Magic Fire Music
Die Gotterdammerung: Siegfried's Rhine Journey

Pierre Monteux, conducting

1153 **KHACHATURIAN:** Violin Concerto
SAINT-SAENS: Havanaise } (Leonid Kogan, violinist)

SAINT-SAENS: See KHACHATURIAN

1009 **TCHAIKOVSKY:** Symphony No. 6 in B Minor, Op. 74 ("Pathetique")

Name_____

Address_____

City_____ State_____ Zip_____

My recordings are to be Monaural ☐ Stereophonic ☐

Total $_____

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

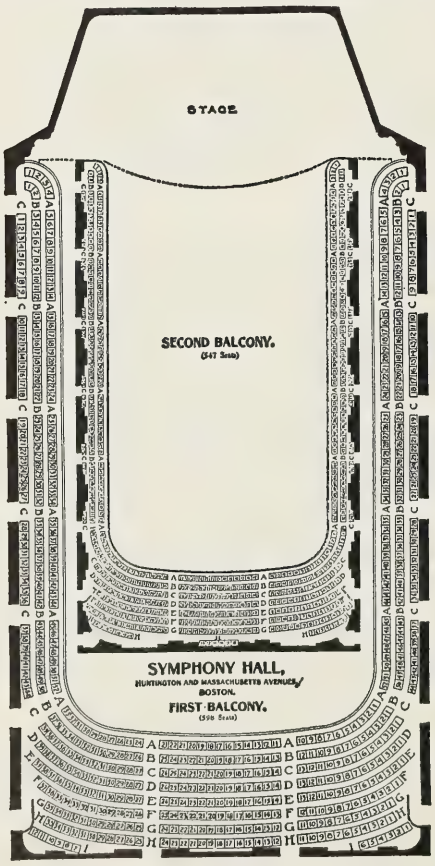
A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases

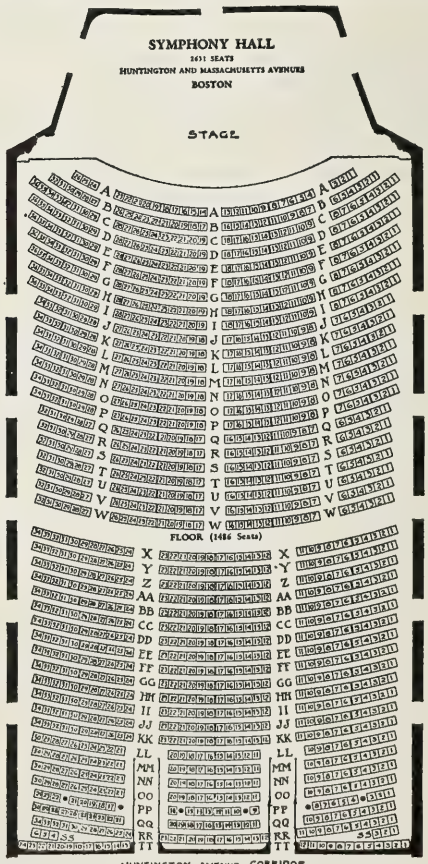


Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston







Open Saturdays

BEGINNING NOV. 2

It's Not Too Early

to begin your Christmas shopping. For lovely gifts for everyone on your list, for distinctive cards, for delicious holiday foods, shop at the Union.

THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

A nonprofit social service organization . . . 264 Boylston Street • Boston 02116



The Cafe Budapest

Before Symphony

The Lounge Budapest

After Symphony

COCKTAILS, CRÊPE FLAMBÉE

Strolling Violinist

Copley Square Hotel—RE 4-3388

Open Daily 12 - 1 P.M.

The House of Quality Furs

Since 1858

Kakas

93 NEWBURY STREET

ORIGINATED 1858

LARGEST OUTSIDE BOSTON

ASSETS NOW OVER $60 MILLION

SPECIALIZING IN SAVINGS AND HOME FINANCING

QUINCY HANOVER

THE QUINCY CO-OPERATIVE BANK

HESLIP E. SUTHERLAND
President



Boston's Elizabeth Carleton House assures a gracious and dignified retirement to men and women over 65, couples or individuals, of good health and buoyant temperament . . . Spacious private rooms in a handsome environment . . . A distinguished Board and administration provide a secure and comfortable way of life for members of the Carleton House "Family." . . . Financial plans are flexible. The Committee on Admissions welcomes inquiries.

ELIZABETH CARLETON HOUSE
2055 Columbus Avenue Boston Mass. 02119
Write for brochure

Tal Saunders INC.
THE RITZ CARLTON HOTEL, BOSTON
PALM BEACH, FLORIDA
Pretty Clothes for All Occasions
MANCHESTER WATCH HILL

WHERE TO BUY

Decorate your home with music . . .
Wharfedale
ACHROMATIC
SPEAKER SYSTEMS
Wholly natural sound, free of spurious resonances or artificial modulations



W70D
$199.95 Six models: $52.95 to $317.60

Lechmere Sales • 88 First St., Cambridge
Lechmere Sales • 688 Providence Pike, Dedham
Lafayette Radio • Route 9, Natick
Lafayette Radio • Route 1 and Walnut St., Saugus
World of Music • 25 West St., Boston
and other high fidelity dealers
British Industries Corp., a division of Avnet, Inc.

— marion ruth
A large and carefully selected variety of china, stainless steel, furniture, glass and accessories—displayed for your convenience in co-ordinated table settings in the contemporary manner. Good design gift ideas by outstanding international designers and craftsmen.
Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

Custom Designing
RICHARD M. DANA, inc.
JEWELERS
81 Charles Street Boston 523-1274
43 Central Street Wellesley 237-2730

Boston's Internationally Famous Italian Restaurant

Open 7 Days 11 A.M. to 1 A.M.

Free Attendant Parking

For Reservations Tel. RI 2-4142

Polcari's

283 Causeway St.

(1 minute from No. Station)

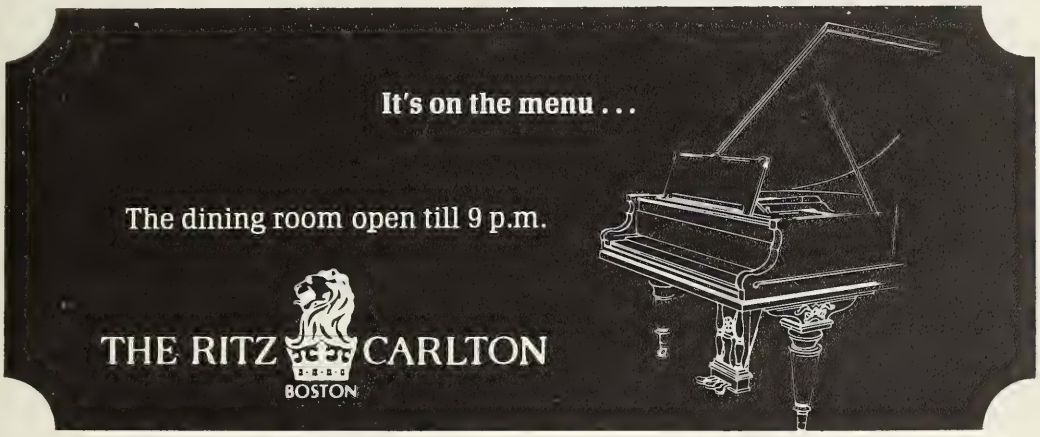
All major credit cards accepted

DALOZ

Cleansers of Fine Clothes and Household Furnishings for a Discriminating Clientel

Phone 265-2400

1863



HIGH NOTE

5% annual rate

FIVE FOR ALL

DIVIDENDS COMPOUNDED QUARTERLY

NO NOTICE REQUIRED FOR WITHDRAWAL

- SEND FOR FREE SAVE-BY-MAIL KIT
- WE PAY POSTAGE BOTH WAYS

OUR DIVIDENDS ARE NOT SUBJECT TO MASS. STATE INCOME TAX

SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS

and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

DORCHESTER OFFICE: 347 WASHINGTON STREET — PHONE CO 5-7020

GOMBERG

MUSIC

Individual instruction on the violin for intermediate and advanced students—chamber music—to further the understanding of music.

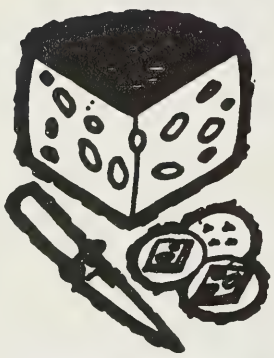
For information write
ROBERT GOMBERG
143 Beaconsfield Road, Brookline, Mass.

MUSIC

WORKSHOP

MALBEN'S

FRUIT AND STEAK GOURMET SHOPPE



100 NATURAL CHEESES

ENGLISH	FRENCH	ITALIAN
Stilton	Brie	Gorgonzola
Cheshire	Pettir Suisse	Bel Paise
Caerphilly	Goat	Fontina
	Camembert	

Imported Prosciutto and Westphalen Ham
Romanoff's Private Stock Fresh Caviar

158 Massachusetts Ave., Boston • Free Delivery • 266-1203

CONFIDENCE...

Can be as simple as a visit to our Trust Department, with your counsel, to make sure that your plans for the future will be carried out exactly as you planned. Our Trust Department specialists are always available to work with you, and your counsel, to see to it that your instructions will be maintained. We think you'll have every confidence in US and in the way we will execute your wishes.

you never come second with US

UNITED STATES TRUST COMPANY

Member Federal Deposit Insurance Corporation

30 Court Street, Boston
In the New Government Center

A Fine Specialty Shop

catering from head to toe
to young gentlemen who
wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the
Church Street Garage (right next door)

31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

T.O. METCALF CO.
ESTABLISHED 1871

Value

FOR YOUR PRINTING DOLLAR

For Proof

CALL 426-5050

51 MELCHER ST., BOSTON
T.O. METCALF CO.



Bach or badminton, the best footwear you can play in comes from Converse. Another noteworthy item: Converse/Hodgman weatherproof clothing. For hunting, fishing, boating, or even performing Handel's Water Music.

★converse
Malden, Massachusetts 02148

GREATER BOSTON
SINCE 1832

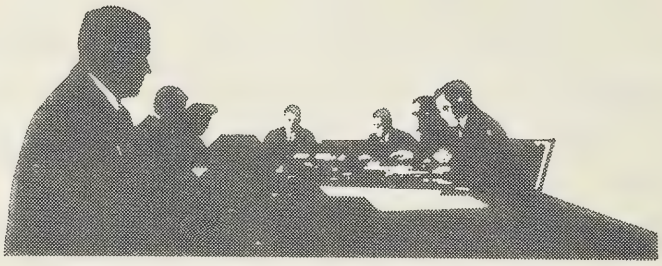
J.S. WATERMAN & SONS
SINCE 1832
FUNERAL SERVICE

SERVICE AT
ANY DISTANCE

J. S. Waterman & Sons, Inc.

BOSTON WELLESLEY WAYLAND

THE BOSTON COMPANY, INC.



The "Financial Cabinet" specializing in advisory and management services for private capital.

INVESTMENT, TRUST AND PERSONAL BANKING SERVICES
Boston Safe Deposit and Trust Company

INVESTMENT COUNSELING
Houston • The Boston Company of Texas
Los Angeles • Bailey and Rhodes
Louisville • Todd-Boston Company, Inc.
New York • John W. Bristol & Co., Inc.
• Douglas T. Johnston & Co., Inc.
San Francisco • Henderson-Boston Company, Inc.
Seattle • Loomis & Kennedy, Inc.

INVESTMENT TECHNOLOGY AND RESEARCH
The Boston Company, Inc.

ECONOMIC AND FINANCIAL COUNSELING
Rinfret-Boston Associates, Inc., New York

OIL AND GAS INVESTMENT COUNSELING
The Boston Company of Texas, Houston

REAL ESTATE INVESTMENT COUNSELING
Henderson-Boston Company, Inc., San Francisco
The Boston Company Real Estate Counsel, Inc., Boston

MUTUAL FUND
The Johnston Mutual Fund Inc.

MANAGEMENT CONSULTING
Boston • The Boston Consulting Group, Inc.
London • Attwood-Boston Consultants Ltd.
Milan • Gennaro Boston Associati, S.p.A.
Tokyo • The Boston Consulting Group of Japan K.K.

We will be happy to send you a copy of our annual report.

THE BOSTON COMPANY, INC.
100 FRANKLIN STREET • BOSTON, MASSACHUSETTS 02106
TELEPHONE (617) 542-9450

FUTURE PROGRAMS

EIGHTH PROGRAM
Friday afternoon November 29 at 2 o'clock
Saturday evening November 30 at 8.30

ERICH LEINSDORF *conductor*
FELIX VISCUGLIA *saxophone*
CLAUDE FRANK *piano*

BEETHOVEN	Symphony no. 1 in C major op. 21
DEBUSSY	Rapsodie for saxophone and orchestra
MOZART	Piano concerto in B flat K. 595
WEILL	Suite from 'Kleine Dreigroschenmusik'

Next week the Orchestra will be on tour; concerts will be given in Springfield, New Haven, New Brunswick and at Philharmonic Hall and Carnegie Hall, New York.

Felix Viscuglia, bass clarinetist of the Boston Symphony, and the distinguished pianist Claude Frank will be soloists at the next concert. The Saxophone rhapsody, which Mr Viscuglia will play, has not been played by the Orchestra since 1939. It was commissioned from Debussy by Mrs Richard J. Hall, President of the Boston Orchestral Club, and was delivered in sketch in 1911. Roger-Ducasse completed the orchestration after the composer's death and the first performance was given in Paris in 1919.

The Piano concerto in B flat K. 595 is Mozart's last, composed less than a year before his death. Although it is written on a more intimate scale than some of the earlier concertos (there are no trumpets and timpani in the score), it is a profound and deeply emotional work. Claude Frank will be soloist in the Orchestra's first performances of this concerto in Symphony Hall.

NINTH PROGRAM
Friday afternoon December 6 at 2 o'clock
Saturday evening December 7 at 8.30

GEORG SEMKOW *conductor*

MOZART	Overture to 'Die Entführung aus dem Serail'
MOZART	Symphony no. 41 in C major K. 551 'The Jupiter'*
SCRIABIN	Symphony no. 2 in C minor

programs subject to change

BALDWIN PIANO
RCA RECORDS*

GERTRUDE R. NISSENBAUM

VIOLIN

Tel. LOngwood 6-8348

340 TAPPAN STREET
BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.

PIANO

Telephone:
KEnmore 6-4062

88 EXETER STREET
COPLEY SQUARE, BOSTON

ROLAND HAYES, Tenor

In addition to his regular concert commitments, will accept a few advanced students for instruction in interpretative singing.

Concentration will be on the musical and emotional evaluation of the word and phrase in Italian, French, German, and English poetry.

58 ALLERTON ST., BROOKLINE, MASS.

"Mr. Sullo's piano playing represents genuine musicality and a formidable technic."
Cyrus Durgin, "Boston Globe," 4/18/53

SALVATORE SULLO

- PIANO -

Foreign Judge at Final Degree Exams in Principal Italian Conservatories: 1965 and 1967

2 Michelangelo St., Boston, Mass.

Tel. 227-8591

MINNIE WOLK

Pianoforte Studio
42 Symphony Chambers
246 Huntington Avenue, Boston
opp. Symphony Hall
Residence 395-6126

KATE FRISKIN

Pianist and Teacher
8 Chauncy Street
Cambridge, Massachusetts
ELiot 4-3891

For information about space and rates in the

BOSTON SYMPHONY ORCHESTRA PROGRAM

Call Advertising Department • Symphony Hall • 266-1492

Donald T. Gammons

Mrs. Aaron Richmond and Walter Pierce
present in the 1968-69 Boston University
CELEBRITY SERIES

THIS SUN. NOV. 17 at 3 • **SYMPHONY HALL**

ARTURO BENEDETTI MICHELANGELI

The Celebrated Italian Pianist

Clementi, Sonata No. 7 in C major; Schumann, Faschingsschwank aus Wien, Op. 26; Ravel, Valses nobles et sentimentales and Gaspard de la nuit

Seats Now at Box-office, $6, $5, $4, $3

STEINWAY PIANO

SAT. EVE. NOV. 23 • **JORDAN HALL**

LOS INDIOS TABAJARAS

The Famous Brazilian Guitarists

Seats Now at Jordan Hall: $4.50, $3.50, $2.50

SUN. AFT. NOV. 24 • **JORDAN HALL**

HUNGARIAN QUARTET

Haydn, D major, Op. 64, No. 5 ("The Lark"); Hindemith, Quartet No. 3, Op. 22; Beethoven, A minor Quartet, Op. 132

Seats Now at Jordan Hall: $5, $4, $3.50

SUN. DEC. 1 at 3 • **SYMPHONY HALL**

TORONTO SYMPHONY

SEIJI OZAWA, *Conductor*

Bach-Stokowski, Toccata and Fugue in D minor; Takemitsu, November Steps No. 2; Beethoven, Symphony No. 1; Bartok, Concerto for Orchestra

SEATS NOW AT BOX-OFFICE: $6.50, $5.50, $4.50, $3.50

SUN. DEC. 8 at 3 • **JORDAN HALL**

GUARNERI STRING QUARTET

Mozart, D Major Quartet, K. 499; Kodaly, Quartet, Op. 10;
Beethoven, E minor Quartet, Op. 59, No. 2

Seats Now at Jordan Hall: $5.00, $4.00, $3.50

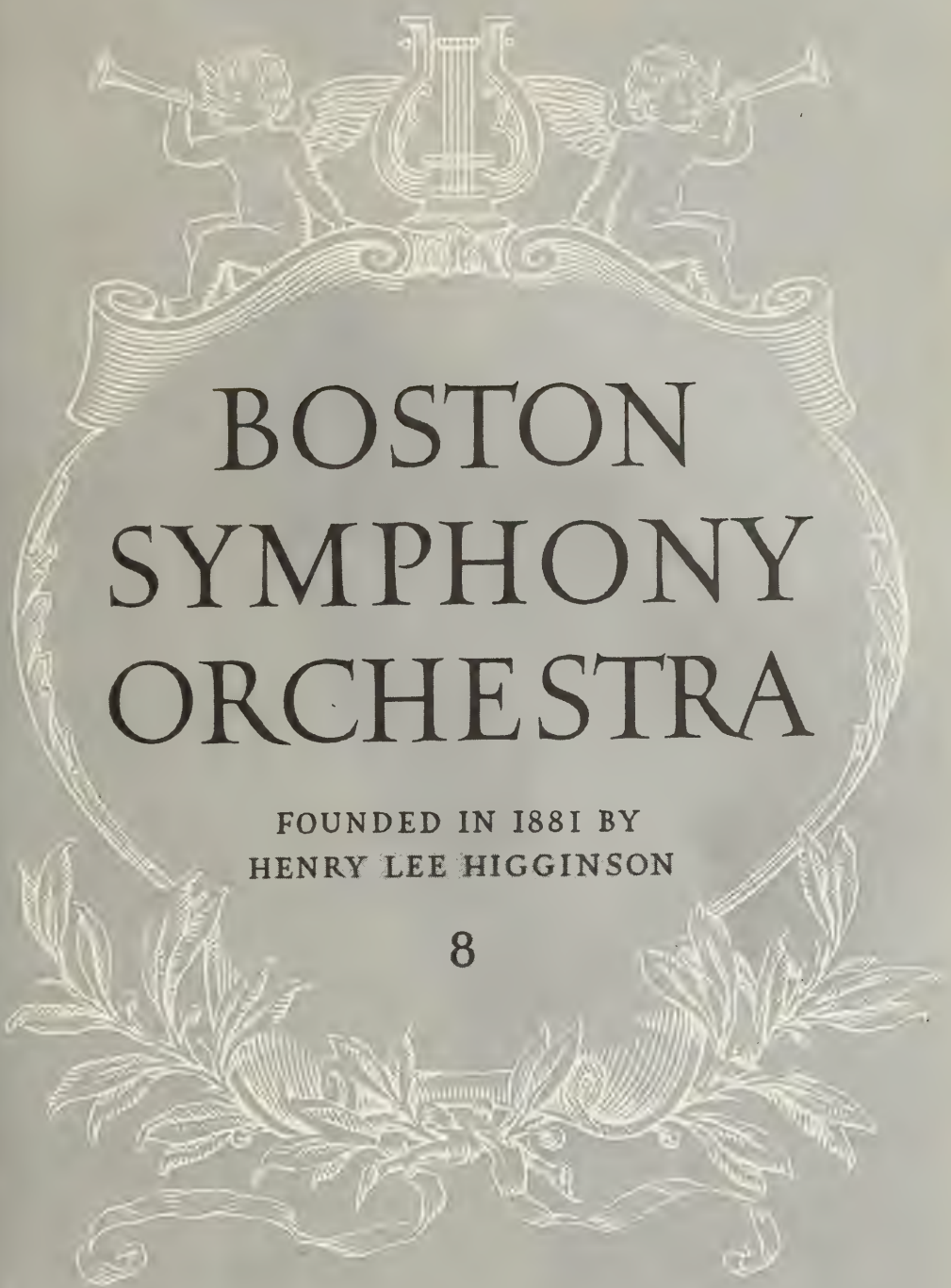
Magnificent Possession



Baldwin

Baldwin Piano & Organ Company
160 Boylston Street
Boston, Massachusetts 02116
Telephone 426-0775

Baldwin is the official piano of the Boston Symphony Orchestra. Erich Leinsdorf, Music Director.

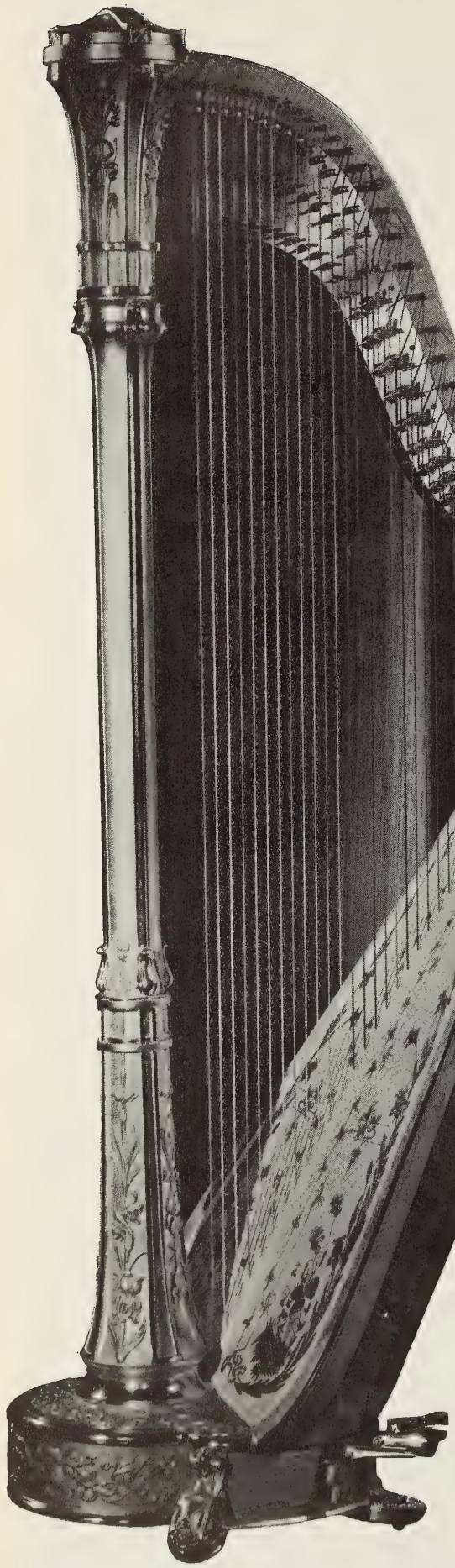


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

8

EIGHTY-EIGHTH SEASON 1968-1969



Exquisite Sound

From the palaces of ancient Egypt to the concert halls of our modern cities, the wondrous music of the harp has compelled attention from all peoples and all countries. Through this passage of time many changes have been made in the original design. The early instruments shown in drawings on the tomb of Rameses II (1292–1225 B.C.) were richly decorated but lacked the fore-pillar. Later the "Kinner" developed by the Hebrews took the form as we know it today. The pedal harp was invented about 1720 by a Bavarian named Hochbrucker and through this ingenious device it became possible to play in eight major and five minor scales complete. Today the harp is an important and familiar instrument providing the "Exquisite Sound" and special effects so important to modern orchestration and arrangement. The certainty of change makes necessary a continuous review of your insurance protection. We welcome the opportunity of providing this service for your business or personal needs.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

Richard P. Nyquist — Charles G. Carleton

147 Milk Street Boston, Massachusetts

Telephone 542-1250

PAIGE OBRION RUSSELL

Insurance Since 1876

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA INC.

TALCOTT M. BANKS *President*
PHILIP K. ALLEN *Vice-President*
ROBERT H. GARDINER *Vice-President*
JOHN L. THORNDIKE *Treasurer*
ABRAM BERKOWITZ
ABRAM T. COLLIER
THEODORE P. FERRIS
FRANCIS W. HATCH
ANDREW HEISKELL
HAROLD D. HODGKINSON
E. MORTON JENNINGS JR
EDWARD M. KENNEDY
HENRY A. LAUGHLIN
EDWARD G. MURRAY
JOHN T. NOONAN
MRS JAMES H. PERKINS
SIDNEY R. RABB
RAYMOND S. WILKINS

TRUSTEES EMERITUS

HENRY B. CABOT
PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT

ADMINISTRATION OF THE BOSTON SYMPHONY ORCHESTRA

THOMAS D. PERRY JR *Manager*

JAMES J. BROSNAHAN
Associate Manager, Business Affairs

HARRY J. KRAUT
Associate Manager, Public Affairs

MARY H. SMITH
Concert Manager

MARVIN SCHOFER
Press and Public Information

SYMPHONY HALL BOSTON MASSACHUSETTS

"A greatest symphony orchestra does now exi
and it is headquartered in Boston, Massachusett
Hi Fide





Red Seal Recordings

RCA

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA INC.

ABRAM T. COLLIER *Chairman*

ALLEN G. BARRY *Vice-Chairman*

LEONARD KAPLAN *Secretary*

MRS FRANK ALLEN
OLIVER F. AMES
LEO L. BERANEK
GARDNER L. BROWN
MRS LOUIS W. CABOT
MRS NORMAN CAHNERS
ERWIN D. CANHAM
RICHARD P. CHAPMAN
JOHN L. COOPER
ROBERT CUTLER
BYRON K. ELLIOTT
MRS HARRIS FAHNESTOCK
CARLTON P. FULLER
MRS ALBERT GOODHUE
MRS JOHN L. GRANDIN JR
STEPHEN W. GRANT
FRANCIS W. HATCH JR
MRS C. D. JACKSON
HOWARD JOHNSON
SEAVEY JOYCE
LAWRENCE K. MILLER
LOUVILLE NILES
HERBERT W. PRATT
NATHAN M. PUSEY
PAUL REARDON
JOHN HOYT STOOKEY



R.H. Stearns.

Night Time Radiance

Shimmering silk/worsted dress by Topaz with glittery buttons. Softly shaped. With cuff neckline. In green, gold or turquoise. 10-18, $45. From our holiday collection. Misses.

BOSTON: At the start of The Freedom Trail, 140 Tremont Street, 482-0260.
CHESTNUT HILL: 232-8100. NORTHSHORE: 532-1660.
SOUTH SHORE PLAZA: 848-0300. BURLINGTON MALL: 272-5010.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Alfred Krips
George Zazofsky†
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Eiichi Tanaka*
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird†

second violins
Clarence Knudson
William Marshall
Michel Sasson
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Ronald Knudsen
Max Hobart
John Korman
Christopher Kimber
Spencer Larrison

violas
Burton Fine
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Hugh Matheny

english horn
Laurence Thorstenberg

clarinets
Gino Cioffi
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets
Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones
William Gibson
Josef Orosz
Kauko Kahila

tuba
Chester Schmitz

timpani
Everett Firth

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Olivia Luetcke

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

nember of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Sheldon Rotenberg.

† Raymond Sird plays on the third stand for part of the season, while George Zazofsky is on leave of absence.

Makanna, Inc.

The Trousseau House of Boston



Today's Silhouette

Belted, pocketed and flared—plaid taffeta topped with velveteen and rimmed in White satin. Red top with Black and White plaid skirt or Green with Red and Green plaid. Sizes 8-14. $145.00

416 Boylston Street, Boston

54 Central Street, Wellesley

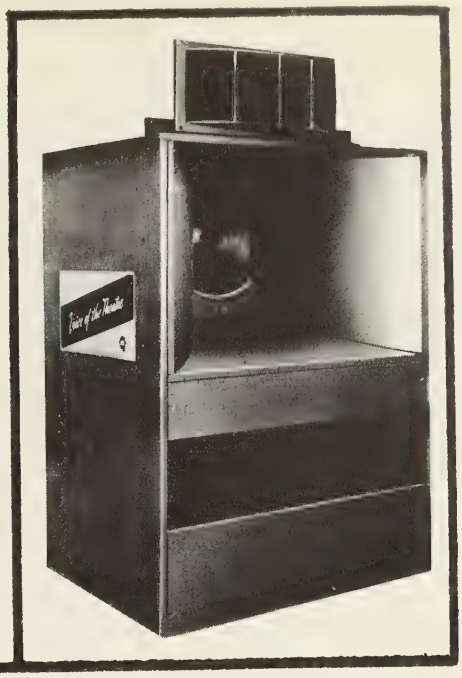
CAMBRIDGE COFFEE, TEA & SPICE HOUSE

Gourmet Cookware
Wicker Furniture Imported Chees
And Many, Many Etceteras

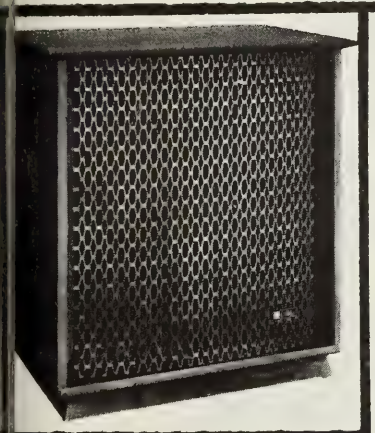


60 Westland Ave. · Back Bay
(Between Symphony Hall and The Fenway)

Old Faithful



For over 20 years the Altec "Voice of the Theater" has provided recording studios with the precise reproduction demanded by professional musicians — exceeding any other speaker in this demanding task.



New Faithful

Now "Voice of the Theater" components are available in attractively styled cabinets to provide the critical audiophile with precise musical reproduction in his own home.

TECH hifi exchange

TECH hifi exchange

Waltham
677 Main St.
893-4434

Cambridge
95 Vassar St.
864-4434

JORDAN MARSH



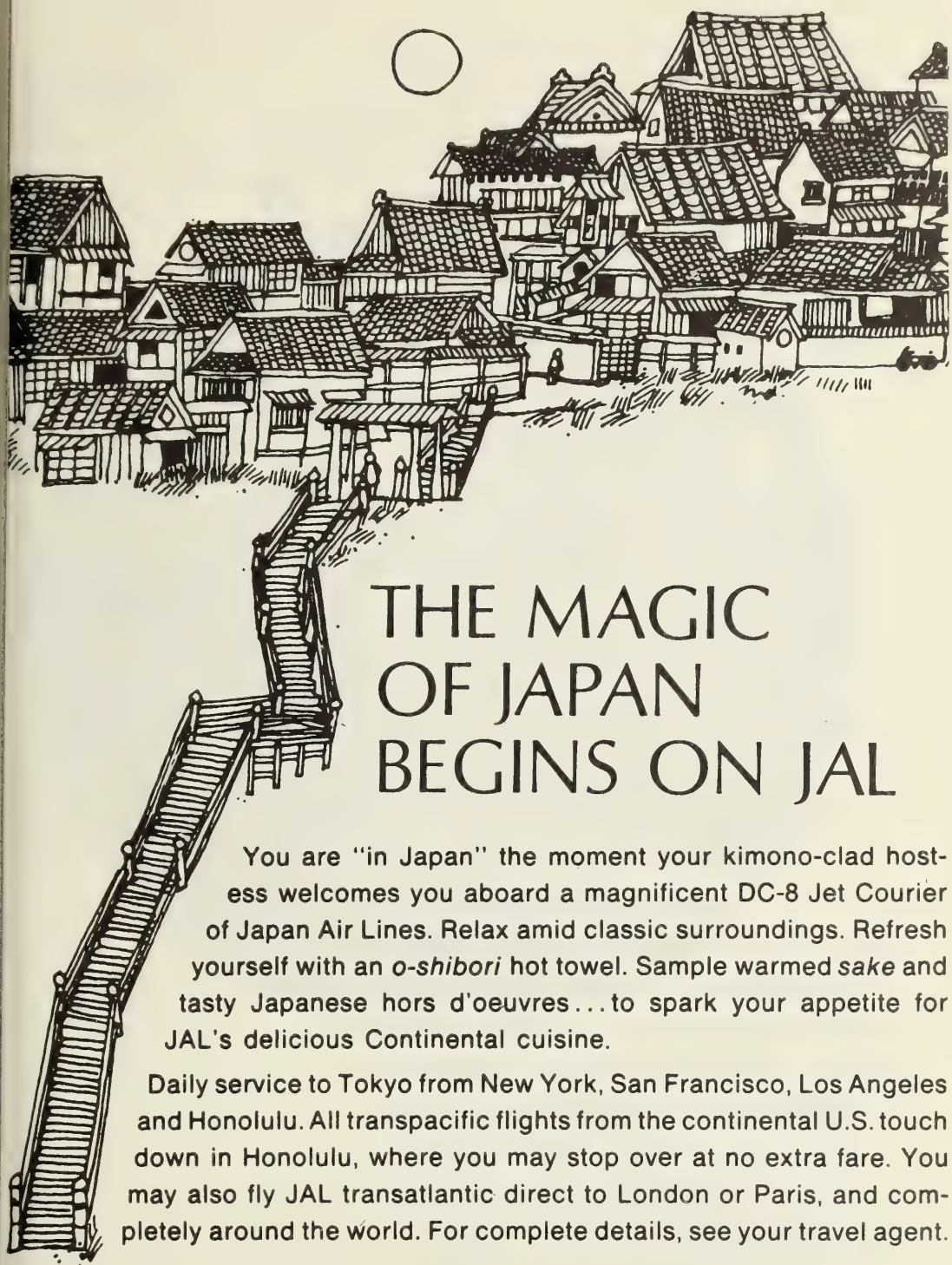
social scoop . . .

The little black velvet
banded with luxurious
white mink, most dramatic
look of the social season.
Sizes 8 to 16, 80.00. . . .
Sorry, no mail or phone orders.

Young Elegants

Second Floor — Main Store

Boston — Framingham — Peabody — Malden
Braintree — Burlington — Bedford, N. H.



THE MAGIC OF JAPAN BEGINS ON JAL

You are "in Japan" the moment your kimono-clad hostess welcomes you aboard a magnificent DC-8 Jet Courier of Japan Air Lines. Relax amid classic surroundings. Refresh yourself with an *o-shibori* hot towel. Sample warmed *sake* and tasty Japanese hors d'oeuvres . . . to spark your appetite for JAL's delicious Continental cuisine.

Daily service to Tokyo from New York, San Francisco, Los Angeles and Honolulu. All transpacific flights from the continental U.S. touch down in Honolulu, where you may stop over at no extra fare. You may also fly JAL transatlantic direct to London or Paris, and completely around the world. For complete details, see your travel agent.

JAPAN AIR LINES
official airline for EXPO'70

JAL

Statler Office Bldg.
20 Providence Street
Tel.: 482-5390

The music man.



The Boston Globe's music critic, Michael Steinberg, knows the score. His perceptive reviews help keep Boston music on the right beat.

There's more to it. Maybe that's how come everybody's reading The Globe these days.



TICKET RESALE AND RESERVATION PLAN

The ticket resale and reservation plan has now operated for the past five seasons and has proved a great success. The Trustees wish again to thank subscribers who have taken part, and to bring it once more to the attention of all other subscribers and Friends.

Should you find that you are unable to attend one of the concerts for which you have tickets, the Trustees hope that you will allow others, who cannot obtain tickets for this subscription series, to have the opportunity to hear the Orchestra. You can do this by telephoning Symphony Hall (266-1492), and giving your name and ticket location to the switchboard operator. Your ticket then becomes available for resale, and the income gained is paid to the Pension Fund of the Orchestra. Subscribers who release their tickets for resale will receive a copy of the program of the concert they miss, and written acknowledgment of their gift for their tax records.

Those who wish to request tickets for a specific concert should telephone Symphony Hall and ask for 'Reservations'. Requests will be attended to in the order in which they are received, and, since the Management has learned by experience how many returned tickets to expect, no reservation will be confirmed unless the caller can be assured of a seat. Tickets ordered in this way may be bought and collected from the box office on the day of the concert two hours before the start of the program. Tickets not claimed half an hour before concert time will be released.

Last season the ticket resale and reservation plan helped reduce the Orchestra's deficit by more than $21,900.

KEnmore 6-1952

Ludwig
finer furs

Newbury Street Eighteen Boston, Mass.

la maisonette

the little house of many designers
115 newbury street, boston

personally selected fashions
for
town and country



NOV. SPECIAL

LONDON Classic	5.79 now 3.49
VANGUARD Folk	5.79 now 3.88

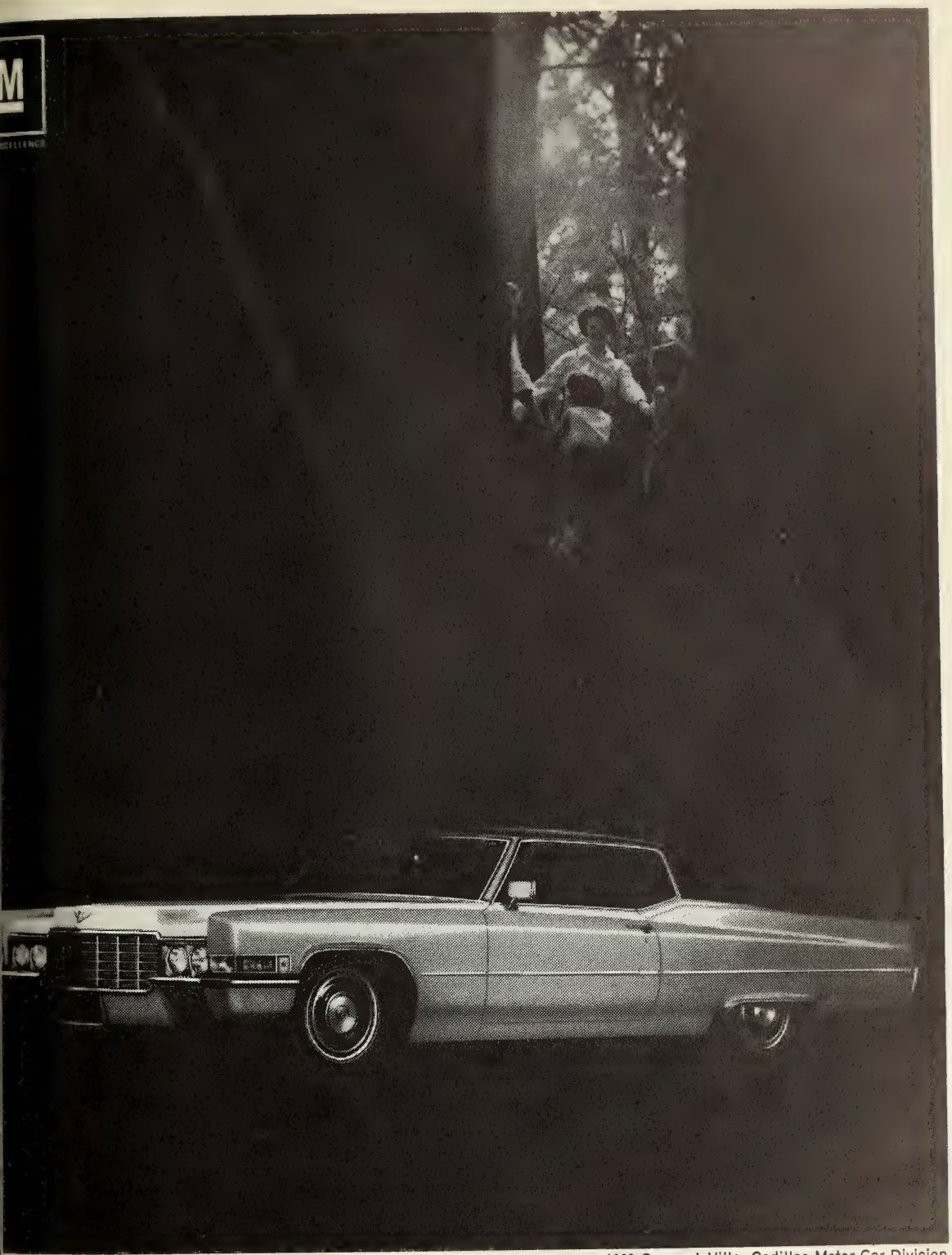
MINUTE MAN RADIO CO., INC.
30 BOYLSTON STREET
HARVARD SQ., CAMBRIDGE Tel. 864-8727

Records • Tapes (Open Reel • Cassettes • 8 Track
Hi Fi Equipment • Accessories • Service

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located
125 TREMONT AT PARK STREET • BOSTON
WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY
Individual Accounts from $10 to $30,000
Joint, Corporation, Pension, Charitable
and Retirement Accounts up to $30,000.
Quarterly Dividends Paid Since 1881
HENRY H. PIERCE, *President*



1969 Coupe deVille. Cadillac Motor Car Division

Your first weekend with the beautiful new 1969 Cadillac will be an irresistible temptation to go traveling. With its brilliant new styling—and spirited performance to match—even the most familiar trip will take on new excitement.

Cadillac



it'll sound a lot better if the heat is sotto voce.

And flameless electric heat is quiet. The quietest you can get. So when you're listening to a symphony in your own home, you can enjoy the full range of the melody. Without an Anvil Chorus of old fashioned heating problems. Find out about flameless electricity tomorrow . . . allegro.

Edison



CONTENTS

Program for November 29 and 30 1968 467

Future programs 509

Program notes

Beethoven — Symphony no. 1 in C major op. 21 468
by John N. Burk

Debussy — Rhapsody for saxophone and orchestra 470
by John N. Burk

Mozart — Piano concerto in B flat K. 595 486
by James Lyons

Weill — Suite from 'Kleine Dreigroschenmusik' 491
by Andrew Raeburn

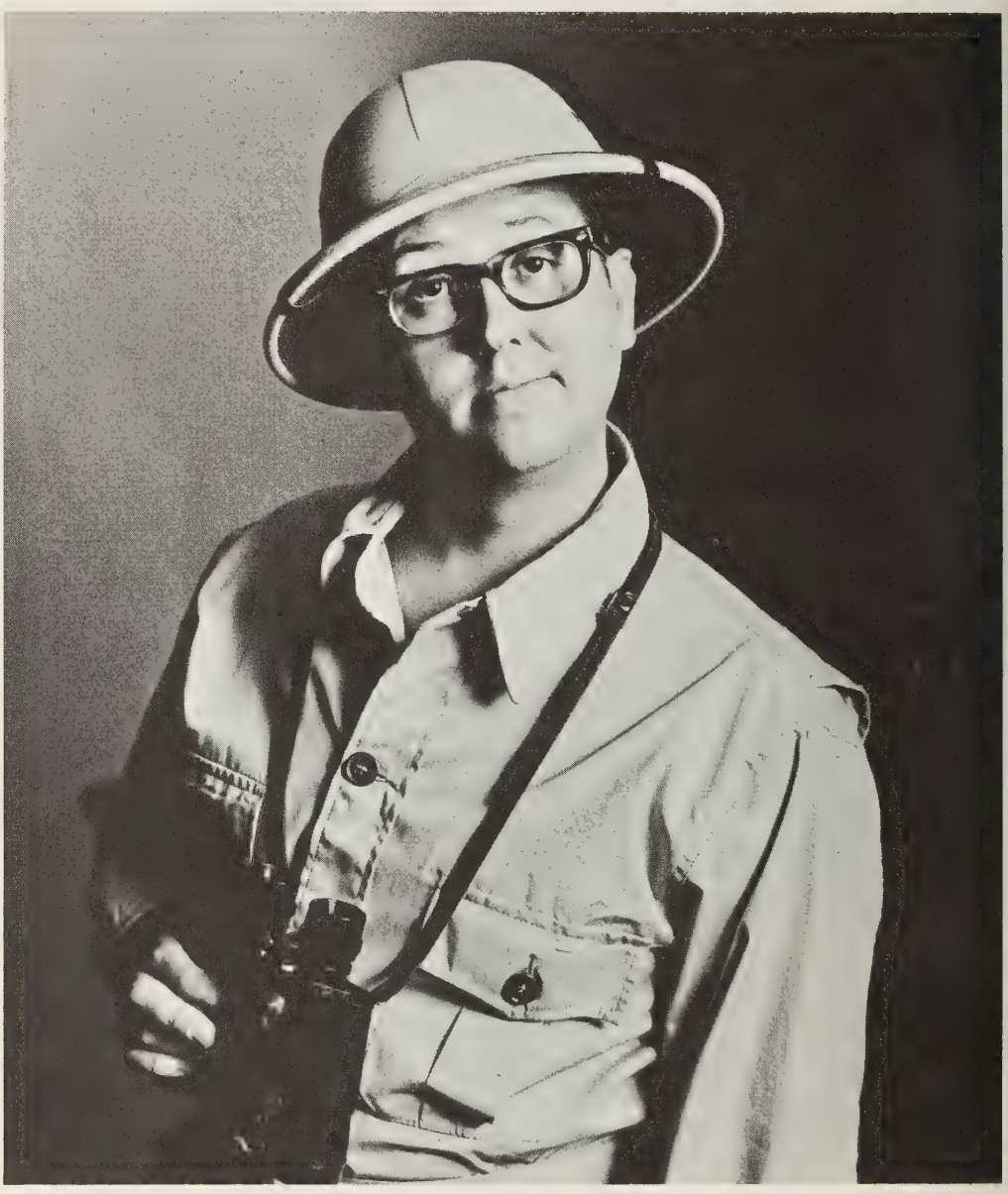
Adolphe Sax and his invention 498
by John N. Burk

The soloists 500

Program Editor ANDREW RAEBURN

program copyright © 1968 by Boston Symphony Orchestra Inc.

"Can't anyone in this tribe tell me what Xerox closed at?"



An investor and his worries.

They follow him to the office. They follow him home at night. They spoil his safaris.

They say to him, "Wherever you go, we go."

Which is why it makes sense, if you're an investor, to turn some of your worries over to Old Colony. Or even give us the whole job.

Just tell us what part of the job you want us to do, and we'll do it. (We aren't too proud, for instance, to take over the mechanical chores and leave the rest to you.)

At Old Colony we have the largest full-time staff of investment experts of any bank in New England.

So before you schedule your next safari, give us a ring, won't you?

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

EIGHTY-EIGHTH SEASON 1968-1969

EIGHTH PROGRAM

Friday afternoon November 29 at 2 o'clock
Saturday evening November 30 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN — Symphony no. 1 in C major op. 21

Adagio molto – allegro con brio
Andante cantabile con moto
Menuetto: allegro molto e vivace
Finale: adagio – allegro molto vivace

DEBUSSY — Rhapsody for saxophone and orchestra

FELIX VISCUGLIA

intermission

MOZART — Piano concerto in B flat K. 595

Allegro
Larghetto
Allegro

CLAUDE FRANK

WEILL — Suite from 'Kleine Dreigroschenmusik für Blasorchester'

Overture
Die Moritat von Mackie Messer
(The 'Moritat' of Mac the Knife)
Die Ballade vom angenehmen Leben
(The ballad of the good life)
Pollys Lied (Polly's song)
Tango-Ballade (Tango ballad)
Kanonen-Song (The song of the big guns)

Claude Frank plays the Steinway piano

Friday's concert will end at about 4 o'clock; Saturday's at about 10.30.

BALDWIN PIANO
RCA RECORDS

LUDWIG VAN BEETHOVEN
Symphony no. 1 in C major op. 21
Program note by John N. Burk

Beethoven was born in Bonn on December 1770 (probably the 16th); he died in Vienna on March 26 1827. The original manuscript of the Symphony no. 1 is lost, and there is no certainty about the date of its composition. Sketches for the last movement were found among the exercises in counterpoint which the young composer made for Albrechtsberger in 1795. The first performance was given at the Burgtheater in Vienna on April 2 1800. The orchestral parts were published at the end of 1801 by Hoffmeister and Kühnel; the full score was printed in 1820. The dedication was to Baron van Swieten. The Boston Symphony Orchestra first performed the Symphony no. 1 on October 28 1881 under George Henschel. The most recent performances in this series were conducted by Erich Leinsdorf on April 10 and 11 1964.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

Beethoven, giving his first public concert in Vienna 'for his own benefit', after making due obeisance to the past with a symphony of Mozart and airs from Haydn's 'Creation', submitted his popular septet, and one of his piano concertos, playing, of course, the solo part; he also improvised upon the pianoforte. Finally he presented to the audience his newly completed Symphony in C major. The concert was received with marked interest, and a certain amount of critical approval. Indeed the young man was not without a reputation in Vienna as a pianist with almost uncanny powers of improvisation, who had written a number of sonatas, trios, sets of variations. In the orchestral field he had not yet committed himself, save in two early cantatas (never published) and in the two piano concertos (in B flat and in C) which he had written a few years before for his own use.

The introductory *adagio molto,* only twelve bars in length, seems to take its cue from Haydn, and hardly foreshadows the extended introductions of the Second, Fourth and Seventh symphonies to come. There once was learned dissension over the very first bars, because the composer chose to open in the not so alien key of F, and to lead his hearers into G major. The composer makes amends with a main theme which proclaims its tonality by hammering insistently upon its tonic. With this polarizing theme he can leap suddenly from one key to another without ambiguity. The second theme, of orthodox contrasting, and 'feminine' character, seems as plainly designed to bring into play the alternate blending voices of the woodwinds.

The theme itself of the *andante cantabile* was one of those inspirations which at once took the popular fancy. The way in which the composer begins to develop it in contrapuntal imitation could have been suggested by his recent studies with Albrechtsberger. The ready invention, the development of a fragment of rhythm or melody into fresh and charming significance, the individual treatment of the various instruments confirms what was already evident in the development of the first movement — Beethoven's orchestral voice already assured and distinct, speaking through the formal periods which he had not yet cast off.



filene's

Pat Sandler

highlights the new

small shape with

golden embroidery and jewels.

White silk and worsted

from the

Plaza Shop, fifth floor

Filene's Boston

The 'Minuet', so named, is more than the prophecy of a scherzo with its swifter tempo — *allegro molto e vivace*. Although the repeats, the trio and da capo are quite in the accepted mold of the Haydnesque minuet, the composer rides freely on divine whims of modulation and stress of some passing thought, in a way which disturbed the pedants of the year 1800. Berlioz found the scherzo 'of exquisite freshness, lightness, and grace — the one true original thing in this symphony'.

It is told of the capricious introductory five bars of the Finale, in which the first violins reveal the ascending scale of the theme bit by bit, that Türk, cautious conductor at Halle in 1809, made a practice of omitting these bars in fear that the audience would be moved to laughter. The key progressions, the swift scale passages, the typical eighteenth-century sleight of hand, allies this movement more than the others with current ways. It was the ultimate word, let us say, upon a form which had reached with Haydn and Mozart its perfect crystallization, and after which there was no alternative but a new path.

CLAUDE DEBUSSY

Rhapsody for saxophone and orchestra

Program note by John N. Burk

Debussy was born at Saint Germain (Seine-et-Oise), France, on August 22 1862; he died in Paris on March 25 1918. He composed the Rhapsody between 1901 and 1908, according to his inscription on his last sketch. This sketch was delivered in 1911 to Mrs Richard J. Hall (born Elise B. Coolidge), who had commissioned the piece. The manuscript is inscribed *'Esquisse d'une "Rhapsodie Mauresque" pour orchestre et saxophone principal — à Madame E. Hall avec l'hommage respectueux de Claude Debussy, 1901-1908'*.

After Debussy's death, Jean Roger-Ducasse orchestrated the sketch, and his version was published in 1919 as *'Rapsodie pour orchestre et saxophone (1903), à Madame Elise Hall, Présidente de l'Orchestral Club de Boston'*. It was first performed at the *Société Nationale* on May 11 1919 in Paris; Mayeur was the saxophone soloist and André Caplet conducted. The first performance of the Rhapsody by the Boston Symphony Orchestra was given on February 12 1932, when Louis Speyer was the soloist, playing the saxophone part on the english horn (although there is no mention of english horn by Debussy in reference to the part). The most recent performances in this series were conducted by Serge Koussevitzky on October 20 and 21 1939; Sigurd Rascher was the saxophonist, and he played the version of the Rhapsody made by Ernest Ansermet.

The instrumentation: 3 flutes, 2 oboes and english horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, cymbals, tambourine, triangle, harp, timpani, strings and alto saxophone in E flat.

Debussy was approached, presumably in the year 1901, by Mrs Richard J. Hall of Boston who, as a player upon the saxophone, desired him to compose a piece for that instrument with orchestra. Mrs Hall had identified herself, in 1899, with the Boston Orchestral Club, an organization of amateurs, which had existed since 1884. The Club in 1899 took on an unaccustomed French character. Georges Longy became the conductor; the personnel was listed under the heading *'L'Orchestre'*, and French numbers predominated on every programme, with the frequent

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN L. THORNDIKE
Vice President

JOHN Q. ADAMS
Vice President, John Hancock Mutual Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

JAMES O. BANGS
Trustee

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

GEORGE S. JOHNSTON
Scudder, Stevens & Clark

ALBERT B. HUNT
Trustee

EDWARD F. MACNICHOL
Trustee

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

PHILIP H. THEOPOLD
Chairman of Exec. Committee, Real Estate Investment Trust of America

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

legend: '(First time)'. There were many pieces for saxophone, ordered by Mrs Hall, mostly from French composers, and played by her. (The programs of the Boston Orchestral Club at Jordan Hall list these pieces: in 1901, Loeffler's *'Divertissement Espagnol';* in 1903, Longy's *'Impression';* in 1904, d'Indy's *'Choral Varié';* in 1906, Sporck's *'Legend'* and Caplet's *'Impressions of Autumn'*. Mrs Hall also appeared at the concerts of the Longy Club in Georges Longy's *'Lento'* in 1905, and Caplet's *'Légende',* both pieces which had been written for her.)

The Rhapsody which Mrs Hall ordered from Debussy was not heard at the Boston Orchestral Club for the good reason that when its concerts came to an end in 1911, the piece still stood in Debussy's possession as a fragmentary sketch. The truth was, as Debussy's letters clearly show, that the composer was very far from enthusiastic to produce music for the saxophone. 'The Americans are proverbially tenacious,' he wrote to his friend Messager on June 8 1903. 'The *femme-saxophone* landed in Paris eight or ten days ago, and is inquiring about her piece. Of course I assured her that with the exception of Rameses II it is the only subject that occupies my thoughts. All the same, I have had to set to work on it, so here I am searching desperately for novel combinations calculated to show off this aquatic instrument.'

Debussy found himself in the embarrassing position of having accepted and used up the fee for a commission alien to his inclinations and experience. The saxophone was of course at that time unfamiliar, a curiosity used occasionally and episodically for special color effects in orchestral scores, sometimes met with in brass bands, but, with modern jazz not invented, quite free of its present disreputable associations. ('It is a pleasure to learn', wrote the critic of the *Boston Journal,* January 6 1903, 'that Mr Leoffler has already written a piece for Mrs Hall, and that Debussy and d'Indy are now at work on pieces for this sombre, melancholy, mysterious instrument.) Debussy was too conscientious, too self-exacting an artist to dash off carelessly a display piece for an instrument which he did not thoroughly understand. 'The saxophone,' he wrote to Pierre Louys, 'is a reed instrument with whose habits I am not very well acquainted. I wonder whether it indulges in romantic tenderness like the clarinet.' He may have hoped to better his acquaintance with the saxophone when Mrs Hall visited Paris in 1904 and performed d'Indy's *'Choral Varié'* at the *Société Nationale*. The effect upon him was quite the opposite, according to Vallas, and although Mrs Hall was a player of considerable expertness, 'He thought it ridiculous to see a lady in a pink frock playing on such an ungainly instrument, and he was not at all anxious that his work should provide a similar spectacle.'

Custom Designing

RICHARD M. DANA, inc.

JEWELERS

81 Charles Street, Boston
523-1274

43 Central Street, Wellesley
237-2730

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 ST. BOTOLPH STREET • BOSTON



Provides For The Handicapped Child
In A Free, Private, Day School

A 12 Year Academic Program
Vocational Training • Recreation
Health Program • Transportation

The Industrial School for Crippled Children solicits funds for its operation either through Bequests, Annuities or Life Insurance.

In case of a life agreement a donor gives capital to the Industrial School for Crippled Children and in return receives income for life.

Donors are invited to discuss these matters with the Treasurer.

Treasurer, CHARLES E. COTTING, 10 Post Office Square, Boston

CHARLES H. TAYLOR
President

MRS. CHARLES E. COTTING
Chairman Ladies Committee

New England Festival

The approach of the holiday season heralds the advent of many gala occasions. For the hostess we have exciting long culottes and gowns for dinner at home. For the guests, important dresses, short or long in varied degrees of formality. Many styles exclusively ours.

BOSTON *Hurwitch Bros.* WELLESLEY

The Rhapsody hung fire despite his persisting good intentions, probably because to make a fair copy with every orchestral detail filled in would have taken many precious hours from such more absorbing scores as *'La mer'*, which he was working on between the years 1903 and 1905.

The composer may have considered his honor redeemed when at last he sent her in 1911 a sketch with practically the full notation, written on three or four staves, the solo part complete but the instrumentation only occasionally indicated in pencil. This sketch was, of course, of no practical use to Mrs Hall. In 1919, after the death of the composer, Roger-Ducasse wrote a full score from the sketch, and the music was at last published and performed in Paris.

Roger-Ducasse has been meticulously faithful to the composer's intentions. He has not changed a note of the solo and has adhered to the pencilled directions except in the most insignificant details. (Leon Vallas in his life of Debussy makes the statement that in the 'rough draft' he delivered to Mrs Hall, 'he even left some bars blank and some of the "bridges" incomplete'. This is not true; the writer must have based his statement upon the earlier sketch which, together with the final manuscript of Roger-Ducasse, is in the possession of the Paris *Conservatoire*. The manuscript which Debussy sent to Mrs Hall was loaned by the family estate to the New England Conservatory of Music. Examination of this manuscript shows that Debussy, of necessity leaving endless details of instrument combination to the discretion of the arranger, nevertheless provided the notation in full until a point beginning 87 bars from the end, when he left 24 bars, the larger part of two manuscript pages, as no more than a single melodic line.)

The Rhapsody begins *très modéré* in C sharp minor, with a basic thematic phrase for the violins which is to find later recurrence. This short introductory portion in moderate tempo contains a brief unaccompanied cadenza for the saxophone. There is no other, nor does Debussy at any point push forward the instrument in a displayful vein. It is written almost throughout as no more than a prominent voice in the general orchestral texture. There may be significance in the subtitle 'for orchestra and saxophone', and it is well to remember that the sketch is inscribed *'pour orchestre et saxophone principal'*, a phrasing which he also used in his Rhapsody for clarinet.

After 38 bars, there begins the *allegretto scherzando* which dominates the Rhapsody. It is in a 6/8 rhythm with a plain Spanish suggestion accentuated according to Debussy's indications by the military drum and tambourine. The rhythm recurs persistently, leading to intriguing ramifications and complexities. The color of the solo instrument is relieved, again under Debussy's directions, by important solos for the oboe and flute.

notes continued on page 486

Steinberg's Choice: the new records/by Michael Steinberg, music critic of The Boston Globe

From sitar to Satie

Satie is in. It is said he has replaced Indian music in the affections of the pot-to-acid crowd. You don't have to smoke to enjoy him, though. Born in 1866, a Rosicrucian as a young man, he first composed in a mystical style that greatly influenced the young Debussy. Then he turned away to produce his characteristically cool music whose purity and simplicity are its most remarkable attributes, moving closer to the world of Picasso and Cocteau, and becoming a kind of father figure to the group of Les Six (Milhaud, Poulenc, Honegger, etc.). He was a delightful humorist; often, though, the whimsical titles he gave his compositions — "Trois morceaux en forme de poire," "Sonatine bureaucratique," "Véritables Préludes flasques (pour un chien)," and the like — were meant as psychological armor for music of tenderness and delicacy.

Vanguard has done a pleasant thing in issuing a two-record "*Homage to Erik Satie,*" including the ballet scores, "Parade" (remember the Picasso curtain at the Fine Arts recently?), "Relâche," and "Mercure," as well as a number of smaller works, some of them originally written for orchestra, others scored by various of Satie's friends, Debussy, Poulenc, Milhaud, among them, and with the whole collection performed most stylishly by Maurice Abravanel and the Utah Symphony.

Benjamin Britten has recorded two of his early works (London). One is the virtuosic *Variations on a Theme of Frank Bridge* for string orchestra, written in 1937 for the Salzburg Festival, and the work that made his international reputation. The other, richer, more important piece is "*Les Illuminations,*" settings for tenor and string orchestra of verse and prose by Rimbaud. There is a wonderful vividness of imagery and freshness to this music, which is sung to perfection by Peter Pears. Britten's conducting of the English Chamber Orchestra is in both works miles ahead of any competition on records.

Another fine composer-conductor record is one on which Stravinsky leads his own suites from "*Histoire du soldat*" and "*Pulcinella,*" getting the sharp accents and diamond-edged sonorities that seem uniquely characteristic of his own performances (Columbia).



These original record reviews by Michael Steinberg are presented by the Trust Department of New England Merchants Bank, which would also be pleased to review your investment portfolio with a view to improving its performance.

New England Merchants National Bank A FULL SERVICE BANK

Trust Department • 28 State Street, Boston • 742-4000 • Member F.D.I.C.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

PENSION FUND CONCERT

JOAN SUTHERLAND *soprano* ANASTASIOS VRENIOS *tenor*
RICHARD BONYNGE *conductor*



Sunday December 15 1968 at 3 pm in Symphony Hall

Joan Sutherland and Anastasios Vrenios will sing duets from Rigoletto, Don Pasquale and Linda di Chamonix. Miss Sutherland and Mr Vrenios will also sing arias by Handel, Rossini, Auber and Balfe. The program will end with the Sleepwalking scene from Bellini's La Sonnambula. Richard Bonynge will conduct music for orchestra by Mozart, Donizetti and Maillart.

Ticket prices are $5, $6, $8, $10, $12.50 and $15.

Tickets are on sale at the box office, Symphony Hall.
(Telephone 266-1492)

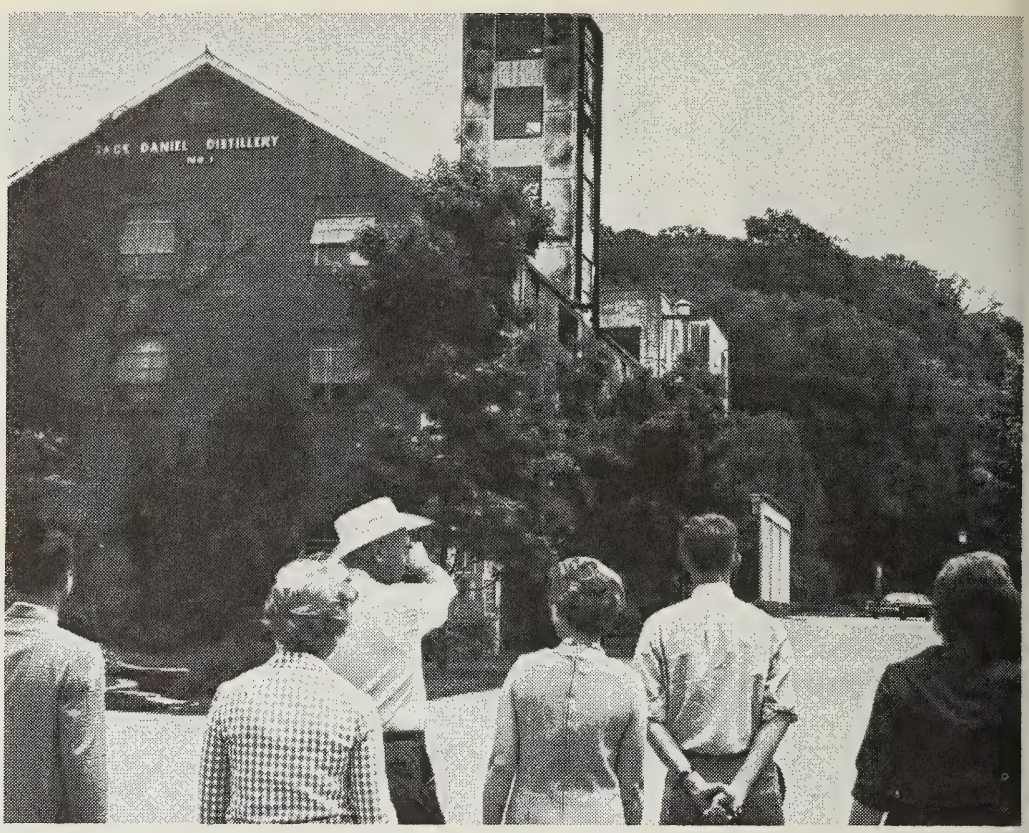


Rushing through dinner to make the Symphony can ruin the best in fine food and good music.

Why rush either? Symphony Hall is only three minutes away from seven of the city's best restaurants. At Prudential Center.



The PRUDENTIAL
INSURANCE COMPANY OF AMERICA
Northeastern Home Office Prudential Center Boston



ONE THING'S FOR SURE on the Jack Daniel's tour, we won't rush you. If you want to stop for something, go ahead and stop.



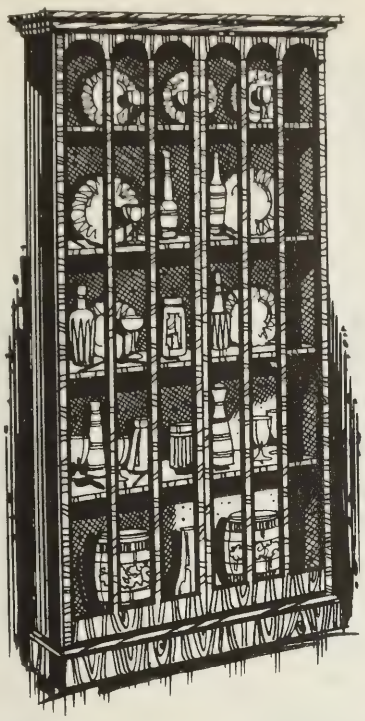
The tour through our distillery takes about an hour. And if you find anything you'd like to linger over, go ahead. You can catch up on anything you missed from Mr. Garland Dusenberry. (He's the man who takes you through.) Just tell him what you missed and he'll take it from there. But he's a talker. So you might end up being with us more than an hour. But if you don't mind, we certainly don't either.



CHARCOAL
MELLOWED
DROP
DROP
BY DROP

© 1968, Jack Daniel Distillery, Lem Motlow, Prop., Inc.

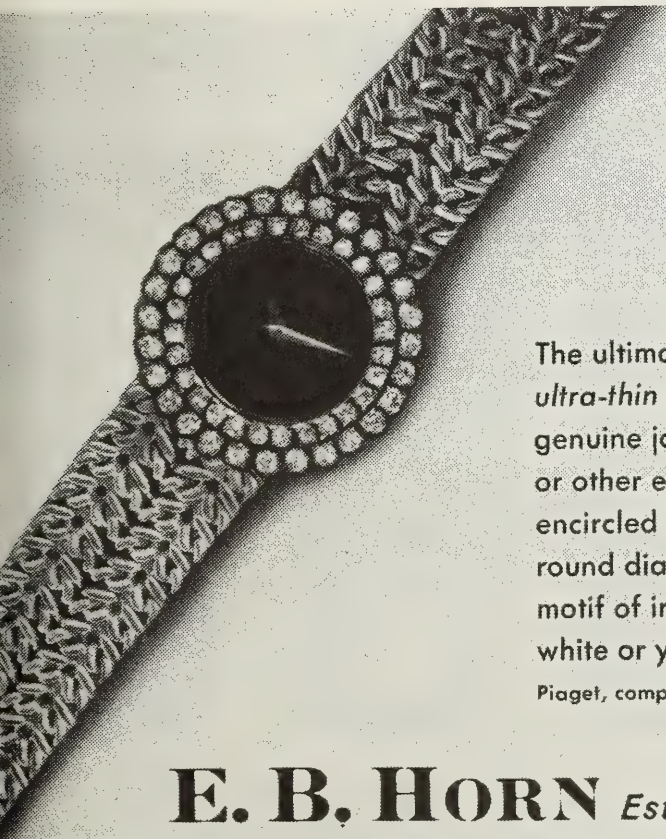
TENNESSEE WHISKEY • 90 PROOF BY CHOICE • DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 384), TENN.



Something perfect and just for you. A cottage by the sea . . . a country manor . . . a penthouse against the city skyline? We've an abundance of ideas for expressing you and your special tastes. Call 426-1500 for an appointment with one of our thirty Paine designers who will help you create "something perfect."

PAINE furniture

Boston • Natick • Peabody
Springfield • Hartford



PIAGET

CHOICE OF THE WORLD'S ELITE

The ultimate in elegance, *ultra-thin* watches with dials of genuine jade, coral, lapis, or other exquisite gemstone, encircled by two rows of radiant round diamonds. Bracelet, classic motif of intertwining leaves in white or yellow 18 kt. gold.

Piaget, completely Swiss Made.

E. B. HORN *Established in 1839*

429 WASHINGTON STREET • BOSTON, MASS.

You don't release the eighteenth version of a work unless you have good reason.

We have.

During Andre Watts' acclaimed 1967 European tour, he played Brahms' monumental Second Piano Concerto in B Flat. And he brought down the hemisphere: "Watts plays with practically inhuman virtuosity," cried Die Welt. "An outstanding virtuoso," echoed Berliner Morgenpost. Upon his return to the States, the young pianist performed the work in New York, to the tune of praise like this, from the Post: "Andre Watts played as if he were a universe of music. He possesses a gift that defies explanation." We have recorded Watts' triumph in B Flat with Leonard Bernstein leading the New York Philharmonic. Listeners have said they do Brahms' Second, best.



MS 7134 (Stereo Only)

Andre Watts/Leonard Bernstein
The Sound of Genius on
COLUMBIA RECORDS

"COLUMBIA," MARCAS REG. PRINTED IN

Variations on a theme by Pastene.

Pastene è nobile
Bolla Valpolicella.
A noble wine from
the slopes of Verona.

Aimez-vous Pastene?
Alexis Lichine Pinot
Chardonnay. Imported by
Pastene from France with
love. Or Pastene Gamay
Beaujolais, the proud
Californian with the
Burgundian accent.

Le Nozze di Pastene
Gancia Asti Spumante.
Imported from Italy
for any festive
occasion.



What's your favorite wine: red, white, rose or bubbly? Pastene gives you the best of both worlds in Californian and European wines to suit every taste and purse. Pastene knows the score.

Pastene Wine & Spirits, Inc. 15 Poplar Street • Somerville, Mass.

THE BOSTON SYMPHONY ORCHESTRA IS THE JOHN HANCOCK-INSURED GROUP WE MOST ENJOY HEARING FROM.



"If anybody in this life insurance business can design the right plan for you, it's probably us."

How can a prominent citizen leave $750,000 to his family without putting them in the headlines?

No man wants his family subjected to unwanted publicity and the nuisance of inquisitive outsiders.

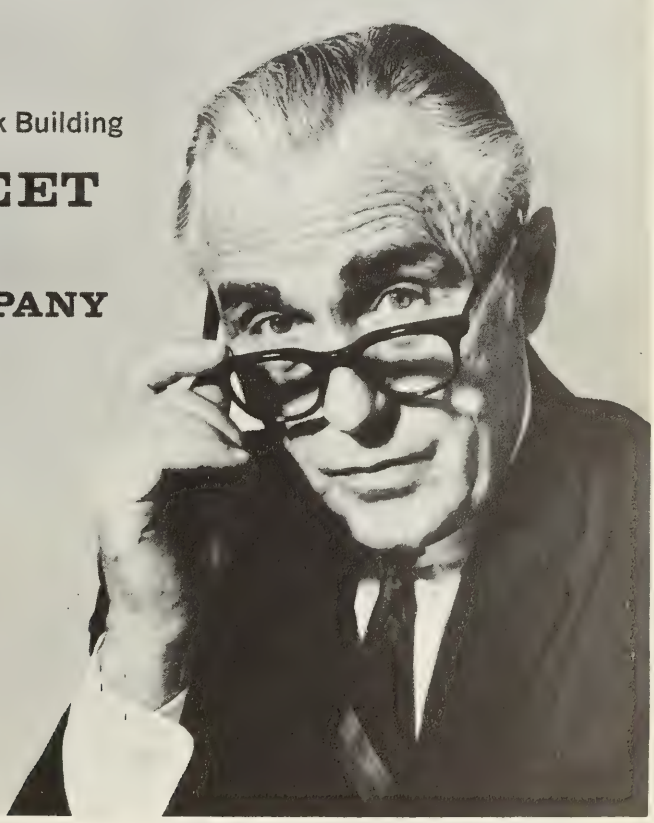
Privacy for property plans is only one of the special advantages which a living trust at State Street Bank can offer. Continuity of income for your beneficiaries... economy...your estate will receive these benefits, too.

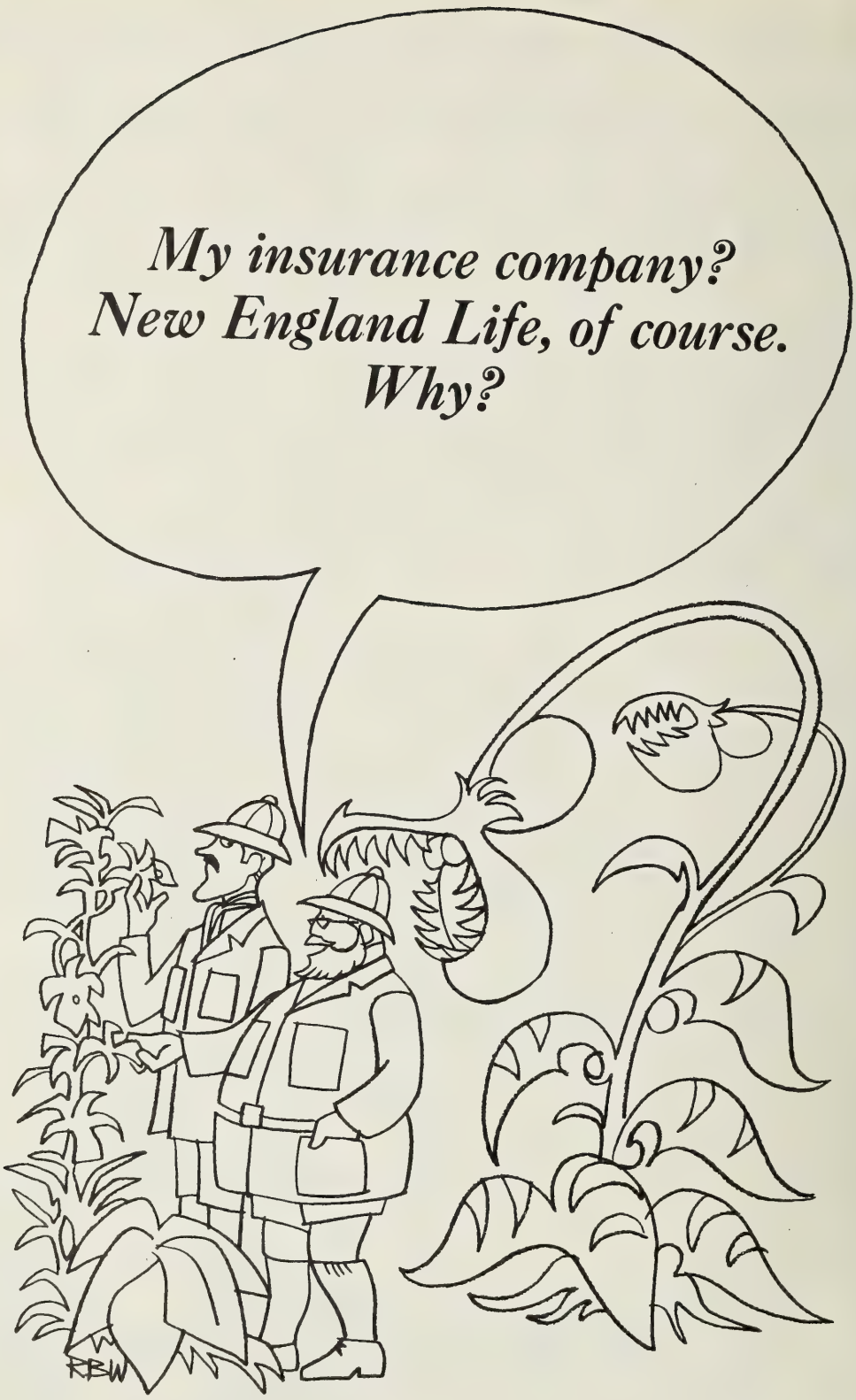
As for **the present,** a living trust puts State Street's skilled asset management to work for you on a trial basis. You're free to change or revoke the trust at any time.

Wouldn't you like one of our trust officers to discuss this flexible service with you and your lawyer? Phone 466-3721 for an appointment now.

PERSONAL TRUST DIVISION
225 Franklin Street
Third Floor, State Street Bank Building

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASS.





© NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY, BOSTON

You're here to listen but who listens to you?

Chances are, you discuss your health regularly with your doctor. If you hit a legal snag — such as the car in front of you — you can tell your lawyer. But who can you turn to on the same continuing basis for help with your finances?

Till now, it was difficult to find someone who would lend a concerned ear to your money problems. But your Personal Banker at Shawmut has changed all that. He's the man a widow can turn to for financial advice on a continuing basis. And if you want to talk about trusts, you have only to phone your lawyer and your Personal Banker to start the wheels in motion. In short, he's the financial adviser to the family, a professional who can shape Shawmut's vast banking and trust services to your family's individual needs. Not just today, but tomorrow and tomorrow and tomorrow.

If you would like your own Personal Banker, one will be assigned to you at the Shawmut office most convenient for you.

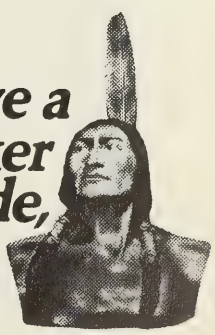


The National Shawmut Bank of Boston

Personal Trust Department

A Shawmut Association Bank

Have a Personal Banker at your side, on your side.



WOLFGANG AMADEUS MOZART

Piano concerto in B flat K. 595

Program note by James Lyons

Mozart was born in Salzburg on January 27 1756; he died in Vienna on December 5 1791. He composed the Concerto in B flat early in 1791 and himself played the solo part at the first performance on March 4 of the same year. The Boston Symphony Orchestra has never before performed the concerto in Symphony Hall; there was, however, a performance at the Berkshire Festival on July 7 1963 when Rudolf Serkin played the solo part and Erich Leinsdorf conducted.

The instrumentation: flute, 2 oboes, 2 bassoons, 2 horns, strings and solo piano.

It would be an improbable concert season that did not include performances of at least one symphony from Mozart's great final trilogy of 1788. It is literally a thrice-familiar fact, therefore, that all of these immortal masterpieces were set down within an incredibly short span of forty-six days. Moreover, it is usual to mention this achievement in approaching *any* of Mozart's late works — so astonishing a statistic seems unavoidably to be pertinent, somehow, as one attempts to define the miracle of Mozart.

The latter remains indefinable; but more and more the customary gambit strikes one as intellectually dubious because it implies (improperly) a certain preoccupation with symphonic form, and additionally because it implies an inexorably steady growth in the composer's symphonic thought instead of something akin to the 'end spurt' phenomenon so persistently encountered by psychologists. Inevitably, it would appear, one's inference is supposed to be that even in his rich maturity the genius of Mozart was operating at rather less than the maximal power *yet* to be attained (although in fact he outlived the trilogy by three years and wrote no further symphonies).

Whatever the merits of this proposition, it invites all manner of musicological nit-picking. Fortunately an alternative perspective is available, and its premise is altogether less debatable — that Mozart's piano concertos far more than his symphonies provide a marvelously detailed cumulative record of his creative development.

This is hardly an original notion, but it has not yet gained the acceptance it deserves. In our time it has been stated most succinctly by Alfred Einstein (in his 'critical biography'), most assiduously by Arthur Hutchings and Cuthbert Girdlestone (in their respective monographs about the piano concertos), and most formidably of all by Hans Tischler, whose exhaustive 'Structural Analysis' was published by The Institute of Medieval Music (!) as recently as 1966. Students are commended in particular to Tischler's painstaking scrutiny of the internal evidence.

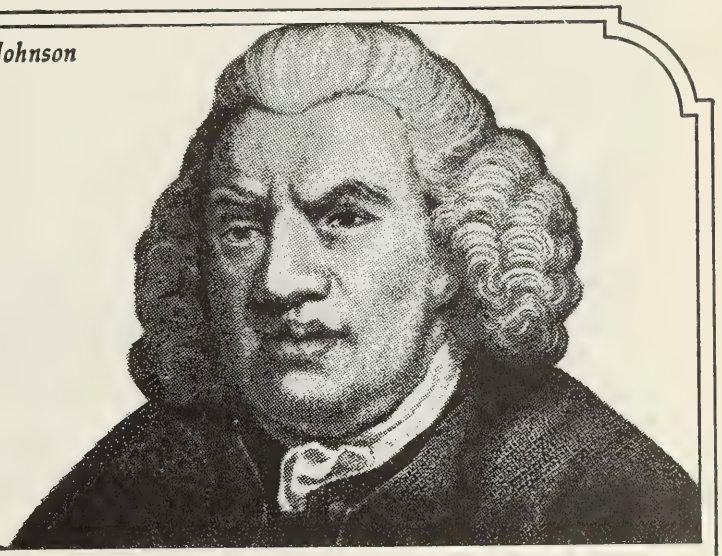
James Lyons, an alumnus of the New England Conservatory and a graduate of Boston University, was born in Peabody, Massachusetts. He wrote about music for The Boston Post *and* The Boston Globe, *and contributed to* The Christian Science Monitor. *He was editor and critic for* Musical America, *and has been for eleven years the editor of* The American Record Guide. *He is also a teacher of psychology at New York University.*

NATIONALLY ACCREDITED

DAY AND EVENING COURSES
Gregg and EZ Alphabetic Shorthand. Start anytime; graduate when ready. One Year Executive Secretarial Course. Intensive Short Courses. Typing individually taught.
INTENSIVE BRUSH-UP COURSES
for "RETURNEES" to JOB MARKET

HICKOX
SECRETARIAL SCHOOL
Founded in 1879
Individual Attention *Individual Promotion*
367 BOYLSTON ST., BOSTON (at Arlington St. MBTA)
267-5920

Samuel Johnson



tax

In his great Dictionary, Dr. Johnson gave a definition for *excise:* "A hateful tax levied upon commodities." Smith, Barney & Co. suspects you might sometimes be willing to apply that adjective to *any* tax.

Excises and commodities aside . . . there is a way to gain additional income *without* additional tax. If the income is from municipal bonds—the debt securities of state or city governments or governmental authorities—it's totally *exempt* from Federal income tax. (Often from state income tax as well, in the state of issuance.)

Smith, Barney's Municipal Bond Department can help you select the bonds best suited to your needs. They *know* municipals, out of long experience with them. To begin with, they'll be glad to send you, upon request, a booklet explaining exactly what municipals are.

One thing they are: a legitimate way to avoid "hateful" taxes.

Smith, Barney & Co.
Incorporated
Members New York Stock Exchange and other leading exchanges
125 High Street, Boston, Mass. 02110

Ironically it remains for the *external* evidence to explain why Mozart had reached the zenith of his mastery with the glorious C major concerto K. 503, which dates from December of 1786. Each of the two that followed is a special case. To both of them, the 'Coronation' K. 537 of 1788 and the present K. 595 of 1791, Einstein guardedly (and differently) applied the term *hors d'oeuvre*. Of course what he had in mind, far from the culinary connotation, was that these works are supplementary to the main body of Mozart's concertos — fifteen if you include the K. 413-415 of 1782 but most especially the dozen composed during his brief heyday, 1784-86, as the most popular clavier virtuoso in Vienna. (This series began with the K. 449, and presumably it was no accident that Mozart began his thematic catalogue with this E flat concerto; in any event it was the first of his creations which he himself saw fit to chronicle for posterity.)

The short of a long and depressing story is that even when his services were sought in every fashionable salon Mozart barely made enough money to support his household, and that as soon as he fell out of favor his circumstances quickly worsened to ignominy. It is true that he might have staved off destitution as a purveyor of *galant* sweetmeats; and in vain he was to try this, belatedly, with the 'Coronation' concerto. But in fact he could no longer give the Viennese audiences what they wanted. The cream of the jest — soured cream indeed — is that Mozart's lifelong ability to gear his art to the imperatives of supply and demand was thus demolished, finally, by the very success that had accelerated the fullest flowering of his genius.

Artistically, to be sure, the rest of the story is a succession of triumphs: in 1787 *Eine kleine Nachtmusik,* the String quintets K. 515-6, and *Don Giovanni;* in 1788 the Divertimento K. 563 and the last three symphonies; in 1789 the Clarinet quintet and the String quartet K. 575; in 1790 the String quartets K. 589-90 and *Così fan tutte;* in 1791 *La clemenza di Tito, Die Zauberflöte,* the Clarinet concerto, the *Requiem* — and not least the Piano concerto in B flat K. 595.

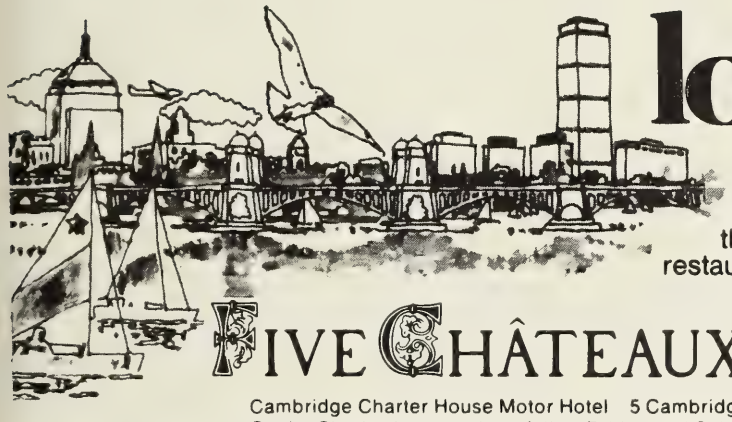
The mind boggles at this fantastic array of riches, and the more so when one ponders the wretchedness that pervaded Mozart's final five years of temporal life. Surely no human being of ordinary compassion could read the composer's correspondence from this period without coming to tears — the pathetic entreaties for a smidgen of financial assistance are a ghastly indictment of man's inhumanity to man.

More comfortably, we might reconsider the idea that concerto form was for Mozart what the symphony would be for Beethoven. Girdlestone has elaborated this persuasively:

'Nowhere in all the composer's [Mozart's] work is there a form wherein he has expressed himself so completely. His . . . piano concertos, extending from his eighteenth to his thirty-sixth year, reveal him at all ages; they are the most varied and most extensive witness to his artistic life. We find in them his joys and sorrows, his hopes and disappointments; we penetrate through them into the inner sanctuary where the harassed and overworked man found afresh the radiant life which never ceased to spring up within him. . . . He wrote some fifty symphonies, but thirty-eight of these were composed before the age of twenty-one

In case the concert should end:

Clap (If someone in front yells "Bravo", yell "Bravo"). Get up out of your chair and walk to Mass. Avenue Exit. Turn left and walk 30 paces to Donald Cox Rogers Square. Turn right. Look left. Look right. Cross. Proceed straight to large hole in the ground. Follow the hurricane fence to large block of granite on St. Paul Street inscribed, "1904". Turn left. Walk to Christian Science Publishing Building. Circumvent it and proceed to large hole. Turn left and walk two hundred paces. Walk inside Sheraton-Boston Lobby (on the Symphony side of Prudential Center). Stop. Decide between Mermaid Bar, Cafe Riviera or Kon-Tiki Ports or turn left and take a waiting escalator to next level. Get off. Decide between Persian Lounge and Falstaff Room. If you want to go to El Diablo, you're on your own.



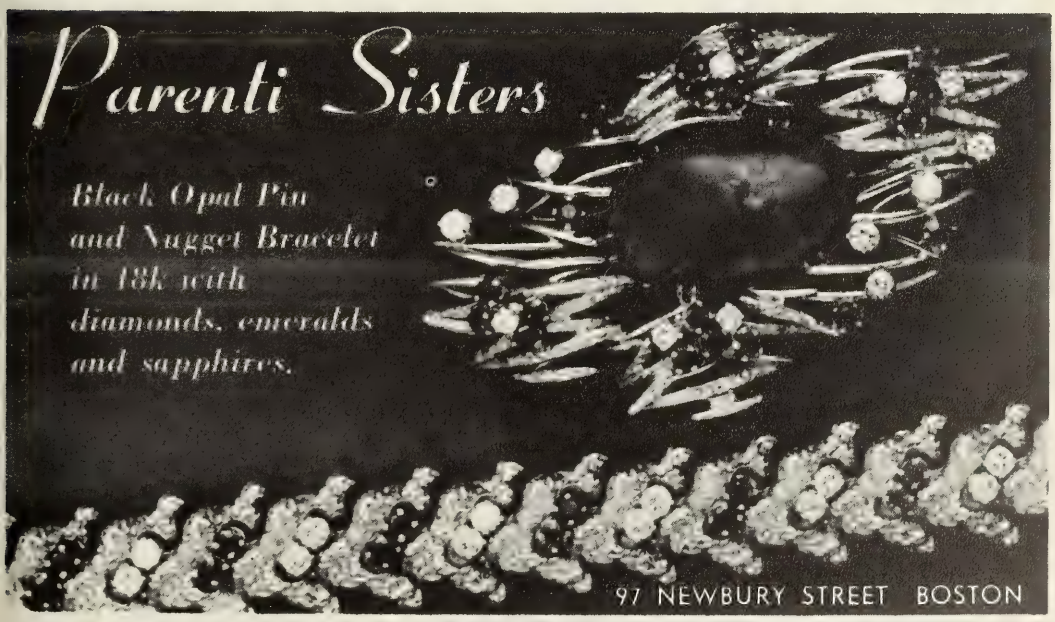
lord it over

the city of Boston in a restaurant so regal the Charles is known as our moat

FIVE CHÂTEAUX RESTAURANT

HCA HOTELS

Cambridge Charter House Motor Hotel 5 Cambridge Parkway
On the Charles between Longfellow Bridge and Science Museum. Parking. 491-3600



and only the last four of the remaining ten can be called great. He composed also some thirty quartets, but only the last thirteen date from his maturity; the others were all written before he was twenty-three and most of them much earlier. . . . It is the same with the rest, except the operas . . . which space out fairly equally over the years of his maturity, and are the only group which might vie with the concertos in reflecting fully the personality of the creator.'

[As a wry commentary on modern musical mores vis-à-vis those of Mozart's Vienna, it might be noted that a record company saw the 'snob appeal' in a similar sentiment expressed by Einstein and turned it into a not-so-subtle message; a recent full-page advertisement on several Mozart concerto releases is headed, in very large type: 'Listeners who can really appreciate Mozart's piano concertos are the best audience there is.' Students of connoisseurship, and others, may pursue this thought on page 289 of *Mozart — His Character, His Work*. One wonders: would matters have gone differently for Mozart if he had been able to hire an expert press agent?]

The K. 595 was not composed for any specific occasion, so far as we can say. Neither was it commissioned, apparently, although the fact that Mozart wrote out cadenzas for the work has led to speculation that it was intended for one of his pupils. Be that as it may, we know that the score was completed on January 5 1791. We know also that Mozart himself played in the first performance, which was given the following March 4 in the course of a concert actually featuring the clarinetist Joseph Bähr (or Beer; the spelling is uncertain).

John N. Burk perceived the K. 595 as 'even-tempered' and 'neither a deeply probing concerto nor a joyfully brilliant one'. But that was emphatically a minority view. Resignation, yearning, introspection, melancholy, world-weariness, nostalgia, sublimity — all of these are among the words more often enlisted to describe this sad song of a concerto, and all of them are variously appropriate. The consensus was expressed well by Alfred Orel, who spoke of this concerto as 'the measure of all that [Mozart] had now laid aside. He had left behind the great inner and outward struggles which had so long filled his life, and found satisfaction in offering himself in the calm accomplishment of his mission as an artist'. Eric Blom's appraisal was not dissimilar; he called the K. 595 a 'truly valedictory work, with a kind of chastened mood occasionally verging on a feeling of oppressive foreboding'.

Girdlestone for once makes no sense whatever when he concludes that Mozart must have written the K. 595 for someone else. His reasoning: 'If Mozart had had to play it himself, it seems to us that he would have written a more brilliant work, like the concertos composed for his own use in 1784, 1785 and 1786, and the Coronation. . . .' Hermann Abert, who foreshadowed Tischler in his integral analysis of the concerti, was much more perceptive: 'One gets the impression that Mozart had composed [the K. 595] for himself rather than for the general public, for the joyous brilliance of the old yields here to a highly personal and remarkably resigned tone, which distinguishes it sharply, for one thing, from the passionate fervor of both earlier concertos in the minor [the D minor K. 466 and the C minor K. 491].'

The formal unfoldment is of crystalline clarity and need not detain us except to mention that the first *Allegro* contains passing allusions to Osmin's aria *(Ha! wie will ich triumphieren!)* from *Die Entführung aus dem Serail* and to the finale of the 'Jupiter' Symphony.

But Einstein deserves to be heard further. After remarking on the fact that this concerto was given its première in a hall on the Himmelpfortgasse ('Gate-of-Heaven Road'), Einstein continues:

'Indeed, the work stands "at the gate of heaven", at the door of eternity. But when we term this Concerto a work of farewell we do so not at all from sentimentality, or from any misconception. . . . In the eleven months that remained to him, Mozart wrote a great deal of various kinds of music; it was not in the *Requiem* that he said his last word, however, but in this work, which belongs to a species in which he also said his greatest.'

It might be added parenthetically that the immediately ensuing K. 596 was a song, *Sehnsucht nach dem Frühlinge* ('Longing for Spring'), for which Mozart used again the Rondo theme of his B flat Concerto. Did he know that the one just ahead of him would be his last? There is no such implication in the biographical data, but the music speaks to us with more candor.

program note copyright © by James Lyons

KURT WEILL

Suite from 'Kleine Dreigroschenmusik für Blasorchester' (Suite from 'The threepenny opera' for wind orchestra)

Program note by Andrew Raeburn

Weill was born in Dessau on March 2 1900; he died in New York on April 3 1950. *Die Dreigroschenoper* (The threepenny opera), with the libretto a modernized version of John Gay's *The beggar's opera* translated by Elisabeth Hauptmann, lyrics by Bertolt Brecht, was first produced at the Theater am Schiffbauerdamm on August 28 1928. Weill published his instrumental suite, *Kleine Dreigroschenmusik,* during the following year. It was compiled, according to Lotte Lenya, 'for his own amusement'.

The instrumentation: 2 flutes and piccolo, 2 clarinets, alto saxophone, tenor saxophone, 2 bassoons, 2 trumpets, trombone, tuba, banjo, guitar, bandoneon, timpani, snare drum, tenor drum, bass drum, cymbals, wood block, tom tom and bells.

The beggar's opera (1728), with lyrics and dialogue by John Gay, music by John Pepusch, was revived in London at the Lyric Theatre, Hammersmith, in June 1920. The Lyric is a small house, ideal for revue and chamber opera, and the production was so successful that it ran for several years. Elisabeth Hauptmann, who was Bertolt Brecht's secretary and amanuensis at the time, heard about it and sent for a score. Intrigued, she began a translation into German, giving Brecht her manuscript scene by scene. He too found the play interesting and started an adaptation, cutting here, adding there, renaming some of the characters,

and replacing Gay's songs with new lyrics. Some he wrote himself, others he adapted from Kipling and Villon, others still he pirated word for word from an existing translation of Villon's ballads by one K. L. Ammer. It soon became clear that the simple eighteenth century Pepush score would in no way suit his conception of the opera; so he called in Kurt Weill.

Brecht and Weill had met some years earlier, and had found that their ideas about music and the theatre were similar. Brecht loathed the formal atmosphere of the concert hall, the apparent boredom of the audience, the archaic uniforms of the musicians — in short the quasi-religious ceremonial of the symphony concert. He hated Beethoven and found the sound of violins intolerably sugary. His feelings were so strong that the music he did like he named *'misuk'*, a term Hanns Eisler, another composer with whom he worked, attempted to describe by calling it 'above all popular, and reminiscent of the singing of working women in tenement yards on Sunday afternoons'.

Weill, whose musical tastes were less eccentric, nevertheless disliked the lush neo-Romantic music fashionable in post-war Germany. As a former pupil of Humperdinck and Kasselt at the Berliner Hochschule, and later of the fastidious Busoni, Weill had immediately won favorable critical reaction for his first orchestral works, published in 1923, which were, in the words of Hans Redlich, 'at once expressionistic, abstract and boldly experimental'. Weill was searching for a new form of musical expression freed from the thick orchestral textures of the neo-Romantics; he was trying to make his music spare and harsh in sound and yet appealing at the same time.

In an absorbing foreward to the translation by Desmond Vesey and Eric Bentley of *The threepenny opera,* Kurt Weill's widow, the distinguished actress Lotte Lenya, writes of the first Brecht-Weill collaboration, the song cycle *Das kleine Mahagonny:* 'No modern work outside of Stravinsky's *Le sacre du printemps* ever created such a scandal at its première, which occurred at the snooty Baden-Baden Festival. Half the public cheered madly, the other half booed and whistled — and Brecht had provided his cast with toy whistles so that they could whistle back.'

Miss Lenya continues with the story of how *The threepenny opera* came to be written: how Weill was called in to write the music, how the actor Ernst-Josef Aufricht, who had ambitions as a producer, had rented the Schiffbauerdamm Theatre in Berlin, 'a wonderful old house, all red and white and gold, with plaster nymphs, Tritons and cherubs, adorably *kitsch*'. Aufricht read the six scenes that Brecht had already finished and decided that he wanted the piece. Later he was told that the music would be Weill's. Although aghast ('Wasn't Weill that little boy with a reputation as an *enfant terrible* of atonal music?'), he agreed. Secretly however he made preparations to substitute the Pepusch score. Only later, after seeing Lotte Lenya auditioning in the *Tango ballad,* did he decide that Weill's music would do after all.

Disaster followed disaster in the preparations for the first night. Carola Neher, whom Brecht had chosen for Polly, had to leave Berlin to be

with her dying husband. The actor cast as Peachum withdrew. Other members of the company complained that the text was disgusting; the leading actor wanted a more dramatic introduction — so the famous prologue *The 'Moritat' of Mac the Knife* was written. The show seemed much too long and numbers were cut. And so on. It was like many pre-Broadway try-outs.

Despite all the difficulties the opera opened on time. The press was mixed, but the show was an immediate success with the public. 'From that day,' writes Lotte Lenya, 'Berlin was swept by a *Dreigroschenoper* fever. In the streets no other tunes were whistled. A *Dreigroschen* bar opened, where no other music was played.' There were more than four thousand performances in about 120 German opera houses during the following years.

In America the first production in 1933 was rather damply received, but the revival in 1955 (in the brilliant English adaptation by Marc Blitzstein) at the Theatre de Lys in New York, in which Lotte Lenya recreated her original role of Ginny Jenny, ran for over two thousand performances.

No note about *Die Dreigroschenoper* would be complete without some discussion of Brecht's views on theatre and politics. The staple fare of the German theatres of the early twenties was melodrama, drawing-room comedy and the classics. These three kinds of drama have one basic principle in common: they are designed to involve their audience emotionally as a group, to let them become passively involved. Brecht reacted violently against this concept of theatre. The spectator, in his view, was an individual rather than a small part of a group audience without identity. A play was successful if it made him think; the theatre therefore becomes an extension of the lecture hall. In the *Frankfurter Zeitung* of November 27 1927 Brecht wrote: 'Instead of sharing an experience the spectator must come to grips with things. At the same time it would be quite wrong to try to deny emotion to this kind of theatre.' But the emotional reaction has to be different: the impossibility of identification with any of the characters allows the spectator to look critically at the action so that the most familiar situation, the most familiar attitude appears strange, thereby creating a new understanding and awareness of the human condition. One should be able to laugh when the actors weep — and *vice versa*.

As a convert to Marxism, Brecht was revolted by the capitalist values of the *nouveaux riches,* the thriving operations of the black market and the blatant decay in sexual morality, the world so vividly caricatured in the drawings of George Grosz.

Weill's ideas for music in the theatre were close to those of Brecht. In an essay written in 1929 the composer rejected Wagner's concept of music to 'create moods, depict situations, underline dramatic accents'. Instead he wanted music to 'create a sort of basic gesture by means of which a certain attitude, excluding every doubt and every misunderstanding about the action involved, is prescribed to the actor'. Or, as Brecht put it in his notes to the opera *The rise and fall of the city of Mahagonny,* music must 'set forth' rather than 'heighten the text'; must

'take the text for granted' rather than 'proclaim' it; must 'take a stand' rather than 'illustrate'; must 'give the attitude' rather than 'paint the psychological situation'. With these principles in mind Brecht and Weill wrote *The threepenny opera*. Martin Esslin, author of an excellent study 'Brecht: the man and his work', describes it as an essay on Proudhon's aphorism 'La propriété c'est le vol'. The opera shows, in Brecht's own words, 'the close relationship between the emotional life of the bourgeois and that of the criminal world'.

Die Dreigroschenoper is a very free adaptation of the original *Beggar's opera:* the action is transferred in time to the late nineteenth or early twentieth century; the setting is a fantasy-world Soho. The form itself remains the same — spoken dialogue interspersed with songs and musical interludes. The main characters are Captain Macheath (Mac the Knife), a gangster whom Brecht sees as 'a bourgeois phenomenon', a man of habit, who believes passionately in the necessity for a stable society despite his criminal activities; Jonathan Jeremiah Peachum, proprietor of the firm 'The beggar's friend', who runs a mob of professional beggars, providing them with suitable outfits and props in return for 50% or more of their takings; Celia Peachum, his wife, and Polly, his daughter, who becomes one of at least two Mrs Macheaths; Tiger Brown, London's chief of police, an old buddy of Macheath's in the Indian Army, a man whose intense personal loyalty and devotion to public duty are brought to inescapable conflict; Lucy, Brown's daughter, another Mrs Macheath; Ginny Jenny, a whore. The other characters are a ballad singer, who sings the 'Mac the Knife' ballad, Macheath's gang of ruffians, beggars, whores and policemen.

Briefly, the story is as follows: Macheath rashly marries Polly Peachum. Her father, outraged by her stupidity, determines to have Macheath caught and executed. Tiger Brown, forced by Peachum to act, sets in motion the arrest of the Captain. Polly warns her husband, who leaves to lie low in a village outside London. But he returns to Wapping for his weekly visit to the brothel and is betrayed by Ginny Jenny, his favorite. Behind bars in the Old Bailey, he is visited by his two wives Lucy and Polly, who confront each other in a scene of viciously insulting dialogue. Lucy eventually helps Macheath escape.

Peachum, furious, threatens to disrupt the impending coronation ceremonies in London with his filthy army of beggars, forcing Tiger Brown once more to have Macheath apprehended. This time the Captain is found with Suky Tawdry, another of the whores, and brought back to prison. Just as he is about to be hanged a messenger arrives on horseback with a pardon from the Queen, the award of the castle of Marmarel (presumably a satiric play on Balmoral, the British royal family's Scottish estate), and a large annual pension. The opera ends as the chorus reminds the audience of the bitterness of real life outside the theatre.

The movements of the *Kleine Dreigroschenmusik* are taken from the opera score, the vocal parts allotted to an instrument (saxophone, trumpet, for instance). The suite begins with the Overture; then follows *The*

Fishelson's *Fleuriste Français*

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

Lucca, Italy
New York
Toronto

FILIPPO BERIO OLIVE OIL

Boston
Montreal
Chicago



"The Golden Can"

FILIPPO BERIO 100% ITALIAN OLIVE OIL
Produced and Packed only in Lucca, Italy
THE NATURAL COLD PRESSED JUICE OF SELECTED OLIVES
Light, Sweet and Delicious
FILIPPO BERIO OLIVE OIL, INC., 27 Bay State Road, Boston, Mass. 02215 • Tel. 266-0325

CUTTY SARK

AMERICA'S No.1 SELLING SCOTCH



DISTILLED AND BOTTLED IN SCOTLAND BLENDED 86 PROOF
THE BUCKINGHAM CORPORATION, IMPORTERS; NEW YORK, N. Y.

'Moritat' of Mac the Knife, the best known piece in the opera, which is sung as a prologue by the ballad singer. Lotte Lenya writes that 'this song was modeled after the *Moritaten* ("mord" meaning murder, "tat" meaning deed) sung by singers at street fairs, detailing the hideous crimes of notorious arch-fiends'.

Macheath sings *The ballad of the good life* (a foxtrot) in the first prison scene. He ridicules the intellectuals, the ascetics, the truth- and freedom-seekers; only the rich have the good life, the theme of the later Brecht-Weill opera *The rise and fall of the city of Mahagonny.*

Polly's song follows, a quiet, haunting melody, played by the clarinet, and later, the flute. She sings it after Macheath has left her to hide out away from London. 'It was good while it lasted, but now there's no point in shedding tears.'

Then comes the *Tango ballad,* called 'The pimp's ballad' in the opera score, a duet between Macheath and Ginny Jenny just before she betrays him. This, according to Brecht, 'the tenderest and most moving love-song in the play, described the eternal, indestructible mutual attachment of a procurer and his girl. The lovers sang, not without nostalgia, of their little home, the brothel.'

The song of the big guns, in Charleston tempo, is a duet for Macheath and Tiger Brown, which they sing at the Captain's wedding to Polly. The words combine fond memories of army comradeship with an ironic attack on war and its brutalization of human nature.

Weill's music was brilliantly summed up by Virgil Thomson, writing in the *New York Tribune* of February 5 1951: 'The strength of the music . . . derives from its deliberate exploitation of weakness. It travesties out-moded instrumental conventions, the Romantic parlor song, the repetitive games of children, the commercialized urban formulas of our own time. Every melodic turn is made of the weakest intervals; the rhythm and meter are as lumpy as you can imagine; the line consists of sequences, repetitions and half-tone transpositions. The whole is monotonous, insistent, deliberately vulgar, wilfully ugly, outrageously banal. And through this consciously adopted aesthetic of the ignoble, which penetrates the music in every detail of its workmanship, the music and the poetry speak. They speak to the heart moreover. They are deeply touching and humane.'

The excerpts from 'August 28 1928', which appears as the foreward to the translation of *The threepenny opera* by Desmond Vesey and Eric Bentley, published by Grove Press, are reprinted by kind permission of Miss Lenya. They are copyright by Lotte Lenya.

Quotations from the works of Bertolt Brecht and Kurt Weill are from 'Brecht on theatre', edited by John Willett (Hill and Wang, 1964) and 'Brecht: the man and his works' by Martin Esslin (Doubleday, 1961).

EXHIBITION

The paintings on view in the gallery, including oils and water colors, are loaned by the Cambridge Art Association, 23 Garden Street, Cambridge.



RECORDS FOR CHRISTMAS

The Council of Friends reminds you that records by the Boston Symphony Orchestra make excellent gifts. Your thoughtfulness will give pleasure to the recipient and will help support the Orchestra.

Some specially recommended recordings:

BARTOK	Concerto for orchestra	2643
BEETHOVEN	'Emperor concerto' (Rubinstein)	2733
BRAHMS	Piano concerto no. 1 (Cliburn)	2724
BRAHMS	Symphony no. 4	3010
BRAHMS	The four symphonies (boxed edition) (3 records)	6186
HAYDN	Symphonies nos. 93 and 96	3030
MAHLER	Symphony no. 1	2642
MOZART	Requiem mass (Cardinal Cushing's mass for the late President Kennedy) (2 records)	7030
PROKOFIEV	Music from 'Romeo and Juliet'	2994
TCHAIKOVSKY	Piano concerto no. 1 (Rubinstein)	2681
TCHAIKOVSKY	Violin concerto (Perlman)	3014
WAGNER	Leinsdorf conducts Wagner	3011

ADOLPHE SAX AND HIS INVENTION

by John N. Burk

The saxophone was invented about one hundred and thirty years ago. Oscar Commettant opened his biography of Adolphe Sax *('L'histoire d'un inventeur au dix-neuvième siècle')* with these words: 'The life of Adolphe Sax by force of his services rendered to musical art, by the struggles he endured to place his discovery at the use of the world, and to defend them against infringements; and by the recognition which he has received from all nations, rises, we have no fear to state, to the height of a notable event in the history of man.'

This opening may have seemed a bit sanguine to a reader of 1860 when the book appeared, and when the saxophone was still a rare and curious hybrid in the family of instruments. The last twenty-five years have vindicated the inventor and his biographer.

Adolphe Sax (1814-94) was a musician and instrument maker of Dinant, Belgium. He grew up in the workshop of his father, Charles Sax, a famous maker of instruments, working beside his brother Alphonse, who likewise was to devote himself to the improvement of musical mechanisms. Adolphe, having studied the flute and clarinet at the Brussels Conservatoire, used his knowledge toward the betterment of their fingering and tonal response. Clarinets particularly occupied him. He improved the bass clarinet and invented the double-bass clarinet.

Deep in his clarinet problems, he made the singular experiment of fitting a clarinet mouthpiece, with its single reed, upon a brass instrument. A clarinet of brass would have differed little from a wooden one. But Sax contrived a horn of conical bore, that property which gives all of the brass family their distinguishing timbre. The resulting blend of dulcet sweetness and penetrating power was arresting. The clever craftsman contrived his stops and keys for fluent manipulation.

In 1842 he went to Paris armed with a rather formidable outfit of wind instruments — notably his reed-brass invention, which he called the 'saxophone'. Sax was hampered by an entire lack of funds to promote his cause. It was not long before such musicians as Berlioz, Kastner and Halévy had raised funds to establish him.

He exhibited his various instruments at the French Exposition of 1844, when, on account of the inability of any other musician to handle a totally new instrument, he was forced to play the saxophone himself. Various musical notables of Paris became actively interested in the possibilities of the saxophone. Habeneck commended it, Fétis wrote about it, Meyerbeer and Auber used it in certain scores. Rossini bestowed upon its special quality one of his *bon mots:* 'The most beautiful tone paste that I know' *('la plus belle pâte de son que je connais')*. Berlioz described the instrument with enthusiasm in his treatise on instrumentation, an enthusiasm, however, which did not lead him to actual use of the instrument:

'These instruments, newly added to the orchestra, have rare and excellent qualities. They are gentle and yet penetrating in their high notes,

full and solid in their depth and most expressive in their middle register; altogether a most uncommon sound, in a certain measure like the sound of the violoncello, the clarinet and the english horn, with a certain half-metallic mixture which somehow lends it an unusual charm. Lively and just as suitable for quick passages as for lovely melodious ones and for religious and dreamlike harmony effects, the saxophone is of great value to every kind of music, but especially in slow, dreamy pieces. Clever composers will in time produce marvelous effects by uniting it with the family of clarinets or by different combinations.'

Sax took out a patent for a new bugle which he called the 'saxhorn', and a 'saxo-tromba' which more nearly approached the trumpet family. In 1846 he registered for patent the saxophone, but rival instrument makers of Paris opposed the patent on the technical grounds that it had already been demonstrated in public. Sax retorted by withholding his invention for a year, and challenging them to produce something comparable. This they could not do. Eventually he obtained not only his patent but a government monopoly for the French military bands. Saxophones accordingly were firmly planted in the official band music, displacing horns, oboes and bassoons. (The doublebass clarinet is still used in the band of the 'Garde Républicaine'.) Sax enjoyed many honors in his day, took medals at later exhibitions, and had illustrious support. Nevertheless his lack of business acumen resulted in his bankruptcy in 1852. In 1877, having again fallen into adversity, he was forced to sell his entire collection of instruments.

The saxophone, persisting in brass bands, met with only occasional use in orchestral music, mostly in France from such composers as Meyerbeer, Saint-Saëns, Thomas, Bizet and d'Indy. Outstanding modern instances of the employment of the saxophone are generally familiar. Strauss' use of a quartet of saxophones in his 'Symphonica Domestica' is often quoted. From the time of the emergence of the jazz band, about 1915 or 1916, the saxophone, becoming a household object, has inevitably insinuated itself, together with jazz rhythms, into symphonic music. Those who attend concerts need only be reminded of what Ravel has done in 'Bolero' and in his orchestration of Mussorgsky's 'Pictures at an Exhibition'.

THE DEN GALLERY
Specializing in 18th and 19th Century
American Paintings and Clocks
Objects of Art
3 PINE WOOD ROAD, DOVER, MASS.
Tel. (617) 785-0639 VIC AND OLGA FIRTH — By Appointment only

THE SOLOISTS



Milton

FELIX VISCUGLIA, bass clarinetist of the Boston Symphony Orchestra, makes his debut as saxophone soloist at these concerts. He was born in Niagara Falls, New York. It was not until three years after the end of his war service in the US Marine Corps in the Pacific area and China that he started studying music. He was twenty-two when he enrolled at the New England Conservatory of Music in 1949. Two years later he played for the first time as an auxiliary with the Boston Symphony in performances of Stravinsky's *Le sacre du printemps*.

After the award of his Bachelor's degree, Felix Viscuglia began a full-time professional career as player and teacher. He toured extensively as clarinetist, giving solo recitals and as a member of several chamber ensembles. He is now on the faculties of the New England Conservatory of Music, of Boston University (including the summer program at Tanglewood) and of the Massachusetts Institute of Technology, where he is director of wind ensemble. He is married and has two daughters.



Born in Nuremburg, Germany, CLAUDE FRANK was surrounded by music from his earliest childhood. He was six when he started learning the piano, and only five years later had a chance to play for Artur Schnabel. Encouraged to continue, he began to study with one of Schnabel's former pupils when his family moved to Paris shortly afterwards. Under the threat of the Nazi invasion, the Franks moved again, and eventually arrived in New York in 1941. Schnabel had moved too, and Frank became one of his students.

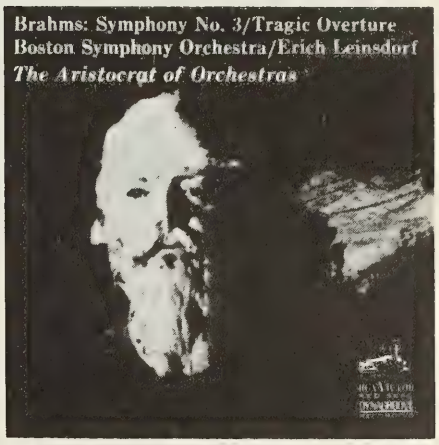
After service in the US Army, Claude Frank resumed his studies and in 1946 was at the Berkshire Music Center as a conducting student. He started teaching, but after a summer at Marlboro, Vermont, he turned to performing. In 1956 he made the first of his many European tours, and after his debut with the Boston Symphony Orchestra under Charles Munch and the New York Philharmonic under Leonard Bernstein in 1959, he was engaged by most of the major symphony orchestras in the United States.

He has appeared many times with the Boston Symphony Orchestra under Erich Leinsdorf, has made several recordings for RCA Victor with the Boston Symphony Chamber Players and has been a member of the faculty of the Berkshire Music Center for several years. Claude Frank last appeared with the Orchestra at the 1968 Berkshire Festival when he played Mozart's G major concerto K. 453. He also played sonatas by Beethoven at a Prelude concert; he is at present recording the complete sonatas of Beethoven for RCA.



The first recording of this symphony by a major orchestra and conductor. Both works are spectacular. *Dynagroove.* LSC-2934

Leinsdorf's genius with the German Romantic repertoire is immediately seen in this superb performance. *Dynagroove.* LSC-2936



RCA

BUY YOUR RECORDS BY MAIL *To benefit the Boston Symphony Orchestra*



Rubinstein's third great album in his Boston Symphony-Leinsdorf recordings of the Beethoven concertos. *Dynagroove.* LSC-2947

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

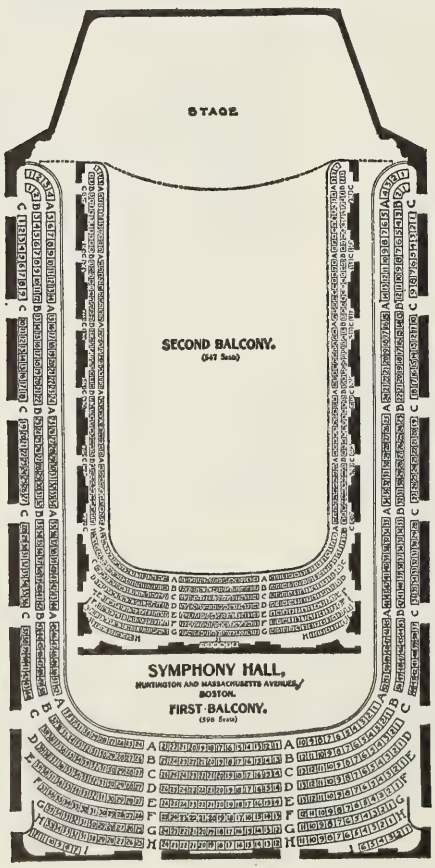
A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases

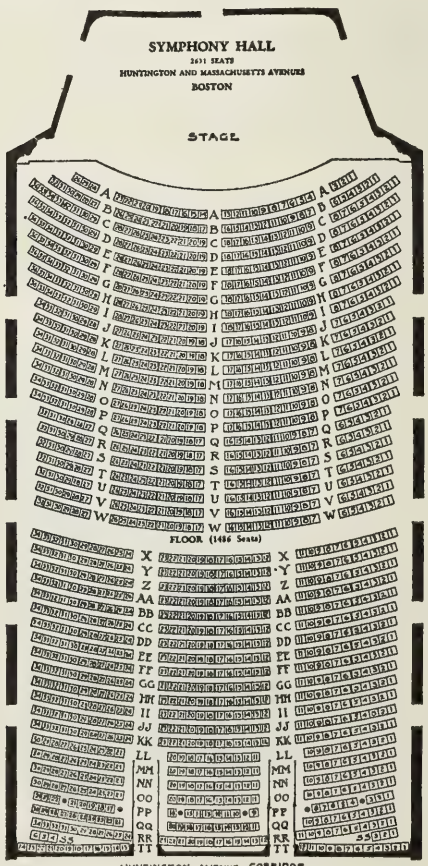


Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston







Open Saturdays
BEGINNING NOV. 2

It's Not Too Early

to begin your Christmas shopping. For lovely gifts for everyone on your list, for distinctive cards, for delicious holiday foods, shop at the Union.

THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION
A nonprofit social service organization . . . 264 Boylston Street • Boston 02116

The Cafe Budapest
Before Symphony
The Lounge Budapest
After Symphony
COCKTAILS, CRÊPE FLAMBÉE
Strolling Violinist
Copley Square Hotel—RE 4-3388
Open Daily 12 - 1 P.M.

The House of Quality Furs
Since 1858
Kakas
93 NEWBURY STREET
ORIGINATED 1858

LARGEST OUTSIDE BOSTON

ASSETS NOW OVER $60 MILLION

SPECIALIZING IN SAVINGS AND HOME FINANCING
QUINCY
HANOVER

THE QUINCY CO-OPERATIVE BANK

HESLIP E. SUTHERLAND
President



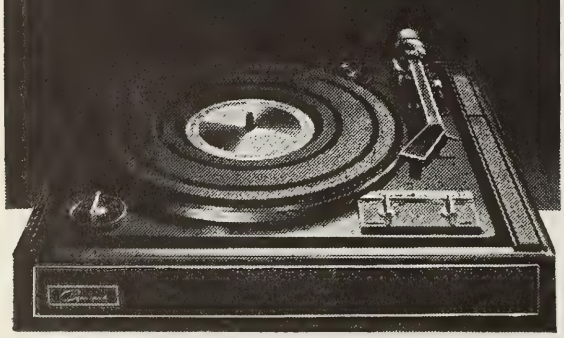
Boston's Elizabeth Carleton House assures a gracious and dignified retirement to men and women over 65, couples or individuals, of good health and buoyant temperament . . . Spacious private rooms in a handsome environment . . . A distinguished Board and administration provide a secure and comfortable way of life for members of the Carleton House "Family." . . . Financial plans are flexible. The Committee on Admissions welcomes inquiries.

ELIZABETH CARLETON HOUSE
2055 Columbus Avenue Boston Mass. 02119
Write for brochure

Tat Saunders INC.
THE RITZ CARLTON HOTEL, BOSTON
PALM BEACH, FLORIDA
Pretty Clothes for All Occasions
MANCHESTER WATCH HILL

WHERE TO BUY

Garrard®
World's finest automatic turntables . . . synchronously powered for perfectly constant record speed.



Radio Shack Corp. • 730 Commonwealth Avenue
Radio Shack Corp. • 167 Washington Street
Lafayette Radio • 584 Commonwealth Avenue
Lechmere Sales Co. • 88 First St., Cambridge, Mass.
World of Music • 25 West Street
and other high fidelity dealers

GARRARD, WESTBURY, N.Y. 11590
British Industries Co., division of Avnet, Inc.

— marion ruth

A large and carefully selected variety of china, stainless steel, furniture, glass and accessories—displayed for your convenience in co-ordinated table settings in the contemporary manner. Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

For information about space and rates in the
BOSTON
SYMPHONY ORCHESTRA
PROGRAM
Call Advertising Department
Symphony Hall • 266-1492
Donald T. Gammons

Boston's Internationally Famous Italian Restaurant

Open 7 Days 11 A.M. to 1 A.M.

Free Attendant Parking

For Reservations Tel. RI 2-4142

Polcari's

283 Causeway St.

(1 minute from No. Station)

All major credit cards accepted

DALOZ

Cleansers of Fine Clothes and Household Furnishings for a Discriminating Clientel

Phone 265-2400

1863

It's on the menu . . .

The dining room open till 9 p.m.



THE RITZ CARLTON BOSTON

HIGH NOTE

5% annual rate

FIVE FOR ALL

DIVIDENDS COMPOUNDED QUARTERLY

NO NOTICE REQUIRED FOR WITHDRAWAL

- SEND FOR FREE SAVE-BY-MAIL KIT
- WE PAY POSTAGE BOTH WAYS

OUR DIVIDENDS ARE NOT SUBJECT TO MASS. STATE INCOME TAX

SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS

and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

DORCHESTER OFFICE: 347 WASHINGTON STREET — PHONE CO 5-7020

GOMBERG

MUSIC

Individual instruction on the violin for intermediate and advanced students—chamber music—to further the understanding of music.

For information write
ROBERT GOMBERG
143 Beaconsfield Road, Brookline, Mass.

MUSIC

WORKSHOP

MALBEN'S

FRUIT AND STEAK GOURMET SHOPPE



100 NATURAL CHEESES

ENGLISH	FRENCH	ITALIAN
Stilton	Brie	Gorgonzola
Cheshire	Pettir Suisse	Bel Paise
Caerphilly	Goat	Fontina
	Camembert	

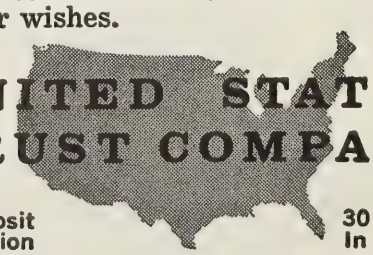
Imported Prosciutto and Westphalen Ham
Romanoff's Private Stock Fresh Caviar

158 Massachusetts Ave., Boston • Free Delivery • 266-1203

CONFIDENCE...

Can be as simple as a visit to our Trust Department, with your counsel, to make sure that your plans for the future will be carried out exactly as you planned. Our Trust Department specialists are always available to work with you, and your counsel, to see to it that your instructions will be maintained. We think you'll have every confidence in US and in the way we will execute your wishes.

you never come second with US



UNITED STATES TRUST COMPANY

Member Federal Deposit Insurance Corporation

30 Court Street, Boston
In the New Government Center

A Fine Specialty Shop

catering from head to toe
to young gentlemen who
wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the
Church Street Garage (right next door)

31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

T.O. METCALF CO.
ESTABLISHED 1871

Value

FOR YOUR PRINTING DOLLAR

For Proof

CALL 426-5050

51 MELCHER ST., BOSTON
T.O. METCALF CO.



Bach or badminton, the best footwear you can play in comes from Converse. Another noteworthy item: Converse/Hodgman weatherproof clothing. For hunting, fishing, boating, or even performing Handel's Water Music.

★ converse
Malden, Massachusetts 02148

GREATER BOSTON
SINCE 1832

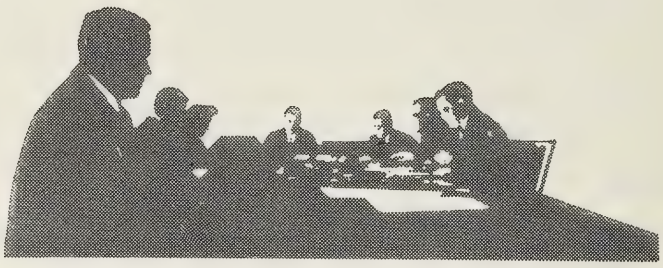
J.S. WATERMAN & SONS
SINCE 1832
FUNERAL SERVICE

SERVICE AT
ANY DISTANCE

J. S. Waterman & Sons, Inc.

BOSTON · WELLESLEY · WAYLAND

THE BOSTON COMPANY, INC.



The "Financial Cabinet" specializing in advisory and management services for private capital.

INVESTMENT, TRUST AND PERSONAL BANKING SERVICES
Boston Safe Deposit and Trust Company

INVESTMENT COUNSELING
Houston • The Boston Company of Texas
Los Angeles • Bailey and Rhodes
Louisville • Todd-Boston Company, Inc.
New York • John W. Bristol & Co., Inc.
• Douglas T. Johnston & Co., Inc.
San Francisco • Henderson-Boston Company, Inc.
Seattle • Loomis & Kennedy, Inc.

INVESTMENT TECHNOLOGY AND RESEARCH
The Boston Company, Inc.

ECONOMIC AND FINANCIAL COUNSELING
Rinfret-Boston Associates, Inc., New York

OIL AND GAS INVESTMENT COUNSELING
The Boston Company of Texas, Houston

REAL ESTATE INVESTMENT COUNSELING
Henderson-Boston Company, Inc., San Francisco
The Boston Company Real Estate Counsel, Inc., Boston

MUTUAL FUND
The Johnston Mutual Fund Inc.

MANAGEMENT CONSULTING
Boston • The Boston Consulting Group, Inc.
London • Attwood-Boston Consultants Ltd.
Milan • Gennaro Boston Associati, S.p.A.
Tokyo • The Boston Consulting Group of Japan K.K.

We will be happy to send you a copy of our annual report.

THE BOSTON COMPANY, INC.
100 FRANKLIN STREET • BOSTON, MASSACHUSETTS 02106
TELEPHONE (617) 542-9450

FUTURE PROGRAMS

NINTH PROGRAM
Friday afternoon December 6 at 2 o'clock
Saturday evening December 7 at 8.30

GEORG SEMKOW *conductor*

MOZART	Overture to 'Die Entführung aus dem Serail'
MOZART	Symphony no. 41 in C major K. 551 'The Jupiter'*
SCRIABIN	Symphony no. 2 in C minor

Georg Semkow, the distinguished young Polish conductor, makes his debut in the United States with the Boston Symphony next month. Born in Radomsk in 1928, he was for a time assistant to Eugene Mravinsky, the conductor of the Leningrad Philharmonic. He was later the leading conductor of Moscow's Bolshoi Opera, and since 1959 has been conductor of the Warsaw Opera, as well as appearing in concert halls and opera houses in all parts of Europe.

He will conduct the first performances by the Orchestra of Scriabin's Symphony no. 2, a work written in 1901 when the composer was twenty-nine. The symphony, a work in five movements, marks the first influence of the Wagnerian style in Scriabin's music.

TENTH PROGRAM
Friday afternoon December 13 at 2 o'clock
Saturday evening December 14 at 8.30

ERICH LEINSDORF *conductor*

SCHOENBERG	Variations op. 31
SCHARWENKA	Piano concerto no. 1 in B flat minor op. 32 EARL WILD
PROKOFIEV	Scenes from 'Romeo and Juliet'*

programs subject to change

BALDWIN PIANO
RCA RECORDS*

GERTRUDE R. NISSENBAUM

VIOLIN

340 TAPPAN STREET

Tel. LOngwood 6-8348 BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.

PIANO

Telephone: 88 EXETER STREET

KEnmore 6-4062 COPLEY SQUARE, BOSTON

ROLAND HAYES, Tenor

In addition to his regular concert commitments, will accept a few advanced students for instruction in interpretative singing.

Concentration will be on the musical and emotional evaluation of the word and phrase in Italian, French, German, and English poetry.

58 ALLERTON ST., BROOKLINE, MASS.

"Mr. Sullo's piano playing represents genuine musicality and a formidable technic."
Cyrus Durgin, "Boston Globe," 4/18/53

SALVATORE SULLO

- PIANO -

Foreign Judge at Final Degree Exams in Principal Italian Conservatories: 1965 and 1967

2 Michelangelo St., Boston, Mass. Tel. 227-8591

MINNIE WOLK

Pianoforte Studio

42 Symphony Chambers

246 Huntington Avenue, Boston
opp. Symphony Hall

Residence 395-6126

KATE FRISKIN

Pianist and Teacher

8 Chauncy Street

Cambridge, Massachusetts

ELiot 4-3891

RUTH POLLEN GLASS

Teacher of Speech

- in Industry
- in Education
- in Therapy
- in Theatre

Near Harvard Square KI 7-8817

BOSTON SYMPHONY ORCHESTRA

CONCERT POSTPONEMENTS

There have been very few occasions in the history of the Boston Symphony Orchestra when it has been necessary to postpone a concert because of inclement weather or a mishap like the power failure in November 1965. Today most of the Orchestra's many subscribers and the players themselves live some distance from Symphony Hall, and travel many miles, usually by automobile, to the concerts. When there is a winter storm and the traveling becomes difficult, the switchboard at Symphony Hall is swamped with calls about the possibility of a postponement.

To make it easier to discover what plans the Orchestra has made, several radio stations in the Boston area have kindly offered to broadcast any notice of a change in the concert schedule.

If you are in any doubt about a concert's taking place, please tune to one of the following radio stations rather than call Symphony Hall. These stations will announce the Orchestra's plans as soon as a decision has been made.

WBZ	1030 kc AM
WCRB	1330 kc AM and 102.5 mc FM
WEEI	590 kc AM and 103.3 mc FM
WEZE	1260 kc AM
WHDH	850 kc AM and 94.5 mc FM
WRKO	680 kc AM and 98.5 mc FM

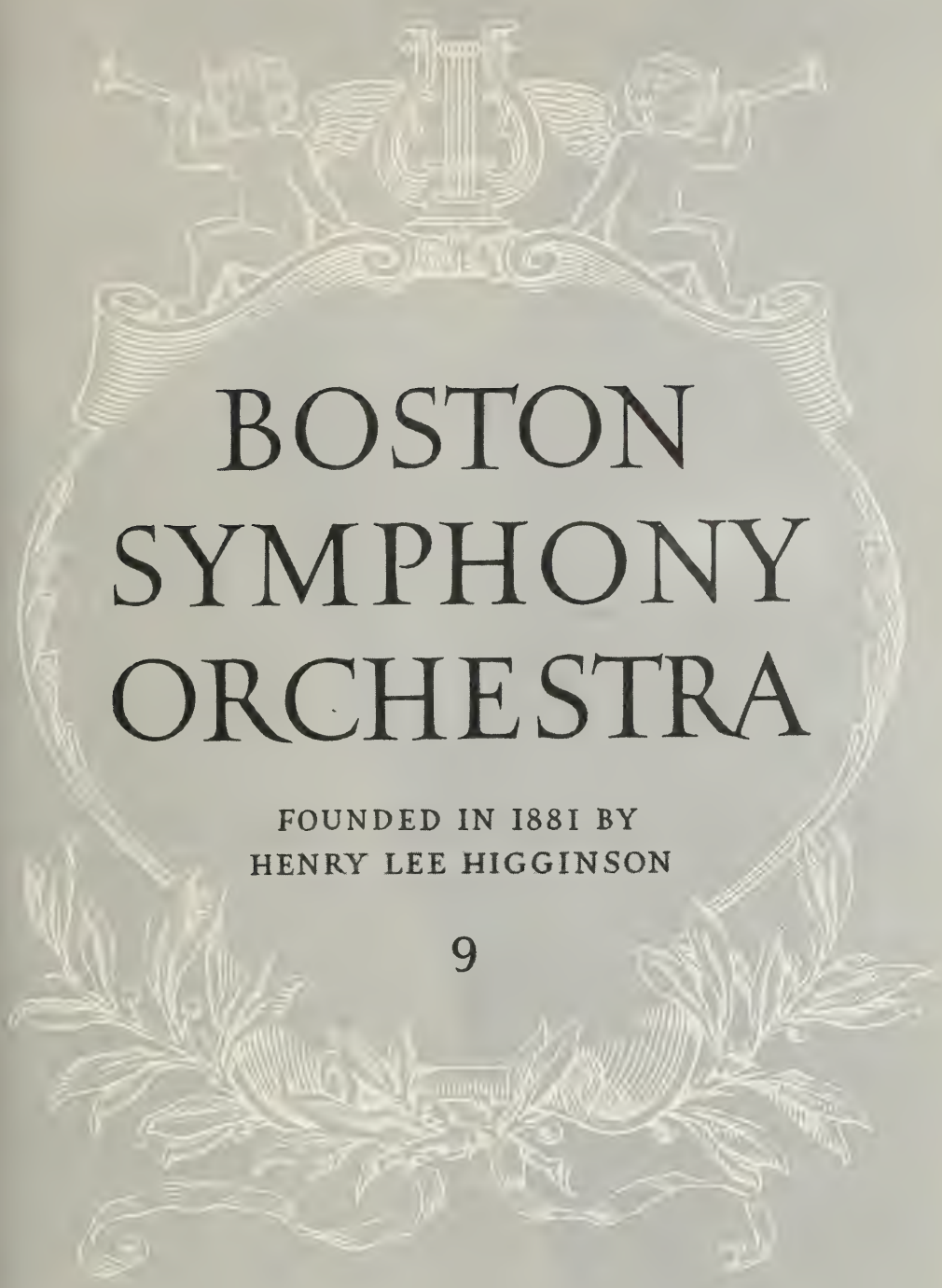
Magnificent Possession



Baldwin

Baldwin Piano & Organ Company
160 Boylston Street
Boston, Massachusetts 02116
Telephone 426-0775

Baldwin is the official piano of the Boston Symphony Orchestra. Erich Leinsdorf, Music Director.

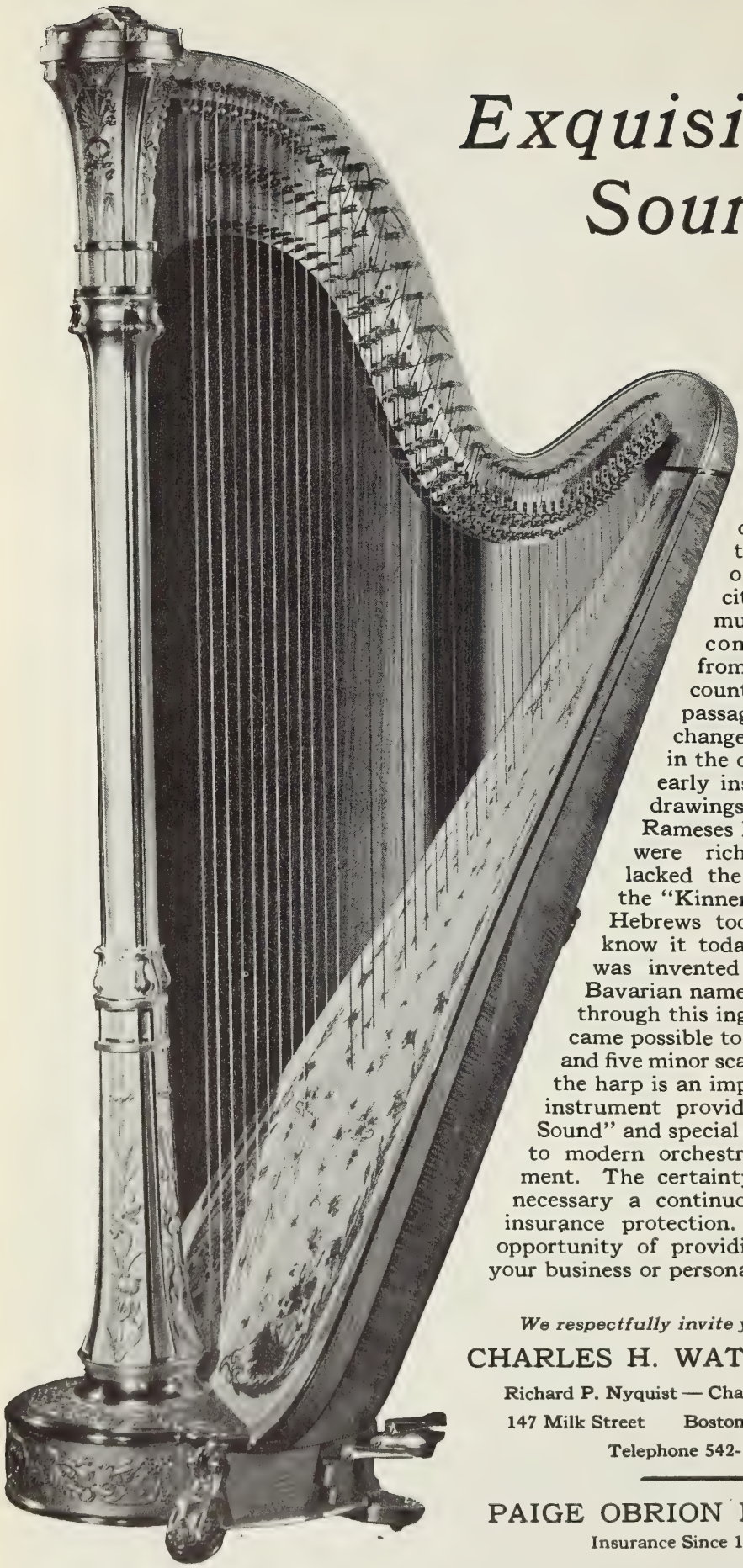


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

9

EIGHTY-EIGHTH SEASON 1968-1969



Exquisite Sound

From the palaces of ancient Egypt to the concert halls of our modern cities, the wondrous music of the harp has compelled attention from all peoples and all countries. Through this passage of time many changes have been made in the original design. The early instruments shown in drawings on the tomb of Rameses II (1292–1225 B.C.) were richly decorated but lacked the fore-pillar. Later the "Kinner" developed by the Hebrews took the form as we know it today. The pedal harp was invented about 1720 by a Bavarian named Hochbrucker and through this ingenious device it became possible to play in eight major and five minor scales complete. Today the harp is an important and familiar instrument providing the "Exquisite Sound" and special effects so important to modern orchestration and arrangement. The certainty of change makes necessary a continuous review of your insurance protection. We welcome the opportunity of providing this service for your business or personal needs.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

Richard P. Nyquist — Charles G. Carleton

147 Milk Street Boston, Massachusetts

Telephone 542-1250

PAIGE OBRION RUSSELL

Insurance Since 1876

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA INC.

TALCOTT M. BANKS *President*
PHILIP K. ALLEN *Vice-President*
ROBERT H. GARDINER *Vice-President*
JOHN L. THORNDIKE *Treasurer*
ABRAM BERKOWITZ
ABRAM T. COLLIER
THEODORE P. FERRIS
FRANCIS W. HATCH
ANDREW HEISKELL
HAROLD D. HODGKINSON
E. MORTON JENNINGS JR
EDWARD M. KENNEDY
HENRY A. LAUGHLIN
EDWARD G. MURRAY
JOHN T. NOONAN
MRS JAMES H. PERKINS
SIDNEY R. RABB
RAYMOND S. WILKINS

TRUSTEES EMERITUS

HENRY B. CABOT
PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT

ADMINISTRATION OF THE BOSTON SYMPHONY ORCHESTRA

THOMAS D. PERRY JR *Manager*

JAMES J. BROSNAHAN
Associate Manager, Business Affairs

HARRY J. KRAUT
Associate Manager, Public Affairs

MARY H. SMITH
Concert Manager

MARVIN SCHOFER
Press and Public Information

SYMPHONY HALL BOSTON MASSACHUSETTS

"A greatest symphony orchestra does now exi
and it is headquartered in Boston, Massachusett
Hi Fide





Red Seal Recordings

RCA

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE BOARD OF OVERSEERS OF THE
BOSTON SYMPHONY ORCHESTRA INC.

ABRAM T. COLLIER *Chairman*

ALLEN G. BARRY *Vice-Chairman*

LEONARD KAPLAN *Secretary*

MRS FRANK ALLEN
OLIVER F. AMES
LEO L. BERANEK
GARDNER L. BROWN
MRS LOUIS W. CABOT
MRS NORMAN CAHNERS
ERWIN D. CANHAM
RICHARD P. CHAPMAN
JOHN L. COOPER
ROBERT CUTLER
BYRON K. ELLIOTT
MRS HARRIS FAHNESTOCK
CARLTON P. FULLER
MRS ALBERT GOODHUE
MRS JOHN L. GRANDIN JR
STEPHEN W. GRANT
FRANCIS W. HATCH JR
MRS C. D. JACKSON
HOWARD JOHNSON
SEAVEY JOYCE
LAWRENCE K. MILLER
LOUVILLE NILES
HERBERT W. PRATT
NATHAN M. PUSEY
PAUL REARDON
JOHN HOYT STOOKEY

SYMPHONY HALL BOSTON MASSACHUSETTS



R.H. Stearns

Night Time Radiance

Shimmering silk/worsted dress by Topaz with glittery buttons. Softly shaped. With cuff neckline. In green, gold or turquoise. 10-18, $45. From our holiday collection. Misses.

BOSTON: At the start of The Freedom Trail, 140 Tremont Street, 482-0260.
CHESTNUT HILL: 232-8100. NORTHSHORE: 532-1660.
SOUTH SHORE PLAZA: 848-0300. BURLINGTON MALL: 272-5010.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Alfred Krips
George Zazofsky†
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Eiichi Tanaka*
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird†

second violins
Clarence Knudson
William Marshall
Michel Sasson
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Ronald Knudsen
Max Hobart
John Korman
Christopher Kimber
Spencer Larrison

violas
Burton Fine
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Hugh Matheny

english horn
Laurence Thorstenberg

clarinets
Gino Cioffi
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets
Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones
William Gibson
Josef Orosz
Kauko Kahila

tuba
Chester Schmitz

timpani
Everett Firth

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Olivia Luetcke

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

* member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Sheldon Rotenberg.

† Raymond Sird plays on the third stand for part of the season, while George Zazofsky is on leave of absence.

Makanna, Inc.

The Trousseau House of Boston



Today's Silhouette

Belted, pocketed and flared—plaid taffeta topped with velveteen and rimmed in White satin. Red top with Black and White plaid skirt or Green with Red and Green plaid. Sizes 8-14. $145.00

416 Boylston Street, Boston

54 Central Street, Wellesley

This is

De Scenza



4.61 carat diamond of exquisite color surrounded by tapered baguettes in platinum $8400
(subject to prior sale)

Specialists in gemology with a reputation for service and dependability earned ove the past fifty-three years offering recognized brand nam at incomparable savings

. . . and this is

De Scenza



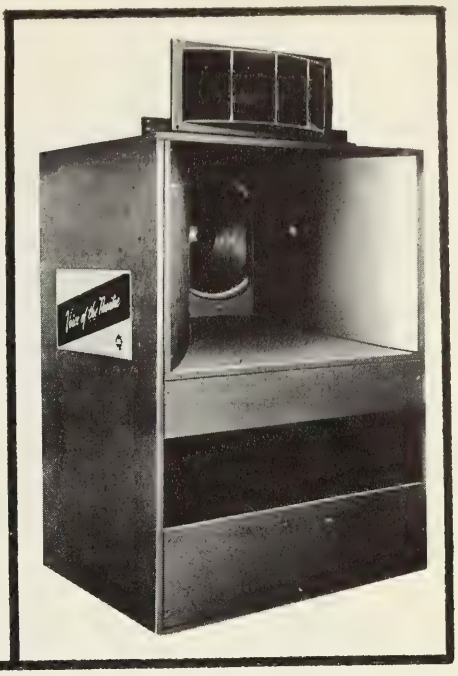
marquise diamond engagement ring in 14k white gold setting $185

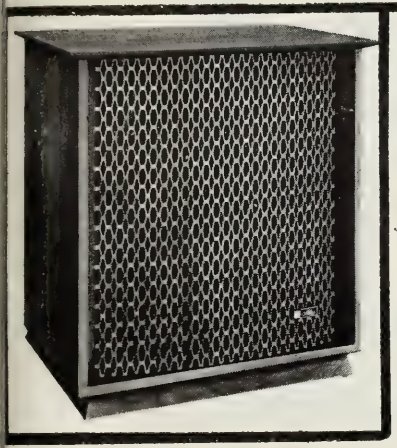
Alfred F. DeScenza & Son, I
387 Washington Street
Boston, Massachusetts, 0210
Phone (Area code 617) 542-79

Mass. residents please add 3% sales ta

Old Faithful

For over 20 years the Altec "Voice of the Theater" has provided recording studios with the precise reproduction demanded by professional musicians — exceeding any other speaker in this demanding task.





New Faithful

Now "Voice of the Theater" components are available in attractively styled cabinets to provide the critical audiophile with precise musical reproduction in his own home.

TECH hifi exchange

TECH hifi exchange

Waltham
677 Main St.
893-4434

Cambridge
95 Vassar St.
864-4434

JORDAN MARSH



social scoop . . .

The little black velvet
banded with luxurious
white mink, most dramatic
look of the social season.
Sizes 8 to 16, 80.00. . . .
Sorry, no mail or phone orders.

Young Elegants

Second Floor — Main Store

Boston — Framingham — Peabody — Malden
Braintree — Burlington — Bedford, N. H.



THE MAGIC OF JAPAN BEGINS ON JAL

You are "in Japan" the moment your kimono-clad hostess welcomes you aboard a magnificent DC-8 Jet Courier of Japan Air Lines. Relax amid classic surroundings. Refresh yourself with an *o-shibori* hot towel. Sample warmed *sake* and tasty Japanese hors d'oeuvres . . . to spark your appetite for JAL's delicious Continental cuisine.

Daily service to Tokyo from New York, San Francisco, Los Angeles and Honolulu. All transpacific flights from the continental U.S. touch down in Honolulu, where you may stop over at no extra fare. You may also fly JAL transatlantic direct to London or Paris, and completely around the world. For complete details, see your travel agent.

JAPAN AIR LINES
official airline for EXPO'70

JAL

Statler Office Bldg.
20 Providence Street
Tel.: 482-5390

The music man.



The Boston Globe's music critic, Michael Steinberg, knows the score. His perceptive reviews help keep Boston music on the right beat.

There's more to it. Maybe that's how come everybody's reading The Globe these days.



TICKET RESALE AND RESERVATION PLAN

The ticket resale and reservation plan has now operated for the past five seasons and has proved a great success. The Trustees wish again to thank subscribers who have taken part, and to bring it once more to the attention of all other subscribers and Friends.

Should you find that you are unable to attend one of the concerts for which you have tickets, the Trustees hope that you will allow others, who cannot obtain tickets for this subscription series, to have the opportunity to hear the Orchestra. You can do this by telephoning Symphony Hall (266-1492), and giving your name and ticket location to the switchboard operator. Your ticket then becomes available for resale, and the income gained is paid to the Pension Fund of the Orchestra. Subscribers who release their tickets for resale will receive a copy of the program of the concert they miss, and written acknowledgment of their gift for their tax records.

Those who wish to request tickets for a specific concert should telephone Symphony Hall and ask for 'Reservations'. Requests will be attended to in the order in which they are received, and, since the Management has learned by experience how many returned tickets to expect, no reservation will be confirmed unless the caller can be assured of a seat. Tickets ordered in this way may be bought and collected from the box office on the day of the concert two hours before the start of the program. Tickets not claimed half an hour before concert time will be released.

Last season the ticket resale and reservation plan helped reduce the Orchestra's deficit by more than $21,900.

KEnmore 6-1952

Ludwig
finer furs

Newbury Street Eighteen Boston, Mass.

la maisonette
the little house of many designers
115 newbury street, boston
personally selected fashions
for
town and country

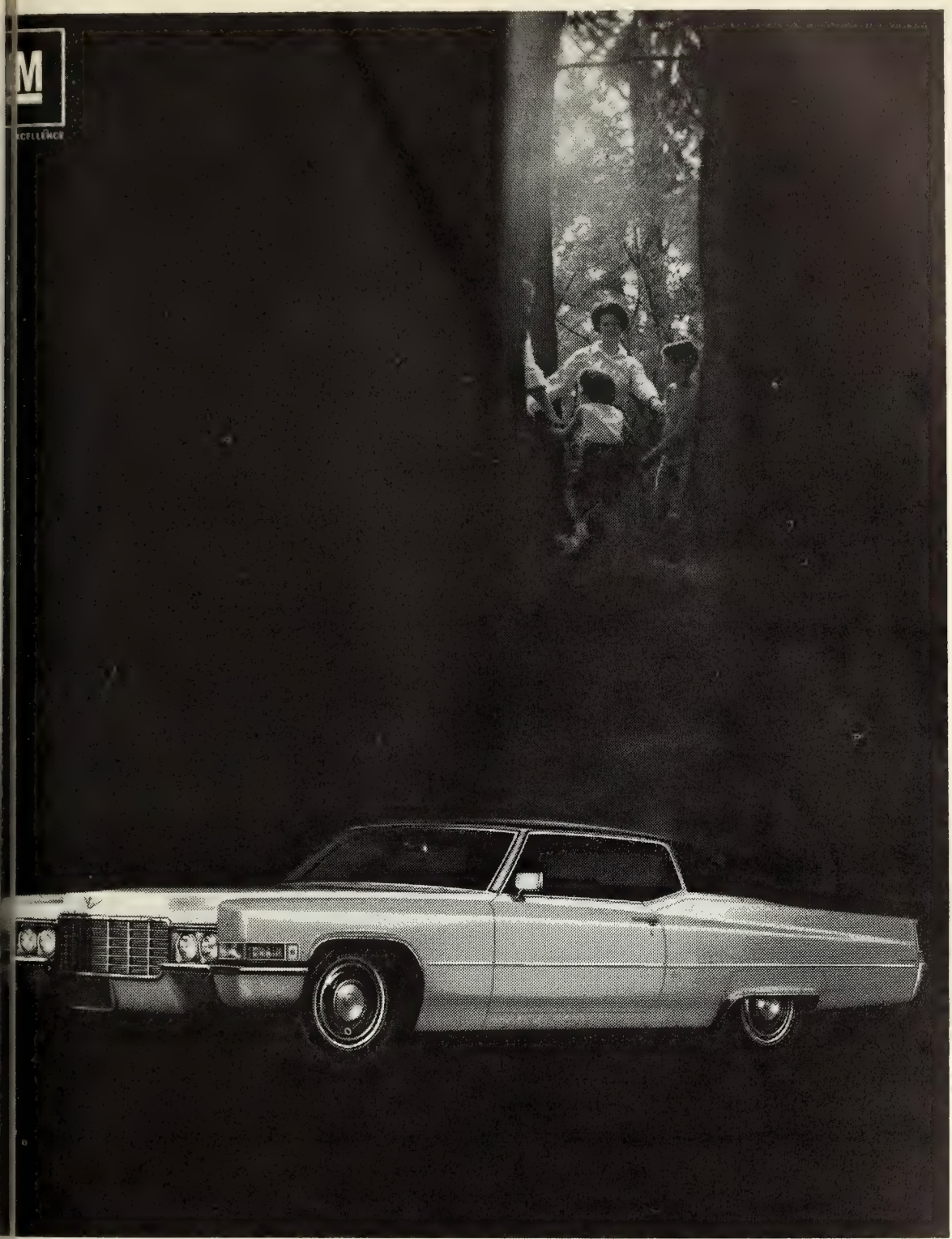


THIS CHRISTMAS
GIVE RECORDS & STEREO EQUIPMENT
GIFTS OF LASTING ENJOYMENT

★★★★★★★★★★★★★★★★★★★★

MINUTE MAN RADIO CO., INC.
30 BOYLSTON ST., HARVARD SQ., 864-8727

Largest Co-operative Bank in Massachusetts
MERCHANTS CO-OPERATIVE BANK
Conveniently located
125 TREMONT AT PARK STREET • BOSTON
WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY
Individual Accounts from $10 to $30,000
Joint, Corporation, Pension, Charitable
and Retirement Accounts up to $30,000.
Quarterly Dividends Paid Since 1881
HENRY H. PIERCE, *President*



1969 Coupe deVille. Cadillac Motor Car Division

Your first weekend with the beautiful new 1969 Cadillac will be an irresistible temptation to go traveling. With its brilliant new styling—and spirited performance to match—even the most familiar trip will take on new excitement.

Cadillac



it'll sound a lot better if the heat is sotto voce.

And flameless electric heat is quiet. The quietest you can get. So when you're listening to a symphony in your own home, you can enjoy the full range of the melody. Without an Anvil Chorus of old fashioned heating problems. Find out about flameless electricity tomorrow . . . allegro.

Edison

BOSTON SYMPHONY ORCHESTRA

CONTENTS

Program for December 6 & 7 1968 531

Future programs 573

Program notes

Mozart — Overture to 'Die Entführung aus dem Serail' 532
by John N. Burk

Mozart — Symphony no. 41 in C major K. 551 536
'The Jupiter'
by James Lyons

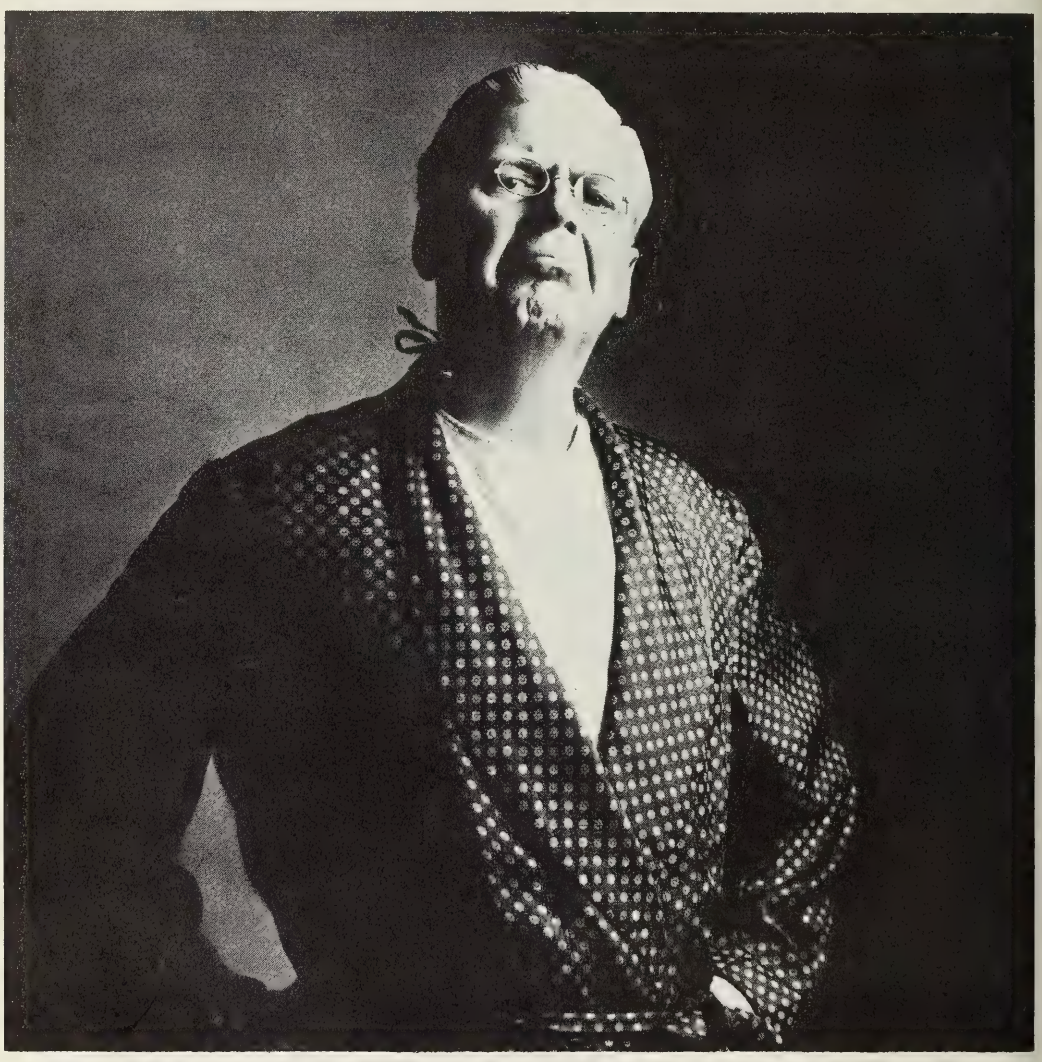
Scriabin — Symphony no. 2 in C minor 554
by Nicolas Slonimsky

The conductor 563

Program Editor ANDREW RAEBURN

program copyright © 1968 by Boston Symphony Orchestra Inc.

"Tell the doctor he can't operate until the market closes."



The man who handles his own investments, part-time. It works out well enough most of the time. But you'd just better not get hit with an important investment decision at the same time you get hit with surgery.

And if you're planning to take a vacation, you'd better plan to take some chores with you: Clipping coupons, exercising options, keeping track of your taxes.

Of course, if you had a Standby Trust at Old Colony, we'd be doing most of those things for you. We take over all the administrative chores. But the investment authority is all yours.

And anytime you're incapacitated, or want a vacation, New England's number one management team of investment experts takes over *full* responsibility for as long as necessary. Permanently if you wish.

So you can lie back and enjoy the quiet luxury of having an operation.

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

EIGHTY-EIGHTH SEASON 1968-1969

NINTH PROGRAM

Friday afternoon December 6 at 2 o'clock
Saturday evening December 7 at 8.30

GEORG SEMKOW *conductor*

MOZART — Overture to 'Die Entführung aus dem Serail'

MOZART — Symphony no. 41 in C major K. 551
'The Jupiter'*
Allegro vivace
Andante cantabile
Menuètto: allegretto
Finale: allegro molto

intermission

SCRIABIN — Symphony no. 2 in C minor
Andante – allegro giocoso – andante
Allegro
Andante
Tempestoso
Maestoso

first performance in the United States

Friday's concert will end at about 4 o'clock; Saturday's at about 10.30.

BALDWIN PIANO
RCA RECORDS*

WOLFGANG AMADEUS MOZART

Overture to 'Die Entführung aus dem Serail'

Program note by John N. Burk

Mozart was born in Salzburg on January 27 1756; he died in Vienna on December 5 1791. *The abduction from the seraglio, 'Singspiel'* in three acts, was composed to a libretto by Gottlob Stephanie, who had made an adaptation of C. F. Bretzner's *Belmonte und Constanze:* Mozart's opera was first performed in Vienna on July 12 1782, and there were innumerable performances in Austria and in other parts of Europe after the composer's death. The first American performance was given in New York by the Brooklyn operatic school.

The Boston Symphony Orchestra first played the overture on December 22 1882; George Henschel conducted. The most recent performances in this series were given on March 17 and 18 1967; Erich Leinsdorf conducted.

The instrumentation: flute, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, bass drum, cymbals, triangle and strings.

'Die Entführung aus dem Serail' was Mozart's first great popular success in opera. Several reasons can be given for this. Mozart entered the field of the *Singspiel,* which bears some formal resemblance to our operetta. The *Singspiel,* using the language of its audiences, relying upon intelligibility by spoken lines, dipping unashamed into broad comedy, resorting to colorful scenery and costumes, was in great vogue in Vienna at the time. Entertainment *alla Turca* was then in similar favor, and Mozart, choosing an Oriental subject, made free use of such outlandish instruments as the bass drum, cymbals, triangle, and piccolo. These reasons in themselves would not have been enough to account for the immediate and spreading success of *'Die Entführung',* which was performed seventeen times in Vienna in its first season and quickly taken up by theatres in other cities. Mozart plunged into his subject with his usual enthusiasm and turned out music which on the stage and in the pit was so full of verve, sparkle and true dramatic delineation that there was no resisting it.

Mozart was called to account by Christophe Friedrich Bretzner for having stolen his text:

'A certain person by the name of Mozart in Vienna has had the audacity to misuse my drama, *'Belmonte und Constanze',* as an opera text. I hereby protest most solemnly against this infringement of my rights and reserve the right to take further measures.'

But free borrowing was common enough at that time. Mozart himself had already composed the greater part of an *opera buffa* called *'Zaide'* for a project which had been abandoned. *'Zaide'* used a very similar plot of Christians captured, confined in a Turkish *seraglio* and providentially released for a happy ending. His recompense for *'Die Entführung'* consisted of fifty ducats, which, as he remarked to his father, was brought in at the box office before its career was fairly started.

The amusing incidents of the story, the continual hazards of the plot whereby Belmonte and his servant Pedrillo plan to rescue their fiancées from the harem, the scene where Osmin, the overseer of Selim Pasha and the villain of the piece, is plied with wine against his Turkish principles by Pedrillo and rolled off in a wheelbarrow out of harm's way, these lively happenings did much to insure the popular success of *Die Entführung.*

Filene's



This is the way
to celebrate
privately at home—
LOUNGING PANTS
AND TUNIC
from our
Robe and Loungecoat Shop,
second floor

Mozart's opera may well have suggested to Rossini, always his ardent admirer, his own *L'Italiana in Algeri* (1813) with its somewhat similar story. Both pieces offer, not only the possibilities for music *alla Turca* and bright, exotic décor, but an entertaining situation traceable to Marmontel's *Soliman II,* one of his *Contes Moraux,* published in book form in 1775. This satirical encyclopedist depicts a sultan's boredom with the facile, insipid complaisance of the slaves of his harem, who are nothing more than *'machines caressantes'*. He causes to be captured a European girl with intelligence, independence and spirit of her own, by the name of Roxelane. Her impudence and complete disregard of every Oriental custom of abject obedience intrigues and wins him. As she leads him to the altar and to the state of legal matrimony, a blessing hitherto denied harem potentates, he remarks — *'Est il possible qu'un petit nez retroussé renverse les loix d'un empire?'*

This kind of piquant rebellion of Western womanhood found its way into Mozart's Constanze, an English girl, and Rossini's Isabella, an Italian beauty, although each of them finally departs with her fiancé from home (who is of course the principal tenor). Incidentally, the Fiorilla of *The Turk in Italy* handles the visiting Turk with similar ease.

In the libretto which Mozart used, written by Stephanie and copied from Bretzner, the escape is foiled at the last moment and the lovers, instead of being executed according to Turkish expectations, are pardoned by their overlord as a point of personal pride and magnanimity, and sent their way: a startling but properly happy ending. In libretto language: 'His heart is touched by their sorrow; he nobly forgives and all are set at liberty.'

The tale has been often told how the Emperor Joseph II said to Mozart after the first performance, 'Too beautiful for our ears, and far too many notes, my dear Mozart', to which Mozart is said to have replied, 'Exactly as many as are necessary, Your Majesty'. This is one of those anecdotes which is almost too good to be true — so good, in fact, that it has also been told of Cherubini and Napoleon. True or not, it moved Alfred Einstein to exclaim: 'Mozart had clarinets again, as in Paris and Mannheim and Munich, and how he used them! Mozart had "Turkish music": piccolo, trumpets, timpani, triangle and cymbals; and what color they lend to the Overture, to the Janissary choruses, to Osmin's outbursts of anger, to the drinking duet! — a coloration at once exotic, gay, and menacing.'

This little *Singspiel* has been praised far and wide, but nothing has been more apt than a remark by the composer of *Der Freischütz*. This expert in the musical theatre once wrote: 'I think I may venture to lay down that in the *Entführung* Mozart's *artist experience* came to maturity, and that his *experience of the world* alone was to lead him to further efforts. The world might look for several operas from him like *Figaro* and *Don Giovanni,* but with the best will possible he could write only one *Entführung*. I seem to perceive in it what the happy years of youth are to every man; their bloom never returns, and the extirpation of their defects carries with it some charms which can never be recaptured.'

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN L. THORNDIKE
Vice President

JOHN Q. ADAMS
Vice President, John Hancock Mutual Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

JAMES O. BANGS
Trustee

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

GEORGE S. JOHNSTON
Scudder, Stevens & Clark

ALBERT B. HUNT
Trustee

EDWARD F. MACNICHOL
Trustee

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

PHILIP H. THEOPOLD
Chairman of Exec. Committee, Real Estate Investment Trust of America

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

WOLFGANG AMADEUS MOZART

Symphony no. 41 in C major K. 551 'The Jupiter'

Program note by James Lyons

Mozart was born in Salzburg on January 27 1756; he died in Vienna on December 5 1791. He finished his last symphony on August 10 1788. The first performance by the Boston Symphony Orchestra was conducted by Wilhelm Gericke on February 6 1885. Charles Munch conducted the most recent performances in this series on March 18 and 19 1966.

The instrumentation: flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

Allowing that the 'Theater of Cruelty' and 'Theater of the Absurd' are legitimate art forms, or in any case imitations of life, our *avant-garde* playwrights in search of a subject might ponder the viability of Mozart. He would seem to satisfy the necessary and sufficient conditions for either genre of far-out dramaturgy.

One doubts that the composer ever knew the rod or rack literally, but that is rather beside the point. For even the most nice-Nelly of Mozart's biographers somehow must cope with a veritable catalogue of dehumanizing ignominies, and no accounting of them — or *for* them — can leave us without profound misgivings about the superiority of our species over those many 'lower' orders on the phylogenetic scale.

And as to absurdity, there is such a surfeit of it in the Mozart story that one hardly knows which examples to mention. Consider, for instance, the fact that *all* of his extant correspondence during the period in which he composed the trilogy of final symphonies (nos. 39-41) comprises, with but a single exception, a series of heartrending pleas for money addressed to his fellow Freemason, the merchant Michael Puchberg.

Further, the gargantuan dimensions of this absurdity may be estimated with accuracy from Puchberg's careful documentation of his fraternal largess during this particular interval. It amounted in the aggregate to 300 gulden. To put it otherwise, the world got three great symphonies for about $25 each. Puchberg bought his immortality cheap.

The variousness of Mozart's genius is ever a wonder, but the foregoing invites some emphasis on what may have been the most striking characteristic of his art. This was the unflagging quality of his invention — when he was under hire and when he was not. So constant was his creativity that most of the music he tailored to another's measure ranks by any criteria with his most personal utterances.

This being demonstrable, a special interest nevertheless attaches to those works that sprang from his innermost impulses. The last three symphonies are in this select category. Apparently none of them was commissioned by anybody, nor even suggested. They were born of the composer's own expressive will.

James Lyons, an alumnus of the New England Conservatory and a graduate of Boston University, was born in Peabody, Massachusetts. He wrote about music for The Boston Post *and* The Boston Globe, *and contributed to* The Christian Science Monitor. *He was editor and critic for* Musical America, *and has been for eleven years the editor of* The American Record Guide. *He is also a teacher of psychology at New York University.*

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 ST. BOTOLPH STREET • BOSTON



Provides For The Handicapped Child
In A Free, Private, Day School

A 12 Year Academic Program
Vocational Training • Recreation
Health Program • Transportation

The Industrial School for Crippled Children solicits funds for its operation either through Bequests, Annuities or Life Insurance.

In case of a life agreement a donor gives capital to the Industrial School for Crippled Children and in return receives income for life.

Donors are invited to discuss these matters with the Treasurer.

Treasurer, CHARLES E. COTTING, 10 Post Office Square, Boston

CHARLES H. TAYLOR
President

MRS. CHARLES E. COTTING
Chairman Ladies Committee

For the Holidays

As well as our festive gowns by the great designers . . .
we have

Hostess pajamas — Zany zodiac pictures
Swedish birds in nests — Long skirts
Christmas bibs, aprons, towels, mitts, rugs
Lingerie — Evening bags
Camelot helmet ice buckets — Other men's things
And all sorts of resort wear

BOSTON — *Hurwitch Bros.* — WELLESLEY

Of course it is possible that one or more of these symphonies had been conceived for some occasion which eluded the historians. But there was no patron in sight during those seven weeks in mid-1788 when all three scores were written (no. 39 was completed on June 26th, no. 40 on July 25th, no. 41 on August 10th). Moreover, in a letter to Puchberg dated that June 27th, the composer complained of 'black thoughts' which 'come to me so often' and which he was able to dispel only 'by a tremendous effort'. On the evidence it would appear to be beyond argument that what actually got Mozart through the miserable summer of his thirty-second year was the heroic self-therapy of a supersized catharsis — the absolutely unparalleled result of which was the creation of three magnificent masterworks in less than two months' time.

The *Jupiter* is by far the most significant of the three by general assent. This is not because it scales heights and plumbs depths not reached by its immediate predecessors in E flat (K. 543) and G minor (K. 550). Rather, it is because K. 551 began the reshaping of the form that made possible the grand symphonic edifices of the nineteenth century. Specifically, this involved as it were a shift in the center of balance from the middle to the end. For the finale of the *Jupiter* was, in its day, without precedence as to strength of structure or grandiosity of concept. And it would remain unchallenged until Beethoven.

In this connection it might be instructive and appropriate to repeat a charming passage — perhaps written by Sir George Grove, though the attribution is unclear — which passage appears in the 'Historical and Descriptive Notes Prepared by G. H. Wilson' for the Boston Symphony Orchestra concerts of December 19th and 20th 1890: 'The sobriquet of "Jupiter" well expresses the estimate of a former generation of the position which, in its calm, lofty, godlike beauty, this work held in the then world of instrumental music. That it has been dethroned from that position by Beethoven's symphonies is as much a part of the regular order of nature as that Jove himself should have been dethroned — that the Greek religion and Greek art should have given way before Christianity.' The illogic of this analogy leaves one breathless.

As usual with programmatic cognomens, no one has chronicled where, when, or by whom the *Jupiter* was so christened. The fanciful subtitle was not Mozart's own, you may be sure. In all likelihood the culprit was Johann Baptist Cramer (1771-1858), the pianist-pedagogue who achieved most of his fame as a music publisher. It was Cramer who first remarked on the 'Olympian loftiness of ideas' in the K. 551; and apparently it was Cramer, also, who first admired its 'calm, godlike beauty' — a phrase that might be expected to induce some sense of *déjà vu* in view of the preceding paragraph!

notes continued on page 550

Custom Designing

RICHARD M. DANA, inc.

JEWELERS

81 Charles Street, Boston
523-1274

43 Central Street, Wellesley
237-2730

Steinberg's Choice: the new records/by Michael Steinberg, music critic of The Boston Globe

From sitar to Satie

Satie is in. It is said he has replaced Indian music in the affections of the pot-to-acid crowd. You don't have to smoke to enjoy him, though. Born in 1866, a Rosicrucian as a young man, he first composed in a mystical style that greatly influenced the young Debussy. Then he turned away to produce his characteristically cool music whose purity and simplicity are its most remarkable attributes, moving closer to the world of Picasso and Cocteau, and becoming a kind of father figure to the group of Les Six (Milhaud, Poulenc, Honegger, etc.). He was a delightful humorist; often, though, the whimsical titles he gave his compositions — "Trois morceaux en forme de poire," "Sonatine bureaucratique," "Véritables Préludes flasques (pour un chien)," and the like — were meant as psychological armor for music of tenderness and delicacy.

Vanguard has done a pleasant thing in issuing a two-record "*Homage to Erik Satie,*" including the ballet scores, "Parade" (remember the Picasso curtain at the Fine Arts recently?), "Relâche," and "Mercure," as well as a number of smaller works, some of them originally written for orchestra, others scored by various of Satie's friends, Debussy, Poulenc, Milhaud, among them, and with the whole collection performed most stylishly by Maurice Abravanel and the Utah Symphony.

Benjamin Britten has recorded two of his early works (London). One is the virtuosic *Variations on a Theme of Frank Bridge* for string orchestra, written in 1937 for the Salzburg Festival, and the work that made his international reputation. The other, richer, more important piece is "*Les Illuminations,*" settings for tenor and string orchestra of verse and prose by Rimbaud. There is a wonderful vividness of imagery and freshness to this music, which is sung to perfection by Peter Pears. Britten's conducting of the English Chamber Orchestra is in both works miles ahead of any competition on records.

Another fine composer-conductor record is one on which Stravinsky leads his own suites from "*Histoire du soldat*" and "*Pulcinella,*" getting the sharp accents and diamond-edged sonorities that seem uniquely characteristic of his own performances (Columbia).



These original record reviews by Michael Steinberg are presented by the Trust Department of New England Merchants Bank, which would also be pleased to review your investment portfolio with a view to improving its performance.

New England Merchants National Bank A FULL SERVICE BANK

Trust Department • 28 State Street, Boston • 742-4000 • Member F.D.I.C.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

PENSION FUND CONCERT

JOAN SUTHERLAND *soprano* ANASTASIOS VRENIOS *tenor*
RICHARD BONYNGE *conductor*



Sunday December 15 1968 at 3 pm in Symphony Hall

Joan Sutherland and Anastasios Vrenios will sing duets from Rigoletto, Don Pasquale and Linda di Chamonix. Miss Sutherland and Mr Vrenios will also sing arias by Handel, Rossini, Auber and Balfe. The program will end with the Sleepwalking scene from Bellini's La Sonnambula. Richard Bonynge will conduct music for orchestra by Mozart, Donizetti and Maillart.

Ticket prices are $5, $6, $8, $10, $12.50 and $15.

Tickets are on sale at the box office, Symphony Hall.
(Telephone 266-1492)



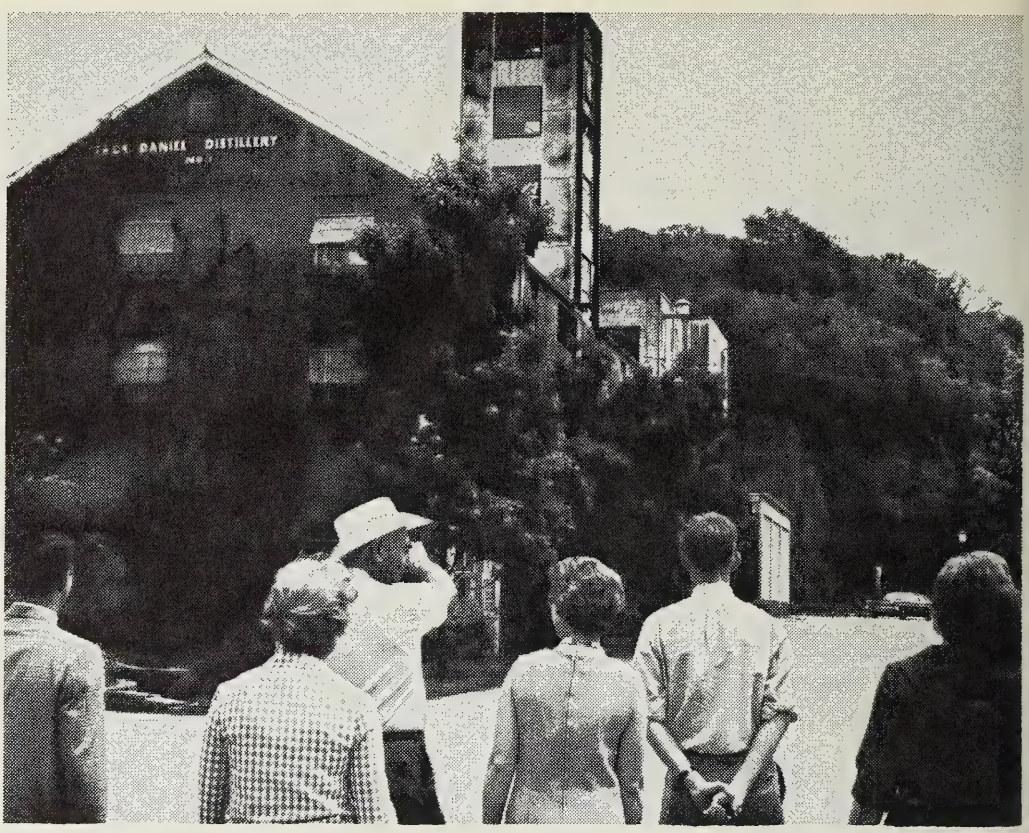
Rushing through dinner to make the Symphony can ruin the best in fine food and good music.

Why rush either? Symphony Hall is only three minutes away from seven of the city's best restaurants. At Prudential Center.





The PRUDENTIAL
INSURANCE COMPANY OF AMERICA
Northeastern Home Office Prudential Center Boston



ONE THING'S FOR SURE on the Jack Daniel's tour, we won't rush you. If you want to stop for something, go ahead and stop.



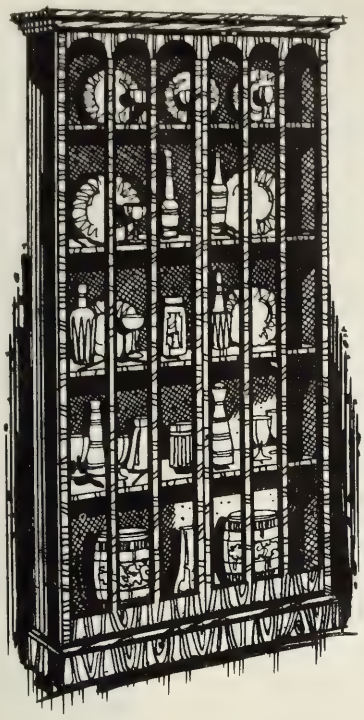
The tour through our distillery takes about an hour. And if you find anything you'd like to linger over, go ahead. You can catch up on anything you missed from Mr. Garland Dusenberry. (He's the man who takes you through.) Just tell him what you missed and he'll take it from there. But he's a talker. So you might end up being with us more than an hour. But if you don't mind, we certainly don't either.



CHARCOAL MELLOWED DROP BY DROP

© 1968, Jack Daniel Distillery, Lem Motlow, Prop., Inc.

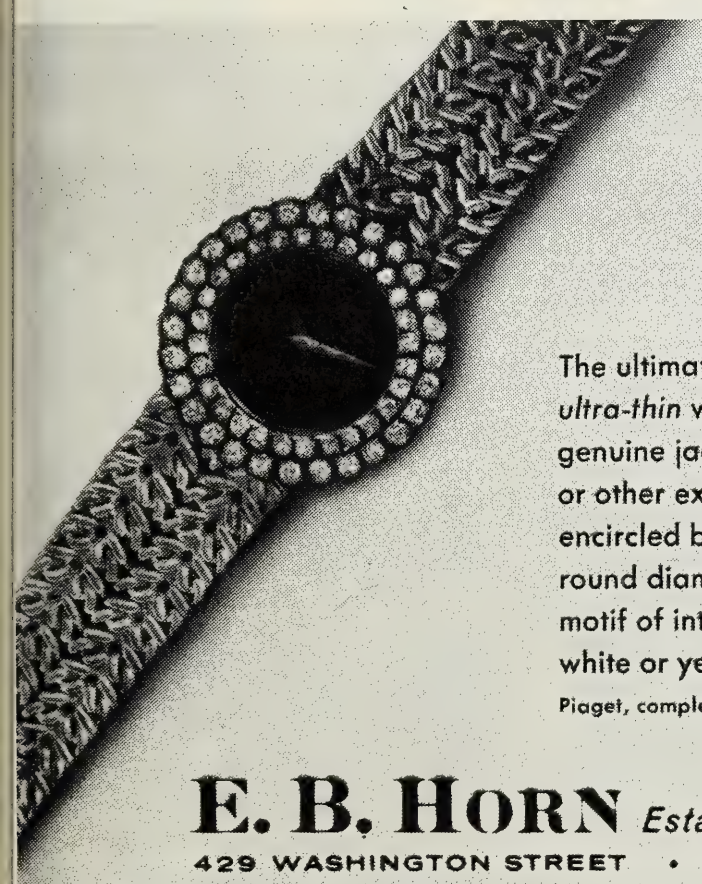
TENNESSEE WHISKEY • 90 PROOF BY CHOICE • DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 384), TENN.



Something perfect and just for you. A cottage by the sea . . . a country manor . . . a penthouse against the city skyline? We've an abundance of ideas for expressing you and your special tastes. Call 426-1500 for an appointment with one of our thirty Paine designers who will help you create "something perfect."

PAINE furniture

Boston • Natick • Peabody
Springfield • Hartford



PIAGET

CHOICE OF THE WORLD'S ELITE

The ultimate in elegance, *ultra-thin* watches with dials of genuine jade, coral, lapis, or other exquisite gemstone, encircled by two rows of radiant round diamonds. Bracelet, classic motif of intertwining leaves in white or yellow 18 kt. gold.

Piaget, completely Swiss Made.

E. B. HORN *Established in 1839*

429 WASHINGTON STREET • BOSTON, MASS.

® "COLUMBIA," MARCAS REG. PRINTED IN U.S.A.

The "Symphonie Fantastique" as It Should Be

2 RECORD SET

First Complete Recording

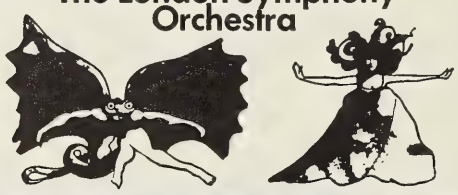
PIERRE BOULEZ CONDUCTS BERLIOZ

SYMPHONIE FANTASTIQUE

LÉLIO

(THE RETURN TO LIFE)

Jean-Louis Barrault, Narrator
John Mitchinson, Tenor
John Shirley-Quirk, Baritone
The London Symphony Orchestra Chorus
John Alldis, Chorus Master
The London Symphony Orchestra

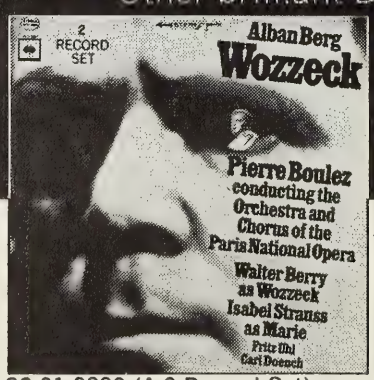


32 BI 0010 (A Specially Priced 2-Record Set)

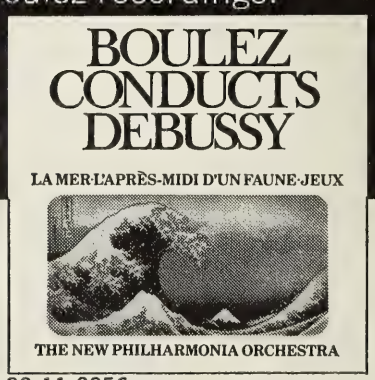
Most performances of "Symphonie Fantastique" end leaving Berlioz in the throes of his opium-induced nightmare. Now, for the first time on records, the symphony is performed as the composer intended—with its lovely sequel "Lélio (The Return to Life)."

Pierre Boulez conducts these twin masterpieces with extraordinary originality and brilliance, making this a truly distinctive recording that's not to be missed.

Other brilliant Boulez recordings:



32 21 0002 (A 2-Record Set)



32 11 0056

Pierre Boulez on CBS Records

Variations on a theme by Pastene.

Pastene è nobile
Bolla Valpolicella.
A noble wine from
the slopes of Verona.

Aimez-vous Pastene?
Alexis Lichine Pinot
Chardonnay. Imported by
Pastene from France with
love. Or Pastene Gamay
Beaujolais, the proud
Californian with the
Burgundian accent.

Le Nozze di Pastene
Gancia Asti Spumante.
Imported from Italy
for any festive
occasion.



What's your favorite wine: red, white, rose or bubbly? Pastene gives you the best of both worlds in Californian and European wines to suit every taste and purse. Pastene knows the score.

Pastene Wine & Spirits, Inc. 15 Poplar Street • Somerville, Mass.

THE BOSTON SYMPHONY ORCHESTRA IS THE JOHN HANCOCK-INSURED GROUP WE MOST ENJOY HEARING FROM.



"If anybody in this life insurance business can design the right plan for you, it's probably us."

How can a prominent citizen leave $750,000 to his family without putting them in the headlines?

No man wants his family subjected to unwanted publicity and the nuisance of inquisitive outsiders.

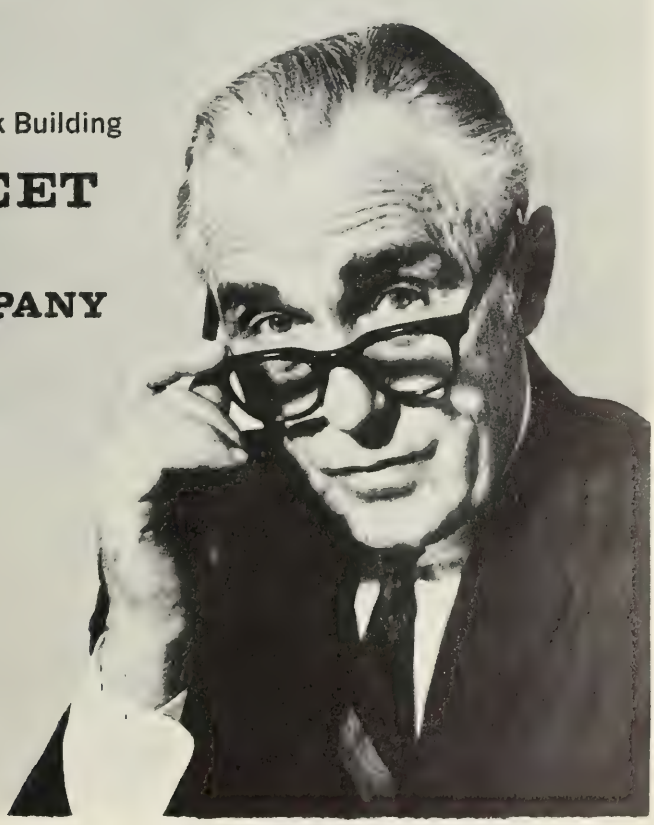
Privacy for property plans is only one of the special advantages which a living trust at State Street Bank can offer. Continuity of income for your beneficiaries... economy...your estate will receive these benefits, too.

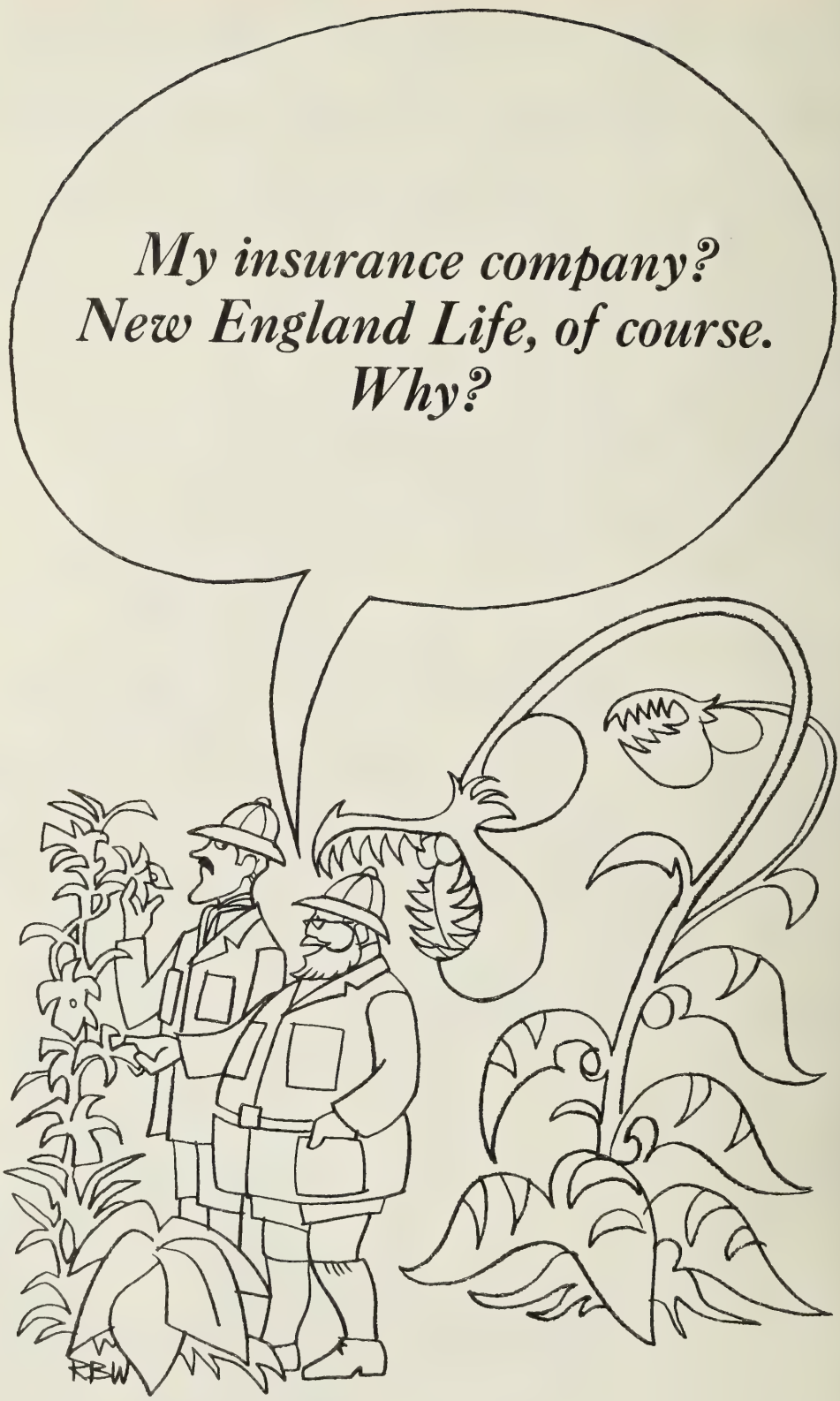
As for **the present,** a living trust puts State Street's skilled asset management to work for you on a trial basis. You're free to change or revoke the trust at any time.

Wouldn't you like one of our trust officers to discuss this flexible service with you and your lawyer? Phone 466-3721 for an appointment now.

PERSONAL TRUST DIVISION
225 Franklin Street
Third Floor, State Street Bank Building

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASS.





© NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY, BOSTON

You're here to listen but who listens to you?

Chances are, you discuss your health regularly with your doctor. If you hit a legal snag — such as the car in front of you — you can tell your lawyer. But who can you turn to on the same continuing basis for help with your finances?

Till now, it was difficult to find someone who would lend a concerned ear to your money problems. But your Personal Banker at Shawmut has changed all that. He's the man a widow can turn to for financial advice on a continuing basis.



And if you want to talk about trusts, you have only to phone your lawyer and your Personal Banker to start the wheels in motion. In short, he's the financial adviser to the family, a professional who can shape Shawmut's vast banking and trust services to your family's individual needs. Not just today, but tomorrow and tomorrow and tomorrow.

If you would like your own Personal Banker, one will be assigned to you at the Shawmut office most convenient for you.

The National Shawmut Bank of Boston

Personal Trust Department

A Shawmut Association Bank

Have a Personal Banker at your side, on your side.



How the Symphony no. 41 got to be the *Jupiter* is of no consequence, really; but for descriptive purposes the fanciful nickname has been a splendid abrasive. Taking umbrage at the allusion to Antiquity has inspired commentators to some of their finest polemic. Sir Donald Francis Tovey put it with devastating succinctness: Mozart, he said, was 'as Greek as Keats'. Philip Hale, wearing his Classical erudition lightly, disported himself with obvious relish: 'There is nothing in the music that reminds one of Jupiter Tonans, Jupiter Fulgurator, Jupiter Fluvius; or of the god who, assuming various disguises, came down to earth, where by his adventures with women semi-divine or mortals of common clay he excited the jealous rage of Juno. The music is not of an Olympian mood. It is intensely human in its loveliness and its gayety.'

Now that posterity has made its judgment about this work it is easy to forget that not only the sobriquet of the *Jupiter* but also the symphony itself has had its detractors. It would be merciful to forget them, but at least one piece of wild invective merits citation if only for our amusement and pity. Its author was an otherwise forgotten nonenity, the Swiss song composer Johann Georg Nägeli (1773-1836).

If you can believe it, Nägeli heaped maledictions upon the *Jupiter* precisely on account of its well-defined and long-lined melody, 'which Mozart mingled and confounded with a free instrumental play of ideas, and his very wealth of fancy of emotional gifts led to a sort of fermentation in the whole province of art, and caused it to retrograde *[sic]* rather than to advance. . . . [Mozart] was too hasty, when not too frivolous, and he wrote as he himself was.' With fine restraint, Philip Hale observed that 'Nägeli was not the last to judge a work according to the alleged morality or immorality of the maker.' So much for this immortal nonsense.

The *Jupiter* is, in fact, so much a marvel of construction that any formal analysis must involve the virtual certainty of logorrhea; pursuing all the perfection of detail seems to invite the opposite of Mozart's own rigorously disciplined expression. What follows, then, is 'nonexhaustive' (to borrow one of those ingeniously equivocal terms from the argot of doctoral dissertations). And let the reader, like the writer, be chastened in advance by the deeply-felt words of Robert Schumann: 'There are things in the world about which nothing can be said, such as Mozart's C major Symphony with the fugue. . . .' (On the other hand, whether or not the finale is properly described as a fugue is itself a question about which something *can* be said, as we shall see.)

I. Perhaps 'joyous' is as accurate an adjective as any other for the opening *allegro vivace,* although 'pompous' (without its pejorative connotations) would not be untoward. This is supremely confident music that rejoices in the easy mastery with which it is assembled from many elements into miraculous equilibrium. William Mann has argued persuasively that the alternation of loud and soft so beloved of the Mannheim school is the kernel of this movement. The first theme is a bit of audacity: it comprises the top half of a C major scale, stated in stentorian triplets, as if in challenge; the unruffled response is a melodious figure built on the *other* half of the scale. The second theme proper is 'a yearning phrase', wrote W. F. Apthorp, 'ascending by two successive semitones, followed by a brighter, almost a rollicking one — is it Jove

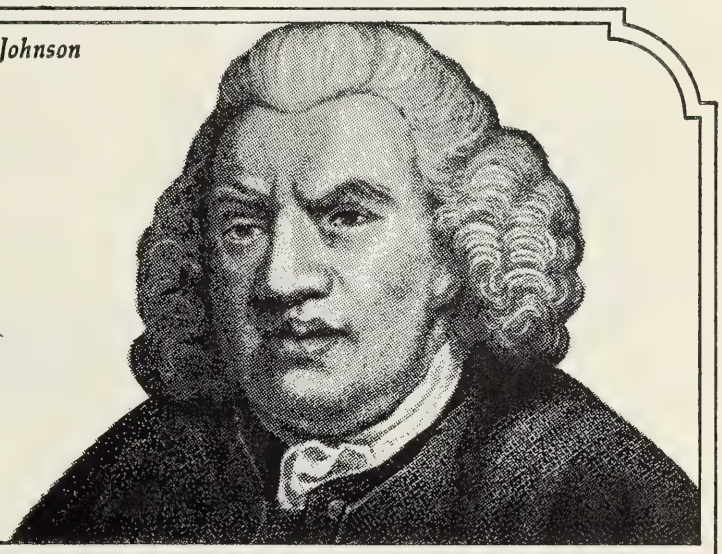
NATIONALLY ACCREDITED

DAY AND EVENING COURSES
Gregg and EZ Alphabetic Shorthand. Start anytime; graduate when ready. One Year Executive Secretarial Course. Intensive Short Courses. Typing individually taught.

INTENSIVE BRUSH-UP COURSES
for "RETURNEES" to JOB MARKET

HICKOX
SECRETARIAL SCHOOL
Founded in 1879
Individual Attention *Individual Promotion*
367 BOYLSTON ST., BOSTON (at Arlington St. MBTA)
267-5920

Samuel Johnson



tax

In his great Dictionary, Dr. Johnson gave a definition for *excise:* "A hateful tax levied upon commodities." Smith, Barney & Co. suspects you might sometimes be willing to apply that adjective to *any* tax.

Excises and commodities aside . . . there is a way to gain additional income *without* additional tax. If the income is from municipal bonds—the debt securities of state or city governments or governmental authorities—it's totally *exempt* from Federal income tax. (Often from state income tax as well, in the state of issuance.)

Smith, Barney's Municipal Bond Department can help you select the bonds best suited to your needs. They *know* municipals, out of long experience with them. To begin with, they'll be glad to send you, upon request, a booklet explaining exactly what municipals are.

One thing they are: a legitimate way to avoid "hateful" taxes.

Smith, Barney & Co.
Incorporated
Members New York Stock Exchange and other leading exchanges
125 High Street, Boston, Mass. 02110

laughing at lovers' perjuries?' A little later, in G, Mozart makes use of an *opera buffa* melody from which he had contrived a bass aria for Francesco Albertarelli some three months before (the curious will find it catalogued as K. 541). The rest is a melding of these and other disparate elements until, ultimately, the congeries of opposing forces are reconciled; one would not have thought it possible, even for a Mozart.

II. No less than three themes are introduced in the *andante cantabile;* granted that this is debatable, but in any event the melodic material is so artfully joined that it is possible to regard it as a single long theme. Trumpets and drums are omitted, and the mood is unmistakably nocturnal. Not everyone perceives 'nocturnal' the same way, to be sure. Arthur Schurig insists that this movement is 'dominated by a calm, mild peace of soul', whereas Georges de Saint-Foix discerns 'syncopations and sighs which bring an atmosphere of trouble and grief. . . .'

III. The Minuet *(allegretto)* is rather too fast to be a dance; indeed, it takes very little imagination to hear this movement as an anticipation of the Beethoven *scherzo*. The key is C major, but the theme has chromatic implications. Some critics have heard Papageno-like elation here. Hermann Abert dissents; to him the character is much darker, recalling the G minor Symphony. The form, however, is thoroughly and almost archly traditional, as if the composer were being deliberately orthodox to heighten the surprise that he has in store.

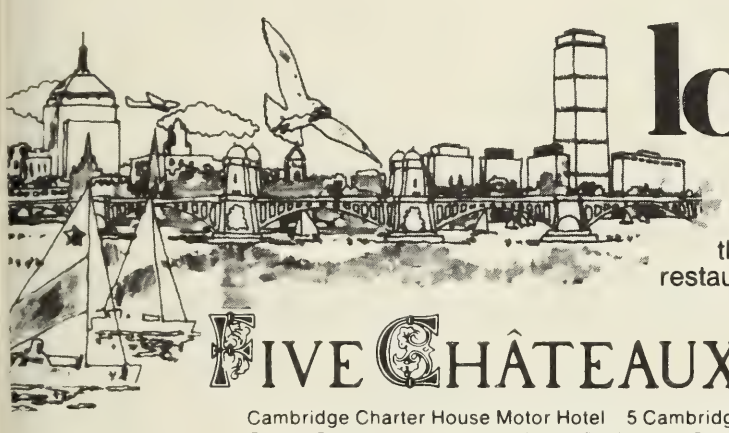
IV. If the *Jupiter* deserves its Olympian nickname, it is by virtue of this finale. Considered out of context, this movement probably was Mozart's supreme accomplishment in the domain of orchestral expression. Historically, the fugue is not only the most rigid but also the most intricate and thereby the most limited of musical forms. Simply stated, it posits the development of a melody among the orchestral voices simultaneously rather than in succession. That goal is readily attainable, given talent and training. But it takes genius to do what Mozart did, which was to treat an unprepossessing four-note theme (along with others) with a semblance of spontaneity that was, and is, unsurpassed in the literature.

Now, then, it is true that Mozart does not go about this in strictly fugal fashion. Herbert F. Peyser is among the many critics who have insisted flatly that this movement is *not* a fugue; and indubitably it is laid out in sonata form even if, as Peyser concedes, the unfoldment 'consists mainly of fugal procedures and contrapuntal devices.' Perhaps one may escape the sticky wicket by suggesting that Mozart fragmented his main theme and then combined the figures into a massively canonic quasi-fugue in sonata form. But non-purists need not feel guilty if this hair-splitting leaves them unmoved.

Among the fascinating things about this C-D-F-E first theme of the *molto allegro* finale is that it has been heard already — plus one accidental — in the Trio of the Minuet. But in point of fact it was not original with Mozart anyhow. Its origins are lost in time, but this old liturgical sequence had been importuned by every important master of the polyphonic era; later it was used by Purcell, Handel, and Michael Haydn in addition to Mozart; and since then it has served Beethoven, Schubert, Mendelssohn, and even Sir Arthur Sullivan. Moreover, Mozart himself had used it several times previously. Its fragmentation in the *Jupiter* is so

In case the concert should end:

Clap (If someone in front yells "Bravo", yell "Bravo"). Get up out of your chair and walk to Mass. Avenue Exit. Turn left and walk 30 paces to Donald Cox Rogers Square. Turn right. Look left. Look right. Cross. Proceed straight to large hole in the ground. Follow the hurricane fence to large block of granite on St. Paul Street inscribed, "1904". Turn left. Walk to Christian Science Publishing Building. Circumvent it and proceed to large hole. Turn left and walk two hundred paces. Walk inside Sheraton-Boston Lobby (on the Symphony side of Prudential Center). Stop. Decide between Mermaid Bar, Cafe Riviera or Kon-Tiki Ports or turn left and take a waiting escalator to next level. Get off. Decide between Persian Lounge and Falstaff Room. If you want to go to El Diablo, you're on your own.



lord it over

the city of Boston in a restaurant so regal the Charles is known as our moat

FIVE CHÂTEAUX RESTAURANT

HCA HOTELS

Cambridge Charter House Motor Hotel 5 Cambridge Parkway
On the Charles between Longfellow Bridge and Science Museum. Parking. 491-3600



Quivery Spray Brooch with Canary and White diamonds in platinum

Parenti Sisters

97 NEWBURY STREET, BOSTON, MASS.

subtle as to elude the ear. Suffice it to say that it is mingled with several (three, perhaps four) other ideas and then carried along a collision course to a peroration which is one of the most thrilling things in all music.

Eric Blom has written of this finale: 'We can understand the utter simplicity; we can also, with an effort, comprehend the immense technical skill with which its elaborate fabric is woven; what remains forever a riddle is how any human being could manage to combine these two opposites into such a perfectly balanced work of art.'

I believe that it was Blom, also, who made the nice distinction between 'Jovian' and 'jovial'. I should have thought that either word describes an identifiable attribute of this music, yes; but in symphonies as elsewhere a whole is greater than the sum of its parts, and in the end a work of art has only one personality. Besides, the original semantic dilemma remains: for good or ill, K. 551 will be 'the *Jupiter*' forevermore.

program note copyright © by James Lyons

ALEXANDER SCRIABIN

Symphony no. 2 in C op. 29

Program note by Nicolas Slonimsky

Scriabin was born in Moscow on January 6 1872; he died there on April 27 1915. He composed the second symphony in about 1901 and the première took place in St Petersburg on January 25 1902 when Anatole Liadov conducted.

The instrumentation: 3 flutes and piccolo, 2 oboes, 3 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, tam tam, timpani and strings.

The star of Scriabin, which once burned with the splendor of a supernova, has now inexplicably fallen to a low order of magnitude. In the firmament of modern composers Scriabin appears as an opaque luminary, and is slightingly described as an epigone of Wagner. True,

---

Nicolas Slonimsky was born in St Petersburg in 1894, and studied piano and composition at the St Petersburg Conservatory. He left Russia after the Revolution, coming to America in 1923. He played the piano part in Scriabin's Prometheus *in Berlin in 1922, under the direction of Serge Koussevitzky, who subsequently engaged him as his secretary, in Paris and in Boston. After a brief career as conductor of ultra-modern music (he gave first performances of works by Charles Ives, Edgar Varèse, Henry Cowell and Wallingford Riegger), he devoted himself to musicology. Among his books are* Music Since 1900, Music of Latin America, Thesaurus of Scales and Melodic Patterns *and* Lexicon of Musical Invective. *He also compiled a completely revised Fifth Edition of Baker's* Biographical Dictionary of Musicians. *He is a contributing editor of the* Encyclopedia Britannica *in the field of American music. As a teacher, he gave courses in numerous American colleges; from 1964 to 1967 he was Lecturer on Music at the University of California, Los Angeles. In 1962-63 he traveled under the auspices of the State Department in Russia, Poland, Yugoslavia, Greece, Israel, Bulgaria and Rumania, giving lectures in various languages on American music.*

there is a considerable amount of Wagneromantic rhetoric in Scriabin's symphonies, and his chromatic harmonies have a Tristanesque quality, but these are extrinsic matters that should not obscure the inherent individuality of Scriabin, which is unique.

Scriabin was a mystic, a product of the twilight culture of the *fin de siècle,* when solipsism and pantheism could cohabit in the same mind without a sense of self-contradiction. In Scriabin's philosophy, music was not merely an art of pleasurable sounds; his aims transcended esthetics. He dreamed of an ultimate consummation, a *mysterium,* in which all arts, all sciences and all religions would be brought together in a hyper-Hegelian synthesis by a volitional act, with Scriabin himself as demiurge, mystagogue and supreme artificer. Scriabin had sketched out the text of this mystery play, but he died too soon to make progress on the actual composition of the score.

Mystical elements pervade the programmatic designs of Scriabin's works. His symphonic 'poem of fire', *Prometheus,* is melodically and harmonically derived from a six-note chord, which Scriabin called 'Mystic Chord', even though to more prosaically minded musicians it may be no more mystical than the old familiar dominant-ninth chord with two unresolved suspensions. Modern listeners miss the presence of divinity in Scriabin's *Poème divin,* and fail to respond to the ecstasies of the *Poème de L'Extase.* The ebullient piano rhapsody *Poème satanique* has lost its demoniacal élan, and the sensuality of the piano vignette entitled *Désir* is unconsummated in its evanescent ending on an arpeggiated dissonance.

Many composers felt a strong association between tonalities and colors. Scriabin made an earnest attempt to combine light and sound in the score of *Prometheus,* in which he includes a special part, *Luce,* symbolizing the fire that Prometheus stole from the gods. It is notated on the musical staff as a *clavier à lumières,* a color organ intended to flood the concert hall in a kaleidoscope of changing lights, corresponding to the changing harmonies of the music. Unfortunately, the task of constructing such a color keyboard was beyond the technical capacities of Scriabin's time. Serge Koussevitzky, the great champion of Scriabin's music, had to omit the *Luce* part at the world première of *Prometheus* which he conducted in Moscow in 1911. Poor Scriabin! It would be a child's play for an electrical engineer today to set up a switch of multicolored neon lights flicking off and on according to Scriabin's specifications. The experiment is well worth trying, perhaps to mark the centennial of Scriabin's birth in 1972.

Scriabin was born on Christmas Day of 1871, according to the old Russian calendar (corresponding to January 6 1872, Gregorian style), and this coincidence with Nativity made an extraordinary impact on his Messianic mentality. Conscious of the frailty of the human form, he separated the Messiah within him from the outer shell of his physical self. 'I treasure the devotion you feel for the One who dwells within me,' he wrote to his wife Tatiana. 'You have faith in Him, because He is great, even though I myself am often meek, small, weak and exhausted. I am not yet He, but I will soon become that which is He!'

Scriabin felt this mystical identity with overwhelming self-intoxication during the process of composition: 'I am carried aloft to extraordinary heights by the immense wave of my inspiration!' he wrote. 'I suffocate! I am in a state of blessedness! I write music that is divine!'

Even divinely inspired persons need food and shelter. Scriabin was not endowed with profitable talents. As a pianist, he played mostly his own music, and could not command large audiences. Like many composers before him, he had to depend on the aid of wealthy patrons of art to keep body and soul together. His first benefactor was Belayev, the famous publisher of Russian music. A man of considerable professional knowledge of music (he often read proofs of the music he published), Belayev was impressed by Scriabin's talent and offered him a publishing contract. Apart from the stipulated amounts for Scriabin's compositions, Belayev periodically supplied him with extra money and partly financed his appearances in Europe as pianist and composer.

Belayev died in 1904 and Scriabin had to look for other sources of supplementary funds. Relief came from Margarita Morozova, a wealthy Moscow merchantwoman who gave Scriabin an annuity of 2,400 rubles without any obligations. This bounty enabled Scriabin to undertake an extensive trip abroad. In 1906, at the invitation of the Russian conductor Modest Altschuler, founder of the Russian Symphony Orchestra in New York, Scriabin went to America. He gave piano recitals of his works and appeared as soloist with the Russian Symphony Orchestra in New York and with the orchestras of Chicago and Detroit. But there arose unforeseen complications. Scriabin was joined in New York by Tatiana, to whom he was not legally married, since his first wife refused to give him a divorce. Scriabin was warned by friends that he might be evicted from his hotel and deported on a charge of moral turpitude. There had been a famous precedent, when Maxim Gorky, travelling in the United States with his common-law wife, was expelled from the country. Fearful of a similar scandal, Scriabin decided to leave America. As usual he was short of funds. He cabled to Glazunov, who was in charge of the Belayev Edition with which Scriabin had continued arrangements for royalties and for new works: 'Indispensable quitter Amérique immédiatement Prière envoyer télégraphe 600 roubles New York Expédierai six compositions.' Glazunov sent the necessary money, and Scriabin took the next boat back to Europe.

Despite this contretemps, Scriabin felt kindly towards America and Americans. 'I think that the opinions commonly held in Europe about America are prejudiced and unfair,' he wrote. 'Americans are far from being inartistic, and they are not devoid of talent.'

In the meantime, a certain chill developed in Scriabin's relationship with his benefactress Margarita Morozova. Scriabin resented her lack of enthusiasm towards his affairs. He poured reproaches on her for missing a performance of the *Poème divin* in St Petersburg. 'Time will come,' he wrote her, 'when people will travel from the South Pole to the North Pole to hear a single pause of my music. Yet a friend like you would not make an overnight trip in a comfortable sleeping car to hear my best work! It hurts!' Morozova soon discontinued her contributions to Scriabin's welfare.

At this juncture, a knight in shining armor appeared on Scriabin's horizon in the person of Serge Koussevitzky. He went to see Scriabin in Lausanne, where the Scriabins were staying, and offered him a most generous contract with the Édition Russe de Musique, which had just been founded by him. The terms, 5,000 rubles annually, with a five-year guarantee, were so exceptional that Koussevitzky even warned Scriabin not to tell Rachmaninov, who was also under contract with the Édition Russe de Musique, how much he was getting.

Koussevitzky was, of course, not only Scriabin's publisher, but an inspired interpreter of Scriabin's symphonic music. Koussevitzky's marriage to Natalie Ouchkoff, heiress to a tea fortune, gave him almost unlimited resources for the promotion of his career as conductor. He organized a magnificent series of symphony concerts in Moscow, emphasizing works of Russian composers. In 1910 Koussevitzky launched a fantastic musical voyage down the Volga River, on a chartered steamer, and engaged Scriabin to join him on the trip as soloist in his Piano Concerto. There were many in the audiences of Koussevitzky's Volga concerts who had never seen or heard a symphony orchestra in operation before, and the whole enterprise had a character of exploration and discovery.

No more mutually beneficial and artistically exalted collaboration could be imagined than that existing between Scriabin and Koussevitzky, both in their mature thirties, and both animated by high ideals in art. Tragically, it came to a grinding end. Scriabin had regarded Koussevitzky as an apostle whose mission was to serve the cause of his music. Riding high on a wave of relative prosperity, assured of a regular annual income, he slackened the tempo of his output. There was no written contract, and Scriabin apparently thought that the lucrative sums dispensed by Koussevitzky were unconditional contributions, similar to the ones he had been receiving from Morozova. He therefore experienced an unpleasant shock when Koussevitzky notified him that he was 13,000 rubles in arrears on his obligations towards the Édition Russe de Musique. A most disagreeable exchange of claims and counterclaims ensued, until the break became irreparable. Scriabin, now a well known figure in Russian music, had no difficulty in finding another publisher, Jurgenson, and securing a satisfactory contract. Despite a total severance of personal relations, Koussevitzky continued to perform Scriabin's music.

On April 27 1915, at the age of forty-three, Scriabin died of blood-poisoning induced by a trivial abscess. Profoundly grieved, Koussevitzky extended an offer of financial assistance to Scriabin's family, which was accepted. When in 1924 Koussevitzky became conductor of the Boston Symphony Orchestra, his opening program featured the *Poème de l'Extase*. But even Koussevitzky was eventually affected by the inexorable shift of musical tastes, away from the mystical emotionalism represented by Scriabin's type of music. During later years of Koussevitzky's tenure as conductor of the Boston Symphony Orchestra, Scriabin's name all but disappeared from his programs.

When Stravinsky was asked in a recent interview to evaluate Scriabin's position in music, he observed cruelly that while he regretted Scriabin's early death, he was horrified to think what kind of music Scriabin would have written had he lived to a ripe old age. But has this art, which Scriabin believed to be of divine inspiration, irretrievably fallen into historical desuetude? The avant-garde of today may yet discover in Scriabin's orgiastic exudations and solipsistic revelations a psychedelic source of singular attraction in the new brave musical world.

The thorniest problem of re-evaluation of Scriabin's music was posed in Soviet Russia. Idealogically, Scriabin's astral mysticism, his eschatological visions, his sublimated eroticism were completely alien to a socialist society guided by the doctrine of dialectical materialism. Scriabin's early piano pieces continued to figure on the programs of Soviet pianists, but his symphonic works, overladen as they were with mystical overtones, had to be rationalized before they could be incorporated in the Soviet symphonic repertory. This rationalization was effected by divesting Scriabin's scores of all extraneous associations and judging the music on stylistic and technical grounds only. After this idealogical exuviation, Scriabin's mystical works were finally rehabilitated. A performance of *Le Poème de l'Extase* was given in Moscow after a hiatus of some twenty years in 1938 with excellent success. As a part of the 'legacy of the past', Scriabin's letters, meticulously annotated, have been published in a large single volume. Articles dealing with various aspects of Scriabin's career continue to appear in the Soviet musical press.

Historically speaking, Scriabin remains an isolated figure in modern music. Not a single composer, in Russia or elsewhere, has picked up the musical thread of Scriabin's unique art. A tragic exception was Scriabin's son Julian, who at the age of eleven wrote piano preludes that were direct continuations of his father's last opus numbers, with their characteristic chromatic convolutions and unresolved but euphonious dissonances. In 1919 Julian took private lessons in composition with Glière in Kiev. His mother, Tatiana Scriabin, was away in Moscow on business, when one Sunday afternoon in June, Julian with a group of other children went on an excursion to the central island in the Dnieper River, accompanied by a woman school teacher. None of the children could swim, and Julian, shy in the presence of girls, waded alone to a small bay by the shore, where there was a sudden drop in the depth of the water. When at dusk the guide began gathering the children to take them home, Julian was missing. His body was discovered when it was quite dark.* His mother was in transit and could not be reached. She did not arrive in Kiev until several days after Julian was buried. Her words in a letter written when Julian was eight years old, turned out to be prophetic. 'I live by memories,' she wrote, 'by past joys and sometimes even by hopes for the future. This happens particularly when I watch the spiritual and musical development of my little Julian, who begins to resemble his father more and more, in soul and body, with every passing day. He is my hope, my joy, and also my constant worry. It is terrifying to have to take care of such a fragile boy!'

*It is an unforgettable memory that I, as a friend of the Scriabin family and Secretary of the Scriabin Society of Kiev, had to accompany a professional team of seamen who dragged the bay and found Julian's body, which they towed on a rope from a rowboat to the shore. N.S.

Fishelson's

Fleuriste Français

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

Lucca, Italy
New York
Toronto

FILIPPO BERIO OLIVE OIL

Boston
Montreal
Chicago



"The Golden Can"

FILIPPO BERIO 100% ITALIAN OLIVE OIL
Produced and Packed only in Lucca, Italy
THE NATURAL COLD PRESSED JUICE OF SELECTED OLIVES
Light, Sweet and Delicious
FILIPPO BERIO OLIVE OIL, INC., 27 Bay State Road, Boston, Mass. 02215 • Tel. 266-0325

CUTTY SARK

AMERICA'S No.1 SELLING SCOTCH



DISTILLED AND BOTTLED IN SCOTLAND BLENDED 86 PROOF
THE BUCHINGHAM CORPORATION, IMPORTERS; NEW YORK, N. Y.

The evolution of Scriabin's musical idiom, from Chopinesque beginnings to the 'Mystic Chord', may be described as a growth of harmonic suspensions. In the early works of Scriabin such suspensions, while protracted, are eventually resolved. In his more advanced compositions, the process became 'a suspension of a suspension'. Auxiliary melodic notes were suspended indefinitely, and the resulting dissonances became, in Scriabin's estimation, consonances of a higher order. Dabbling in physics — and metaphysics — Scriabin related the dissonant components of his chord formations to the upper overtones of the natural harmonic series. A further subtilization of Scriabin's musical language led to the dissonant coalition of major and minor tonalities. Yet Scriabin never abandoned the use of key signatures, even when his music acquired a decidedly atonal character. He preserved the time signature as well despite the extraordinary degree of rhythmic differentiation of asymmetrical patterns.

The programmatic titles of Scriabin's works are descriptive of his own state of mind during the process of composition, and this subjective correspondence extends also to expression marks, which are intensely psychological, and always written in French: 'avec une noble et joyeuse émotion', 'avec une ivresse toujours croissante', and 'presque en délire'.

Scriabin's first two symphonies have no descriptive titles. The Third Symphony is the *Poème divin;* the fourth, *Le Poème de l'Extase;* the fifth, *Promethée, le Poème du Feu.*

The Second symphony is the most 'symphonic' of the five. It is in five movements that are easily reduced to a classical scheme. The key is in C minor, with the finale in C major, a symphonic 'tierce de Picardie', identical with the tonal scheme of Beethoven's Fifth symphony. The first movement, *andante,* is cyclic in structure, with a brief interlude, *allegro giocoso,* in euphonious C major, separating the exposition from the recapitulation. The contrast between a spacious opening theme, marked *serioso,* and a nervous palpitating second motive is expertly drawn. The second movement, *allegro,* in 6/8 time, in E flat major, is an ecstatic scherzo, presaging the syncopated effusions of Scriabin's later works. The third movement, *andante,* in 6/8, in B major, is a bucolic eclogue, opening and closing with the presentation of a veritable aviary in the flute part. This may be the only instance of ornithological, or any other kind of onomatopeia found in any of Scriabin's scores.

The fourth movement, *tempestoso,* in 12/8, gravitating towards the key of F minor but modulating freely through a number of enharmonically related keys, possesses the melorhythmic élan that was to become Scriabin's distinguishing mark, a 'glacial flame' burning in all of his music. The transition from this tempestuous movement to the finale, effected by the classical application of a sustained dominant pedal point, is without pause. The finale is marked *maestoso* set in symmetric 4/4 time, in the clearest C major, self-asserting and triumphant. The music moves on without a halt to its conclusion in triple forte.



RECORDS FOR CHRISTMAS

The Council of Friends reminds you that records by the Boston Symphony Orchestra make excellent gifts. Your thoughtfulness will give pleasure to the recipient and will help support the Orchestra.

Some specially recommended recordings:

BARTOK	Concerto for orchestra	2643
BEETHOVEN	'Emperor concerto' (Rubinstein)	2733
BRAHMS	Piano concerto no. 1 (Cliburn)	2724
BRAHMS	Symphony no. 4	3010
BRAHMS	The four symphonies (boxed edition) (3 records)	6186
HAYDN	Symphonies nos. 93 and 96	3030
MAHLER	Symphony no. 1	2642
MOZART	Requiem mass (Cardinal Cushing's mass for the late President Kennedy) (2 records)	7030
PROKOFIEV	Music from 'Romeo and Juliet'	2994
TCHAIKOVSKY	Piano concerto no. 1 (Rubinstein)	2681
TCHAIKOVSKY	Violin concerto (Perlman)	3014
WAGNER	Leinsdorf conducts Wagner	3011

Scriabin's Second symphony is relatively conservative in its technical aspects. There is a sensible balance between diatonic and chromatic elements in the score; cumulative dissonant agglomerations are invariably dissolved into harmonious concords. The cadences, in particular, are formally strong and almost redundantly grandiloquent in their sonorous reiterations of tonic triads. It is all the more puzzling why the work affected professional musicians and Russian music critics as being an apotheosis of dissonance.

The Second symphony was first performed in St Petersburg on January 25 1902, under the direction of Anatole Liadov. When Liadov received the score, he found the music horrendous. He wrote to Belayev, who published the score: 'Some symphony! Scriabin might well join hands with Richard Strauss! Compared with this, Wagner is a mere suckling infant mumbling sweet nothings. Help! I am going crazy!' Liadov's outburst may have been a jocular exaggeration, but there was no jocularity in the reaction by Arensky, who denounced the work in a letter to Taneyev: 'The program of the last concert of the Russian Symphonic Society included the Second symphony by Scriabin. This must have been a gross error. The program should have announced the performance not of a Symphony but of Cacophony, because in it there are no consonances whatsoever. For thirty or forty minutes the peace is disturbed by a senseless piling-up of dissonances. I cannot understand why Liadov agreed to conduct such nonsense. I went to the concert only to amuse myself. Glazunov never showed up at all, and Rimsky-Korsakov, whom I asked what he thought of it, said that he could not understand how any composer could depreciate the value of consonances to such an extent as Scriabin.'

The reviews were none too favorable. *The Russian Musical Gazette,* the foremost Russian music periodical of the time which all musicians were in the habit of reading, conceded that Scriabin had talent but berated him for 'flaunting his dissonances at the public to the point of saturation, so that they begin to offend the ear'.

Despite the ambiguous reception of the Second symphony in St Petersburg, Safonov performed it in Moscow on April 3 1903. There was some hissing in the audience, immediately drowned by demonstrative applause. Julius Engel, the knowledgeable critic of the Moscow newspaper *Russkyie Vedomosti,* wrote a long article in Scriabin's defense. He pointed out that Scriabin's works had already attracted serious attention in Europe, and that booing and hissing is not the proper response to his music. 'True , Scriabin's music,' he continued, 'is an art of the upper crust, far from the healthy spaciousness of fields and meadows, an art raised in the sophisticated and nervous atmosphere of a large city without fresh air. Strife, passion, caprice — these are the typical traits of Scriabin's musical personality, reflected in such designations as

THE DEN GALLERY
Specializing in 18th and 19th Century
American Paintings and Clocks
Objects of Art
3 PINE WOOD ROAD, DOVER, MASS.
Tel. (617) 785-0639 VIC AND OLGA FIRTH — By Appointment only

tempestoso, appassionato, etc., which are strewn on the pages of his scores . . . It may seem that the composer is trying to attain the unattainable, that he is jumping above his head, that he is struggling to portray the unimaginable, to conjure up the figure of a Superman. Even though his triumphant pronouncements appear inflated and bombastic, there is a breath of life in his music, intensely propulsive, fresh, looking inquisitively into the future, and not an impotent melancholy, giving up the struggle. In this lies the contemporary merit of Scriabin's achievement.'

Another Moscow newspaper, *Russkoye Slovo,* continued the already established line of attack against Scriabin as a discord-monger. 'The Second symphony is a work of great intricacy. The first aim of the young composer is to stun the public by incessant modulations, deceptive cadences and other harmonic ingenuities. The second aim is to embroider these harmonies with a number of auxiliary notes, resulting in dissonant combinations that would startle even the most uncompromising followers of the school of César Franck. But Scriabin is merciless. He continues to swim in a sea of harmonic morbidities, and in the end one feels defeated, crushed, unable to protest, to listen, to think. After the concert, in a state of exhaustion, with a heavy head, one is glad to have a moment of rest, relieved to wait for the violinists to tune up their instruments and to hear at last a perfect fifth in pure intonation.' It is interesting to note that this review was written by a former classmate of Scriabin in the piano department.

program note copyright © by Nicolas Slonimsky

THE CONDUCTOR

GEORG SEMKOW, who makes his debut in the United States at these concerts with the Boston Symphony, was born in Radomsk, Poland, in 1928. He studied at the Conservatory of Music in Cracow and simultaneously in the Department of Mathematics at the Jagiellonski University in that city. In 1950 he moved to Leningrad to study conducting at the Conservatory. After graduating he began his artistic career as a conductor of the Leningrad Philharmonic.

From 1953 to 1956 Georg Semkow conducted the Leningrad Philharmonic in its home city and in Moscow, Erivan and other cities of the USSR. He also made many guest appearances in Poland. He then became a leading conductor of the Bolshoi Opera in Moscow, conducting during the next three years more than a hundred operatic performances. He also traveled to Austria, Czechoslovakia, Germany and Italy.

In 1959 he returned to Warsaw to become the conductor of the Opera, and supervised a number of notable productions, including *Boris Godunov* and *Andrea Chenier.*

In the years since, Georg Semkow has appeared widely in Europe, at La Scala in Milan, with the Berlin and Vienna Philharmonics, in London and elsewhere. He lives now in Copenhagen, where he is artistic director of the Danish Royal Opera. Later this season he will appear with the New York Philharmonic and Montreal Symphony Orchestras.

BOSTON SYMPHONY ORCHESTRA

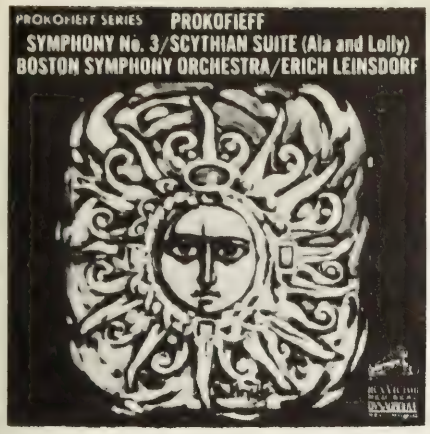
CONCERT POSTPONEMENTS

There have been very few occasions in the history of the Boston Symphony Orchestra when it has been necessary to postpone a concert because of inclement weather or a mishap like the power failure in November 1965. Today most of the Orchestra's many subscribers and the players themselves live some distance from Symphony Hall, and travel many miles, usually by automobile, to the concerts. When there is a winter storm and the traveling becomes difficult, the switchboard at Symphony Hall is swamped with calls about the possibility of a postponement.

To make it easier to discover what plans the Orchestra has made, several radio stations in the Boston area have kindly offered to broadcast any notice of a change in the concert schedule.

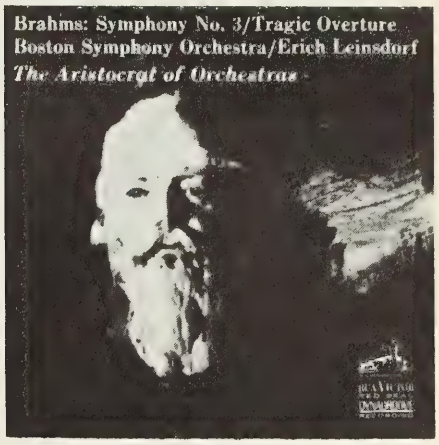
If you are in any doubt about a concert's taking place, please tune to one of the following radio stations rather than call Symphony Hall. These stations will announce the Orchestra's plans as soon as a decision has been made.

WBZ	1030 kc AM
WCRB	1330 kc AM and 102.5 mc FM
WEEI	590 kc AM and 103.3 mc FM
WEZE	1260 kc AM
WHDH	850 kc AM and 94.5 mc FM
WRKO	680 kc AM and 98.5 mc FM



The first recording of this symphony by a major orchestra and conductor. Both works are spectacular. *Dynagroove.* LSC-2934

Leinsdorf's genius with the German Romantic repertoire is immediately seen in this superb performance. *Dynagroove.* LSC-2936



RCA

BUY YOUR RECORDS BY MAIL *To benefit the Boston Symphony Orchestra*



Rubinstein's third great album in his Boston Symphony-Leinsdorf recordings of the Beethoven concertos. *Dynagroove.* LSC-2947

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

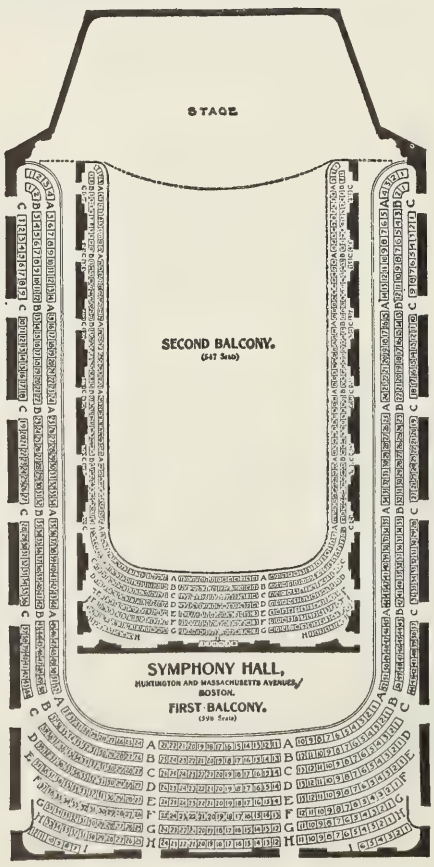
A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases

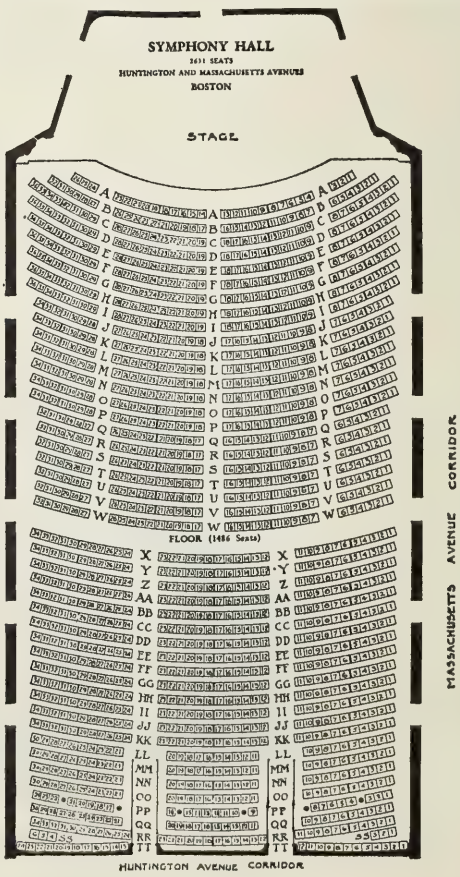


Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston





- THE HANDWORK SHOP
- THE FOOD SHOP
- THE CHILDREN'S SHOP

- THE NEEDLEWORK SHOP
- THE CARD AND STATIONERY SHOP

Open Saturdays
UNTIL CHRISTMAS

THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION
A nonprofit social service organization . . . 264 Boylston Street . . . Boston 02116

The Cafe Budapest
Before Symphony
The Lounge Budapest
After Symphony
COCKTAILS, CRÊPE FLAMBÉE
Strolling Violinist
Copley Square Hotel—RE 4-3388
Open Daily 12 - 1 P.M.

The House of Quality Furs
Since 1858
Kakas
93 NEWBURY STREET
ORIGINATED 1858

LARGEST OUTSIDE BOSTON

ASSETS NOW OVER $60 MILLION

SPECIALIZING IN SAVINGS AND HOME FINANCING
QUINCY HANOVER
THE QUINCY CO-OPERATIVE BANK
HESLIP E. SUTHERLAND
President



Boston's Elizabeth Carleton House assures a gracious and dignified retirement to men and women over 65, couples or individuals, of good health and buoyant temperament . . . Spacious private rooms in a handsome environment . . . A distinguished Board and administration provide a secure and comfortable way of life for members of the Carleton House "Family." . . . Financial plans are flexible. The Committee on Admissions welcomes inquiries.

ELIZABETH CARLETON HOUSE
2055 Columbus Avenue Boston Mass. 02119
Write for brochure

Tat Saunders INC.
THE RITZ CARLTON HOTEL, BOSTON
PALM BEACH, FLORIDA
Pretty Clothes for All Occasions
MANCHESTER WATCH HILL

WHERE TO BUY

Garrard®
World's finest automatic turntables . . . synchronously powered for perfectly constant record speed.



Radio Shack Corp. • 730 Commonwealth Avenue
Radio Shack Corp. • 167 Washington Street
Lafayette Radio • 584 Commonwealth Avenue
Lechmere Sales Co. • 88 First St., Cambridge, Mass.
World of Music • 25 West Street
and other high fidelity dealers

GARRARD, WESTBURY, N.Y. 11590.
British Industries Co., division of Avnet, Inc.

— marion ruth
A large and carefully selected variety of china, stainless steel, furniture, glass and accessories—displayed for your convenience in co-ordinated table settings in the contemporary manner. Good design gift ideas by outstanding international designers and craftsmen.
Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

For information about space and rates in the
BOSTON
SYMPHONY ORCHESTRA
PROGRAM
Call Advertising Department
Symphony Hall • 266-1492
Donald T. Gammons

Boston's Internationally Famous Italian Restaurant

Open 7 Days 11 A.M. to 1 A.M.

Free Attendant Parking

For Reservations Tel. RI 2-4142

Polcari's

283 Causeway St.

(1 minute from No. Station)

All major credit cards accepted

DALOZ

Cleansers of Fine Clothes and Household Furnishings for a Discriminating Clientel

Phone 265-2400

1863

It's on the menu . . .

The dining room open till 9 p.m.



THE RITZ CARLTON BOSTON

HIGH NOTE

5% annual rate

FIVE FOR ALL

DIVIDENDS COMPOUNDED QUARTERLY

NO NOTICE REQUIRED FOR WITHDRAWAL

- SEND FOR FREE SAVE-BY-MAIL KIT
- WE PAY POSTAGE BOTH WAYS

OUR DIVIDENDS ARE NOT SUBJECT TO MASS. STATE INCOME TAX

SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS

and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

DORCHESTER OFFICE: 347 WASHINGTON STREET — PHONE CO 5-7020

GOMBERG

MUSIC WORKSHOP

Individual instruction on the violin for intermediate and advanced students—chamber music—to further the understanding of music.

For information write
ROBERT GOMBERG
143 Beaconsfield Road, Brookline, Mass.

MUSIC

MALBEN'S

FRUIT AND STEAK GOURMET SHOPPE



100 NATURAL CHEESES

ENGLISH	FRENCH	ITALIAN
Stilton	Brie	Gorgonzola
Cheshire	Pettir Suisse	Bel Paise
Caerphilly	Goat	Fontina
	Camembert	

Imported Prosciutto and Westphalen Ham
Romanoff's Private Stock Fresh Caviar

158 Massachusetts Ave., Boston • Free Delivery • 266-1203

CONFIDENCE...

Can be as simple as a visit to our Trust Department, with your counsel, to make sure that your plans for the future will be carried out exactly as you planned. Our Trust Department specialists are always available to work with you, and your counsel, to see to it that your instructions will be maintained. We think you'll have every confidence in US and in the way we will execute your wishes.

you never come second with US

UNITED STATES TRUST COMPANY

Member Federal Deposit Insurance Corporation

30 Court Street, Boston
In the New Government Center

A Fine Specialty Shop

catering from head to toe
to young gentlemen who
wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the
Church Street Garage (right next door)

31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

T.O. METCALF CO.
ESTABLISHED 1871

Value

FOR YOUR PRINTING DOLLAR

For Proof

CALL 426-5050

51 MELCHER ST., BOSTON
T.O. METCALF CO.



Bach or badminton, the best footwear you can play in comes from Converse. Another noteworthy item: Converse/Hodgman weatherproof clothing. For hunting, fishing, boating, or even performing Handel's Water Music.

★ converse
Malden, Massachusetts 02148

GREATER BOSTON
SINCE 1832

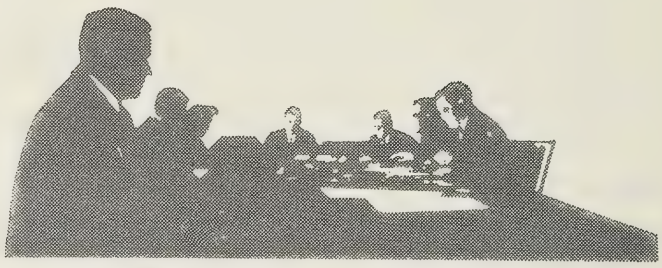
J. S. WATERMAN & SONS
SINCE 1832
FUNERAL SERVICE

SERVICE AT
ANY DISTANCE

J. S. Waterman & Sons, Inc.

BOSTON WELLESLEY WAYLAND

THE BOSTON COMPANY, INC.



The "Financial Cabinet" specializing in advisory and management services for private capital.

INVESTMENT, TRUST AND PERSONAL BANKING SERVICES
Boston Safe Deposit and Trust Company

INVESTMENT COUNSELING
Houston • The Boston Company of Texas
Los Angeles • Bailey and Rhodes
Louisville • Todd-Boston Company, Inc.
New York • John W. Bristol & Co., Inc.
• Douglas T. Johnston & Co., Inc.
San Francisco • Henderson-Boston Company, Inc.
Seattle • Loomis & Kennedy, Inc.

INVESTMENT TECHNOLOGY AND RESEARCH
The Boston Company, Inc.

ECONOMIC AND FINANCIAL COUNSELING
Rinfret-Boston Associates, Inc., New York

OIL AND GAS INVESTMENT COUNSELING
The Boston Company of Texas, Houston

REAL ESTATE INVESTMENT COUNSELING
Henderson-Boston Company, Inc., San Francisco
The Boston Company Real Estate Counsel, Inc., Boston

MUTUAL FUND
The Johnston Mutual Fund Inc.

MANAGEMENT CONSULTING
Boston • The Boston Consulting Group, Inc.
London • Attwood-Boston Consultants Ltd.
Milan • Gennaro Boston Associati, S.p.A.
Tokyo • The Boston Consulting Group of Japan K.K.

We will be happy to send you a copy of our annual report.

THE BOSTON COMPANY, INC.
100 FRANKLIN STREET • BOSTON, MASSACHUSETTS 02106
TELEPHONE (617) 542-9450

FUTURE PROGRAMS

TENTH PROGRAM
Friday afternoon December 13 at 2 o'clock
Saturday evening December 14 at 8.30

ERICH LEINSDORF *conductor*

SCHOENBERG	Variations op. 31
SCHARWENKA	Piano concerto no. 1 in B flat minor op. 32 EARL WILD
PROKOFIEV	Scenes from 'Romeo and Juliet'*

Xaver Scharwenka, who was born in 1850, was a famous pianist and teacher in his time. He lived for several years in the United States in the nineties and founded a branch of his Berlin conservatory in New York. He was in considerable demand as a soloist, and three times played his first concerto with the Boston Symphony. The last performance by the Orchestra in Boston was given in 1898, when Moriz Rosenthal was soloist.

Schoenberg's Variations, written in 1928-9, are considered his most important work of the period; René Leibowitz wrote: 'All the principal dodecaphonic procedures crystallize themselves [in the Variations].' The first performance by the Orchestra was given as recently as 1962, when Richard Burgin conducted.

ELEVENTH PROGRAM
Friday afternoon December 27 at 2 o'clock
Saturday evening December 28 at 8.30

CHARLES WILSON *conductor*

CORELLI	Concerto grosso op. 6 no. 8 'The Christmas'
SCHUBERT	Symphony no. 5 in B flat
STRAVINSKY	Jeu de cartes (1937)*
MOZART	Symphony no. 35 in D K. 385 'The Haffner'

programs subject to change

BALDWIN PIANO
RCA RECORDS*

GERTRUDE R. NISSENBAUM

VIOLIN

Tel. LOngwood 6-8348

340 TAPPAN STREET
BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.

PIANO

Telephone:
KEnmore 6-4062

88 EXETER STREET
COPLEY SQUARE, BOSTON

ROLAND HAYES, Tenor

In addition to his regular concert commitments, will accept a few advanced students for instruction in interpretative singing.

Concentration will be on the musical and emotional evaluation of the word and phrase in Italian, French, German, and English poetry.

58 ALLERTON ST., BROOKLINE, MASS.

"Mr. Sullo's piano playing represents genuine musicality and a formidable technic."
Cyrus Durgin, "Boston Globe," 4/18/53

SALVATORE SULLO

- PIANO -

Foreign Judge at Final Degree Exams in Principal Italian Conservatories: 1965 and 1967

2 Michelangelo St., Boston, Mass. Tel. 227-8591

MINNIE WOLK

Pianoforte Studio
42 Symphony Chambers
246 Huntington Avenue, Boston
opp. Symphony Hall
Residence 395-6126

KATE FRISKIN

Pianist and Teacher
8 Chauncy Street
Cambridge, Massachusetts
ELiot 4-3891

RUTH POLLEN GLASS

Teacher of Speech

- in Industry
- in Education
- in Therapy
- in Theatre

Near Harvard Square KI 7-8817

RECORDINGS by the
BOSTON SYMPHONY CHAMBER PLAYERS and
CLAUDE FRANK guest artist
with notes and commentary by PETER USTINOV

BEETHOVEN	Serenade in D op. 25
BRAHMS	Piano quartet in C minor op. 60
CARTER	Woodwind quintet
COPLAND	Vitebsk
FINE	Fantasia for string trio
MOZART	Flute quartet in D K. 285 Oboe quartet in F K. 370
PISTON	Divertimento for nine instruments

LM/LSC-6167

BRAHMS	Horn trio in E flat op. 40
COLGRASS	Variations for four drums and viola
HAIEFF	Three bagatelles for oboe and bassoon
MOZART	Piano quartet in G minor K. 478 Quintet for piano and winds in E flat K. 452
POULENC	Trio for oboe, bassoon and piano (1926)
SCHUBERT	String trio no. 1 in B flat
VILLA-LOBOS	Bachianas Brasileiras no. 6 for flute and bassoon

LM/LSC-6184

The Boston Symphony Chamber Players
record exclusively for

RCA

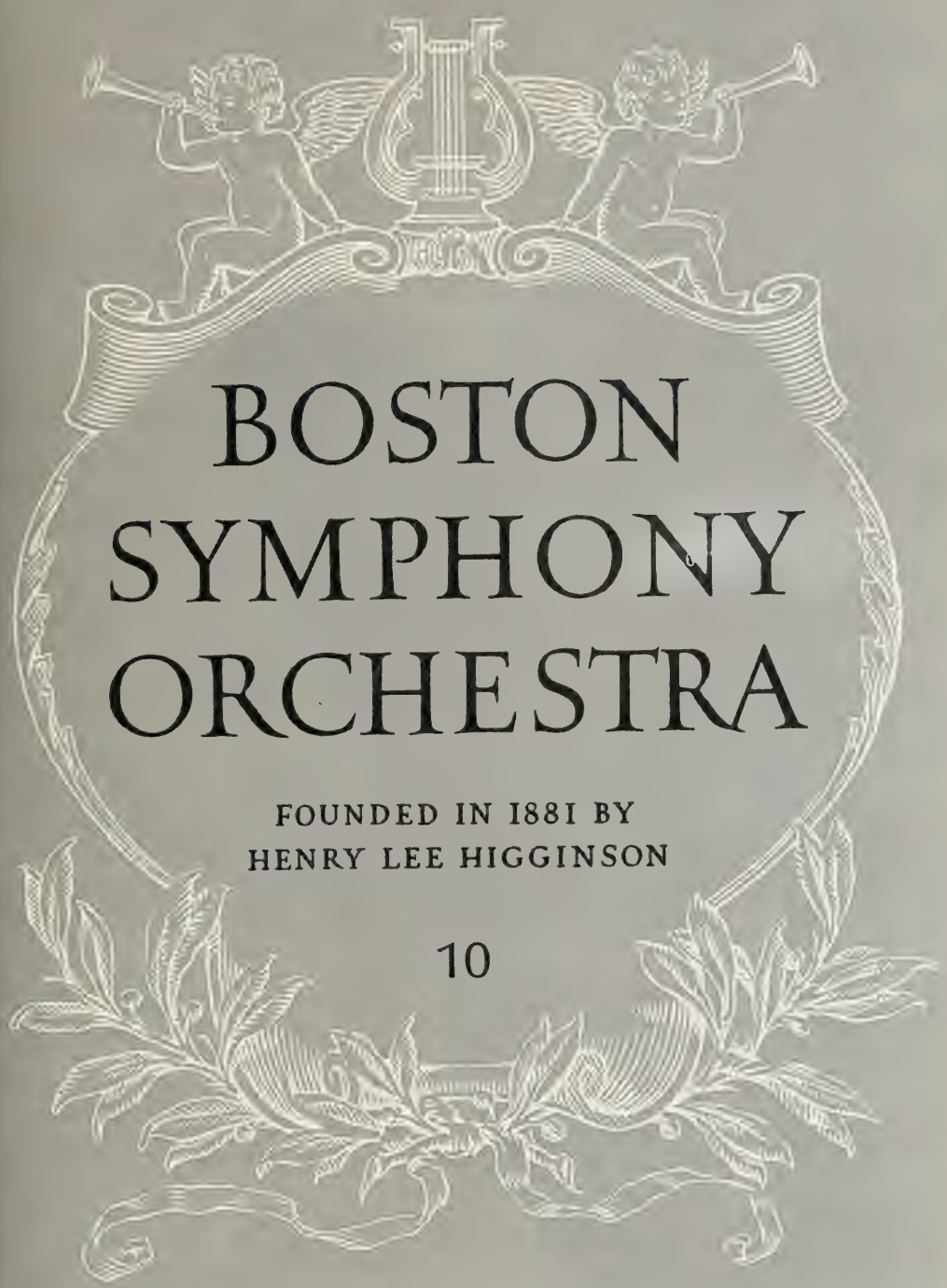
Magnificent Possession



Baldwin

Baldwin Piano & Organ Company
160 Boylston Street
Boston, Massachusetts 02116
Telephone 426-0775

Baldwin is the official piano of the Boston Symphony Orchestra. Erich Leinsdorf, Music Director.

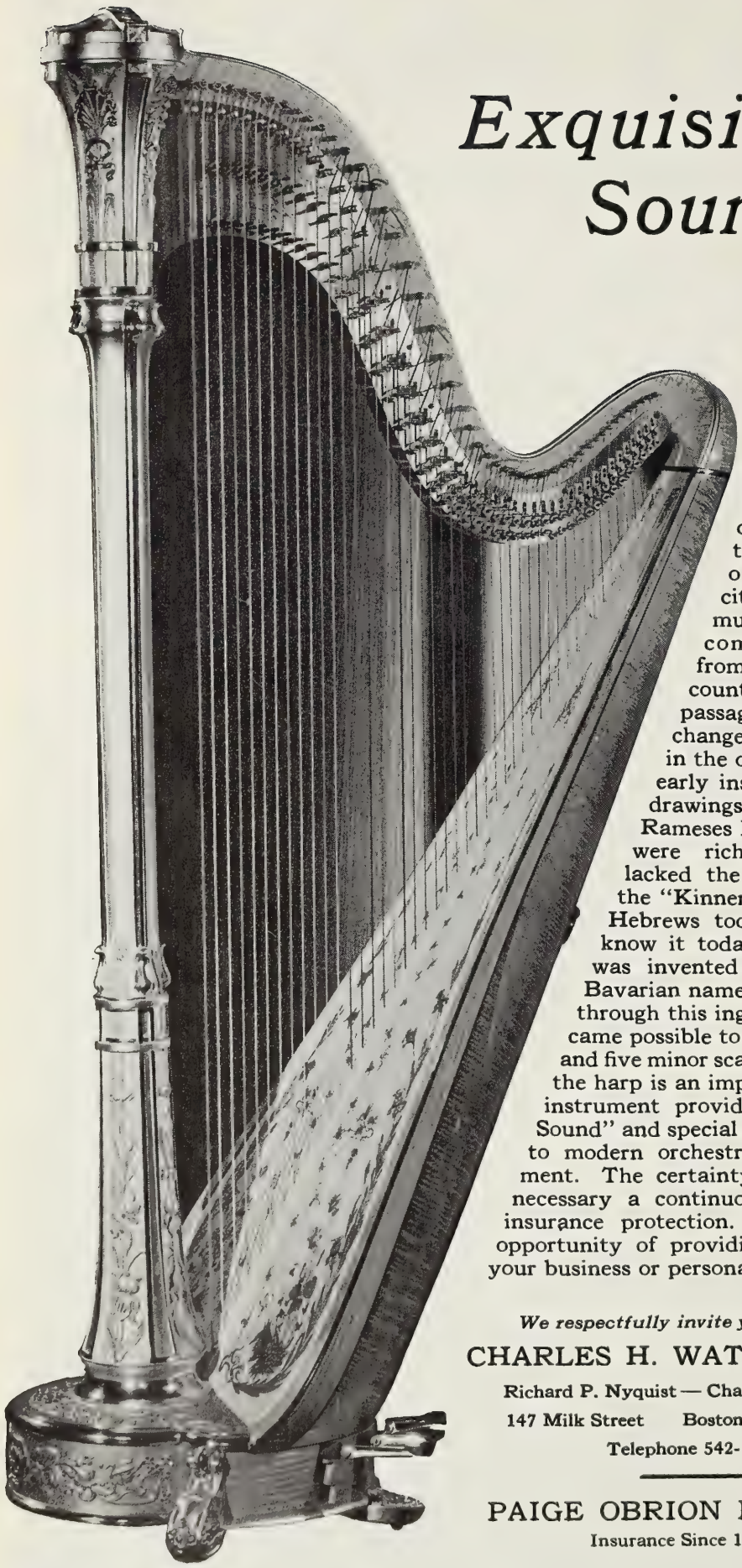


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

10

EIGHTY-EIGHTH SEASON 1968-1969



Exquisite Sound

From the palaces of ancient Egypt to the concert halls of our modern cities, the wondrous music of the harp has compelled attention from all peoples and all countries. Through this passage of time many changes have been made in the original design. The early instruments shown in drawings on the tomb of Rameses II (1292–1225 B.C.) were richly decorated but lacked the fore-pillar. Later the "Kinner" developed by the Hebrews took the form as we know it today. The pedal harp was invented about 1720 by a Bavarian named Hochbrucker and through this ingenious device it became possible to play in eight major and five minor scales complete. Today the harp is an important and familiar instrument providing the "Exquisite Sound" and special effects so important to modern orchestration and arrangement. The certainty of change makes necessary a continuous review of your insurance protection. We welcome the opportunity of providing this service for your business or personal needs.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

Richard P. Nyquist — Charles G. Carleton

147 Milk Street Boston, Massachusetts

Telephone 542-1250

PAIGE OBRION RUSSELL

Insurance Since 1876

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA INC.

TALCOTT M. BANKS *President*
PHILIP K. ALLEN *Vice-President*
ROBERT H. GARDINER *Vice-President*
JOHN L. THORNDIKE *Treasurer*
ABRAM BERKOWITZ
ABRAM T. COLLIER
THEODORE P. FERRIS
FRANCIS W. HATCH
ANDREW HEISKELL
HAROLD D. HODGKINSON
E. MORTON JENNINGS JR
EDWARD M. KENNEDY
HENRY A. LAUGHLIN
EDWARD G. MURRAY
JOHN T. NOONAN
MRS JAMES H. PERKINS
SIDNEY R. RABB
RAYMOND S. WILKINS

TRUSTEES EMERITUS

HENRY B. CABOT
PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT

ADMINISTRATION OF THE BOSTON SYMPHONY ORCHESTRA

THOMAS D. PERRY JR *Manager*

JAMES J. BROSNAHAN
Associate Manager, Business Affairs

MARY H. SMITH
Concert Manager

HARRY J. KRAUT
Associate Manager, Public Affairs

MARVIN SCHOFER
Press and Public Information

SYMPHONY HALL BOSTON MASSACHUSETTS

"A greatest symphony orchestra does now ex
and it is headquartered in Boston, Massachuset

Hi Fic





Red Seal Recordings

RCA

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA INC.

ABRAM T. COLLIER *Chairman*

ALLEN G. BARRY *Vice-Chairman*

LEONARD KAPLAN *Secretary*

MRS FRANK ALLEN
OLIVER F. AMES
LEO L. BERANEK
GARDNER L. BROWN
MRS LOUIS W. CABOT
MRS NORMAN CAHNERS
ERWIN D. CANHAM
RICHARD P. CHAPMAN
JOHN L. COOPER
ROBERT CUTLER
BYRON K. ELLIOTT
MRS HARRIS FAHNESTOCK
CARLTON P. FULLER
MRS ALBERT GOODHUE
MRS JOHN L. GRANDIN JR
STEPHEN W. GRANT
FRANCIS W. HATCH JR
MRS C. D. JACKSON
HOWARD JOHNSON
SEAVEY JOYCE
LAWRENCE K. MILLER
LOUVILLE NILES
HERBERT W. PRATT
NATHAN M. PUSEY
PAUL REARDON
JOHN HOYT STOOKEY

SYMPHONY HALL BOSTON MASSACHUSETTS



R.H. Stearns

Night Time Radiance

Shimmering silk/worsted dress by Topaz with glittery buttons. Softly shaped. With cuff neckline. In green, gold or turquoise. 10-18, $45. From our holiday collection. Misses.

BOSTON: At the start of The Freedom Trail, 140 Tremont Street, 482-0260.
CHESTNUT HILL: 232-8100. NORTHSHORE: 532-1660.
SOUTH SHORE PLAZA: 848-0300. BURLINGTON MALL: 272-5010.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Alfred Krips
George Zazofsky†
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Eiichi Tanaka*
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird†

second violins
Clarence Knudson
William Marshall
Michel Sasson
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Ronald Knudsen
Max Hobart
John Korman
Christopher Kimber
Spencer Larrison

violas
Burton Fine
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Hugh Matheny

english horn
Laurence Thorstenberg

clarinets
Gino Cioffi
Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets
Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones
William Gibson
Josef Orosz
Kauko Kahila

tuba
Chester Schmitz

timpani
Everett Firth

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Olivia Luetcke

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

* member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Sheldon Rotenberg.

† Raymond Sird plays on the third stand for part of the season, while George Zazofsky is on leave of absence.

Makanna, Inc.

The Trousseau House of Boston



Nightlights

. . . on the holiday scene. Hostess gown of shimmering multi-color lamé with "jewel" encrusted deep decolletage and tiny sleeves. Sizes 8-18. $265.00

416 Boylston Street, Boston
54 Central Street, Wellesley

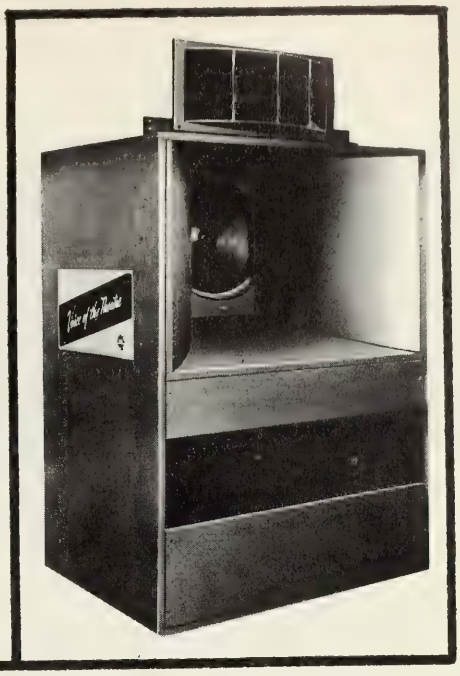
CAMBRIDGE COFFEE, TEA & SPICE HOUSE

Gourmet Cookware
Wicker Furniture Imported Cheeses
And Many, Many Etceteras

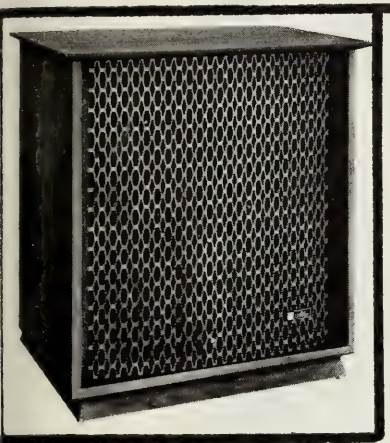


60 Westland Ave. · Back Bay
(Between Symphony Hall and The Fenway)

Old Faithful



For over 20 years the Altec "Voice of the Theater" has provided recording studios with the precise reproduction demanded by professional musicians — exceeding any other speaker in this demanding task.



New Faithful

Now "Voice of the Theater" components are available in attractively styled cabinets to provide the critical audiophile with precise musical reproduction in his own home.

TECH hifi exchange

TECH hifi exchange

Waltham
677 Main St.
893-4434

Cambridge
95 Vassar St.
864-4434

JORDAN MARSH



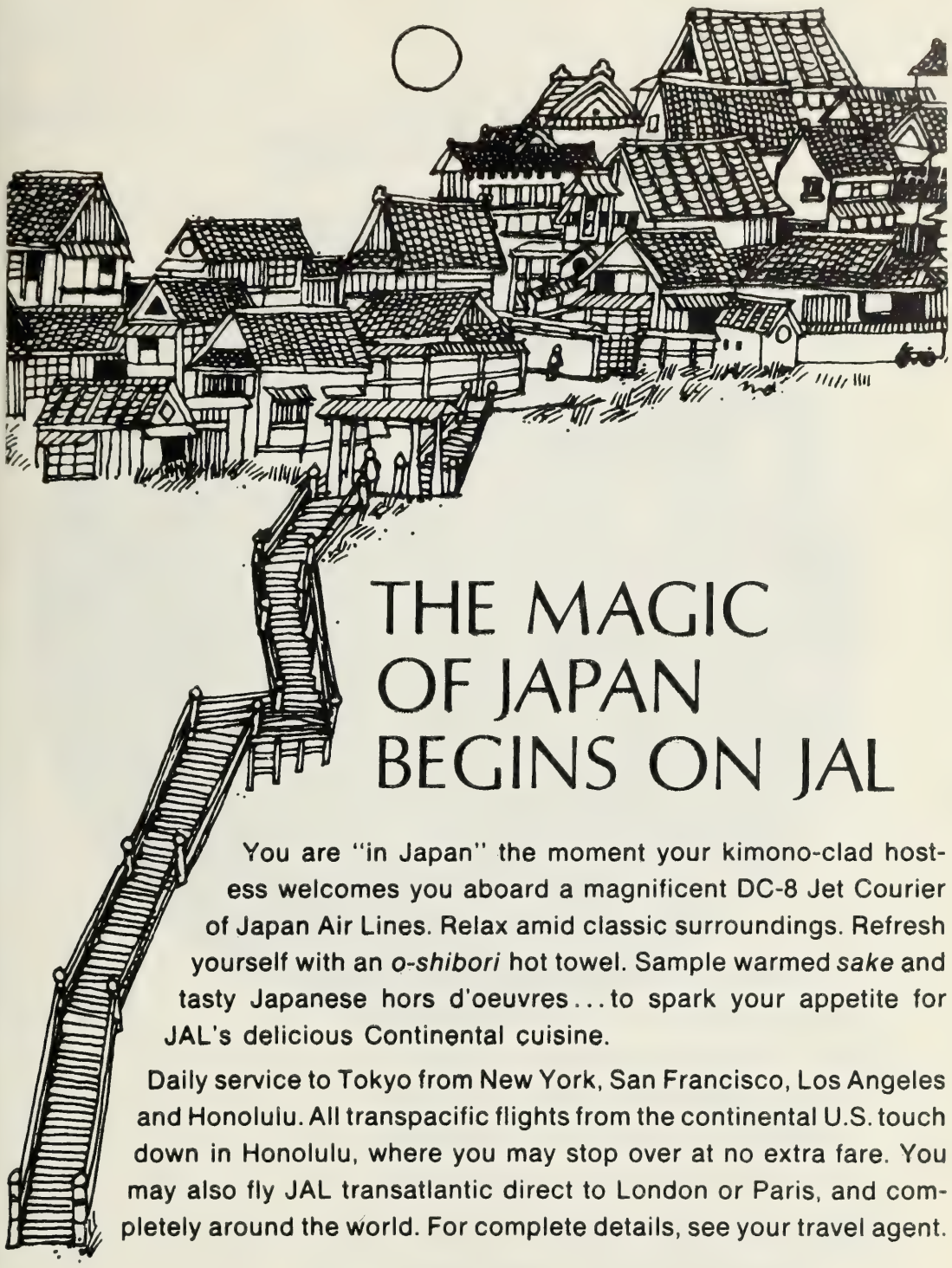
social scoop . . .

The little black velvet
banded with luxurious
white mink, most dramatic
look of the social season.
Sizes 8 to 16, 80.00. . . .
Sorry, no mail or phone orders.

Young Elegants

Second Floor — Main Store

Boston — Framingham — Peabody — Malden
Braintree — Burlington — Bedford, N. H.



THE MAGIC OF JAPAN BEGINS ON JAL

You are "in Japan" the moment your kimono-clad hostess welcomes you aboard a magnificent DC-8 Jet Courier of Japan Air Lines. Relax amid classic surroundings. Refresh yourself with an *o-shibori* hot towel. Sample warmed *sake* and tasty Japanese hors d'oeuvres... to spark your appetite for JAL's delicious Continental cuisine.

Daily service to Tokyo from New York, San Francisco, Los Angeles and Honolulu. All transpacific flights from the continental U.S. touch down in Honolulu, where you may stop over at no extra fare. You may also fly JAL transatlantic direct to London or Paris, and completely around the world. For complete details, see your travel agent.

JAPAN AIR LINES
official airline for EXPO'70

JAL

Statler Office Bldg.
20 Providence Street
Tel.: 482-5390

The music man.



The Boston Globe's music critic, Michael Steinberg, knows the score. His perceptive reviews help keep Boston music on the right beat.

There's more to it. Maybe that's how come everybody's reading The Globe these days.



TICKET RESALE AND RESERVATION PLAN

The ticket resale and reservation plan has now operated for the past five seasons and has proved a great success. The Trustees wish again to thank subscribers who have taken part, and to bring it once more to the attention of all other subscribers and Friends.

Should you find that you are unable to attend one of the concerts for which you have tickets, the Trustees hope that you will allow others, who cannot obtain tickets for this subscription series, to have the opportunity to hear the Orchestra. You can do this by telephoning Symphony Hall (266-1492), and giving your name and ticket location to the switchboard operator. Your ticket then becomes available for resale, and the income gained is paid to the Pension Fund of the Orchestra. Subscribers who release their tickets for resale will receive a copy of the program of the concert they miss, and written acknowledgment of their gift for their tax records.

Those who wish to request tickets for a specific concert should telephone Symphony Hall and ask for 'Reservations'. Requests will be attended to in the order in which they are received, and, since the Management has learned by experience how many returned tickets to expect, no reservation will be confirmed unless the caller can be assured of a seat. Tickets ordered in this way may be bought and collected from the box office on the day of the concert two hours before the start of the program. Tickets not claimed half an hour before concert time will be released.

Last season the ticket resale and reservation plan helped reduce the Orchestra's deficit by more than $21,900.

KEnmore 6-1952

Ludwig
finer furs

Newbury Street Eighteen Boston, Mass.

la maisonette
the little house of many designers
115 newbury street, boston
personally selected fashions
for
town and country



THIS CHRISTMAS
GIVE RECORDS & STEREO EQUIPMENT
GIFTS OF LASTING ENJOYMENT

★★★★★★★★★★★★★★★★★★★★

MINUTE MAN RADIO CO., INC.
30 BOYLSTON ST., HARVARD SQ., 864-8727

Largest Co-operative Bank in Massachusetts
MERCHANTS CO-OPERATIVE BANK
Conveniently located
125 TREMONT AT PARK STREET • BOSTON
WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY
Individual Accounts from $10 to $30,000
Joint, Corporation, Pension, Charitable
and Retirement Accounts up to $30,000.
Quarterly Dividends Paid Since 1881
HENRY H. PIERCE, *President*



1969 Coupe deVille. Cadillac Motor Car Division

Your first weekend with the beautiful new 1969 Cadillac will be an irresistible temptation to go traveling. With its brilliant new styling—and spirited performance to match—even the most familiar trip will take on new excitement.

Cadillac



it'll sound a lot better if the heat is sotto voce.

And flameless electric heat is quiet. The quietest you can get. So when you're listening to a symphony in your own home, you can enjoy the full range of the melody. Without an Anvil Chorus of old fashioned heating problems. Find out about flameless electricity tomorrow . . . allegro.

Edison

BOSTON SYMPHONY ORCHESTRA

CONTENTS

Program for December 13 & 14 1968 595

Future programs 637

Program notes

Schoenberg — Variations for orchestra op. 31 596
by John N. Burk

Scharwenka — Piano concerto no. 1 in B flat minor op. 32 598
by Philip Hale

Prokofiev — Scenes from 'Romeo and Juliet' op. 64 616
by Donald T. Gammons

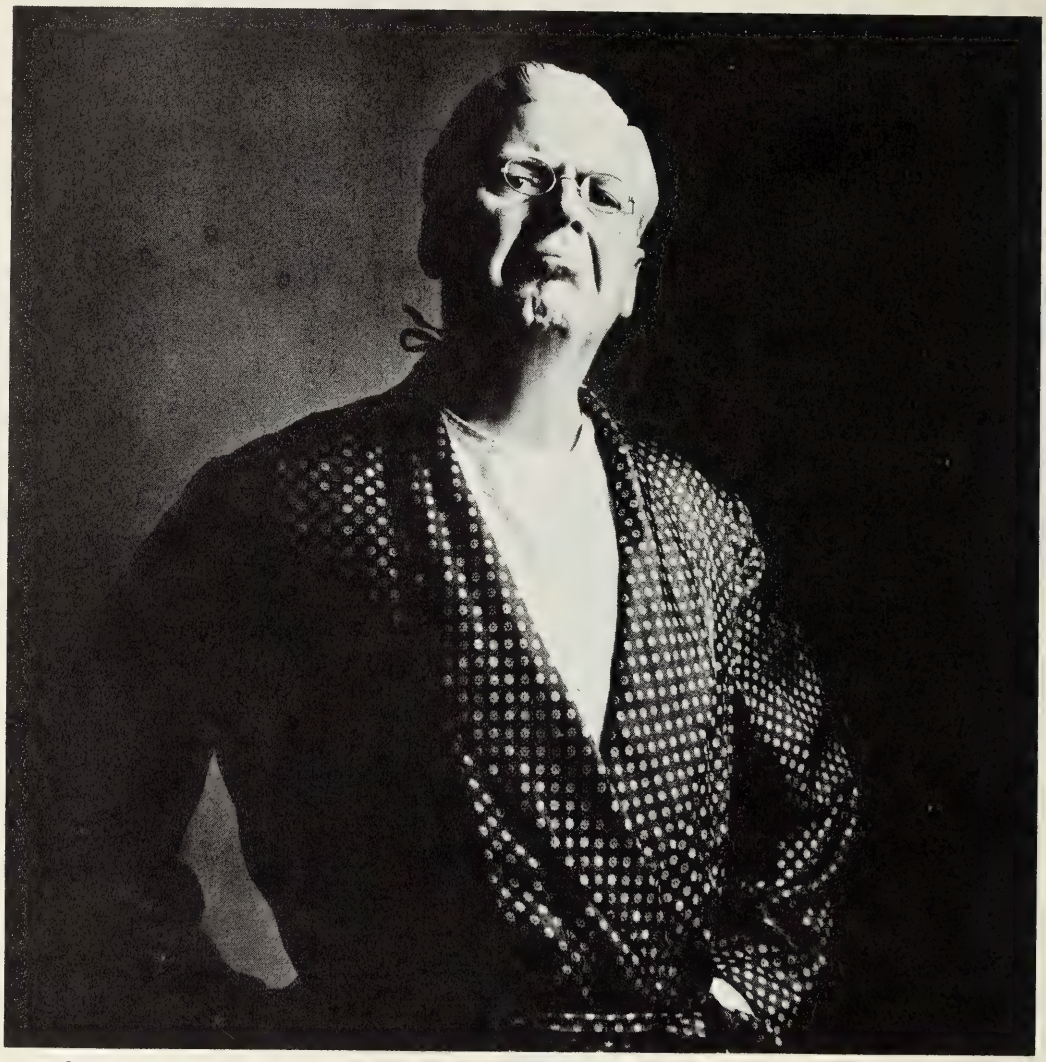
Funeral and memorial services for Charles Munch 620

The soloist 622

Program Editor ANDREW RAEBURN

program copyright © 1968 by Boston Symphony Orchestra Inc.

"Tell the doctor he can't operate until the market closes."



The man who handles his own investments, part-time. It works out well enough most of the time. But you'd just better not get hit with an important investment decision at the same time you get hit with surgery.

And if you're planning to take a vacation, you'd better plan to take some chores with you: Clipping coupons, exercising options, keeping track of your taxes.

Of course, if you had a Standby Trust at Old Colony, we'd be doing most of those things for you. We take over all the administrative chores. But the investment authority is all yours.

And anytime you're incapacitated, or want a vacation, New England's number one management team of investment experts takes over *full* responsibility for as long as necessary. Permanently if you wish.

So you can lie back and enjoy the quiet luxury of having an operation.

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

EIGHTY-EIGHTH SEASON 1968-1969

TENTH PROGRAM

Friday afternoon December 13 1968 at 2 o'clock
Saturday evening December 14 1968 at 8.30

Erich Leinsdorf is ill, and is therefore unable to conduct the concerts this weekend.

CHARLES WILSON *conductor*

ROSSINI — Overture to 'L'Italiana in Algerì' ('The Italian woman in Algiers')

SCHARWENKA — Piano concerto no. 1 in B flat minor op. 32

Allegro patetico – adagio – allegro animato
Scherzo: allegro assai
Allegro non tanto

EARL WILD

intermission

PROKOFIEV — Scenes from 'Romeo and Juliet' op. 64*

PART ONE

Introduction
Juliet, the young girl
Romeo, Mercutio and Benvolio masked
Dance of the knights
Gavotte of the departing guests
Romeo
Love dance
Dance for five couples at the festival

PART TWO

Duel and death of Tybalt
Interlude
Juliet at home
Morning serenade
Dance of the young girls with the lilies
Funeral for Juliet
Death of Juliet

Earl Wild plays the Baldwin piano

Friday's concert will end at about 4 o'clock; Saturday's at about 10.30.

BALDWIN PIANO
RCA RECORDS*

EIGHTY-EIGHTH SEASON 1968-1969

TENTH PROGRAM

Friday afternoon December 13 at 2 o'clock
Saturday evening December 14 at 8.30

ERICH LEINSDORF *conductor*

SCHOENBERG Variations for orchestra op. 31

SCHARWENKA Piano concerto no. 1 in B flat minor op. 32

Allegro patetico – adagio – allegro animato
Scherzo: allegro assai
Allegro non tanto

EARL WILD

intermission

PROKOFIEV Scenes from 'Romeo and Juliet' op. 64*

Introduction
Romeo, Mercutio and Benvolio masked
Dance of the knights
Gavotte of the departing guests
Interlude
Juliet at home
Morning serenade
Funeral for Juliet
Death of Juliet

Friday's concert will end at about 3.50 pm; Saturday's at about 10.20 pm.

Earl Wild plays the Baldwin piano

BALDWIN PIANO
RCA RECORDS*

ARNOLD SCHOENBERG
Variations for orchestra op. 31
Program note by John N. Burk

Schoenberg was born in Vienna on September 13 1874; he died in Los Angeles on July 13 1951. He composed *Variazionen für Orchester op. 31* in 1928 and completed the score at Roquebrune on the French Riviera on September 20. Wilhelm Furtwängler and the Berlin Philharmonic Orchestra gave the first performance on the following December 2. The American première was given in Philadelphia on October 18 1929; Leopold Stokowski conducted. The first and most recent performances of the *Variations op. 31* in this series were conducted by Richard Burgin on April 13 and 14 1962.

The instrumentation: 4 flutes and 2 piccolos, 3 oboes and english horn, 3 clarinets, E flat clarinet and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 4 trombones and tuba, timpani, mandolin and strings, together with the following percussion: bass drum, small drum, tam-tam, triangle, tambourine, glockenspiel, xylophone, flexatone (described as a flat piece of steel struck by wooden clappers and so manipulated by the thumb as to sound glissandos and also notes of definite pitch).

This set of Variations, rather than the later *Theme and Variations for Orchestra, op. 43b* (which were given their first performance by the Boston Symphony Orchestra under Serge Koussevitzky on October 20 1944), are considered one of the earliest specific demonstrations of the composer's then-developing serial method. René Leibowitz, in *Arnold Schoenberg et son École,* singles out these Variations and the *Five Pieces for Piano op. 23,* as the first conscious manifestation of the *'technique sérielle':* in the Variations 'All the principal dodecaphonic procedures crystallize themselves. . . . Here we witness the calculated use of certain harmonic laws implied in the organization of the new world of sonorities. In this respect the harmonization of the theme of these *Variations* itself appears to me strongly significant.' This theme is made up of twelve different tones as a 'row': B flat, F flat, G flat, E flat, F, A, D, C sharp, G, G sharp, B, C. These tones are discovered to be treated in the first statement in inversion, retrograde motion and vertical integration.

Needless to say, the variation form has brought the composer vastly more possibilities for manipulation than was ever possible in its purely ornamental classical usage. The theme itself is foreshadowed by an introduction thirty-three bars long, flowing measures partly harmonic, anticipatory of the theme and the nature of the treatment to follow. The climax of the introduction is a quiet statement of the notes of Bach's name (B, A, C, B flat), played by the trombone, and in reverse by the flute.

After a concluding pizzicato chord pianissimo, the theme itself is introduced. The theme, expectably romantic but also melodic in character, 'permits one to recognize', so Wilhelm Altmann has remarked, 'that

Records by The Boston Symphony Orchestra

make excellent gifts, especially for Christmas.

See the reminder from the Council of Friends on page 604.

Filene's



This is the way
to celebrate
privately at home—
LOUNGING PANTS
AND TUNIC
from our
Robe and Loungecoat Shop,
second floor

Schoenberg was once a great admirer of Wagner's *Tristan'* . The theme is set forth by the cellos lightly accompanied by the woodwinds and harp. The theme is twenty-four bars long and consists of four sections in lengths of five, seven, five, seven measures. This division means that each section of the theme is repeated in reversed position. The close is a repetition of the first section by the cellos in its original form, but combined with its inversion by the first violin. This so works out that the last five measures contain all twelve tones.

The composer, with various elements of his elaborate theme to draw upon, often fragmented, has likewise given himself great rhythmic and color variety to play upon in the contrasting Variations. The Variations are nine in number:

1. Moderato
2. Langsam
3. Mässig
4. Walzertempo
5. Bewegt
6. Andante
7. Langsam
8. Sehr rasch
9. L'istesso tempo, aber etwas langsamer

The Finale (mässig schnell) is a fully manipulated climax, in which the B - A - C - H theme of the introduction makes a striking return. The tempo of this part is in turn precipitated *(steigend),* grazioso, pesante, and at last presto.

XAVER SCHARWENKA

Piano concerto no. 1 in B flat minor op. 32

Program note adapted from the notes of Philip Hale

Scharwenka was born at Szamotuly, Poznania on January 6 1850; he died in Berlin on December 8 1924. He composed his first concerto in 1877, and himself played the solo part at the première in Hanover in May of that year. The score is dedicated to Franz Liszt. The first performance in the Boston area was given by Madeline Schiller at a concert given by Theodore Thomas and his orchestra in Sanders Theatre on February 12 1878. The composer was soloist at the first performance by the Boston Symphony Orchestra on February 8 1891; Arthur Nikisch conducted. The most recent performances in this series were conducted by Wilhelm Gericke on November 4 and 5 1898; Moritz Rosenthal was the soloist.

The instrumentation: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, strings and solo piano.

Xaver Scharwenka, a gifted composer, pianist and teacher, who had become well known throughout Europe, traveled in 1891 to New York to open a branch of his Berlin Conservatory. In anticipation of his arrival, he was asked by one of the music papers in New York to prepare some personal biography. He responded with the following information (translated by a member of the journal's staff):

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN L. THORNDIKE
Vice President

JOHN Q. ADAMS
Vice President, John Hancock Mutual Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

JAMES O. BANGS
Trustee

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

GEORGE S. JOHNSTON
Scudder, Stevens & Clark

ALBERT B. HUNT
Trustee

EDWARD F. MACNICHOL
Trustee

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

PHILIP H. THEOPOLD
Chairman of Exec. Committee, Real Estate Investment Trust of America

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

'I feel somewhat embarrassed as I sit here writing a biographical sketch of myself, for I am certain nothing has ever occurred to me that can possibly interest your readers. I have never been an alderman, nor held a position under the government, never aspired to the office of general superintendent of any public art institution; nor have I ever desired to become superintendent of the police force. I have always paid my taxes promptly (when I could), have been vaccinated according to regulations, have served in the army from 1873 to 1874, in obedience to the law, and have been honored with some municipal positions of trust from time to time. I married in 1877; and here I beg of you not to consider the two sevens a mysterious omen, as my wife and *mother-in-law* are two excellent women. From this alliance evolved four Scharwenkas, — three daughters and one son. That I was born appears a matter of course, which fate also befell my three years younger brother, Phillip, in 1847. So, if you now calculate by logarithm, you may be able to discover my age. After some investigation, it has become an established fact that I first saw the light in the little city of Samter [Szamotuly], where I grew up to be the joy of my parents and the terror of the neighborhood. The old residents of the town still recall with horror the days when I covered the handsome pink and blue houses with black chalk drawings of locomotives, on which I figured as engineer playing the fiddle. In that way, I displayed an early inclination for music.

'I pass over the days of my childhood in silence, as I think it unwise to record anything which may become a bad example, only admitting that I was a terrible scapegrace, with a few moments of angelic quietude. At the age of four, I was already able to pick out simple tunes on the piano; and, as my playing was only monodigital (I used but the right hand second finger), I can assure you that *I never was guilty of a wrong fingering,* which must be a proof of my pedagogical talent. In the year 1854, we removed to Posen [Poznan], where I entered the gymnasium (Latin College). Here it was that a great enthusiasm for music entered my soul. Here I had the constant society of the leader of a military band. Some little piano tuition received from the Cantor enabled me to play trios, etc., when, as a great Friday night treat, the band met at our residence. The musicians brought their instruments, — fagottos, oboes, clarinets, etc.; and I was very happy to play and handle them. At this time, I composed very diligently, having written clearly a sonata, which ended with some sort of a polka for a *finale,* and the introduction to which was represented by a moral. In 1865, my parents moved to Berlin; and here it was that my eyes were fully opened to the light by Kullak. Under his excellent supervision, I studied piano and composition. In 1869, I gave my first piano concert in the Academy which at that time brought forward but few novelties. During this year, various public

Custom Designing

RICHARD M. DANA, inc.

JEWELERS

81 Charles Street, Boston
523-1274

43 Central Street, Wellesley
237-2730

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 ST. BOTOLPH STREET • BOSTON



Provides For The Handicapped Child
In A Free, Private, Day School

A 12 Year Academic Program
Vocational Training • Recreation
Health Program • Transportation

The Industrial School for Crippled Children solicits funds for its operation either through Bequests, Annuities or Life Insurance.

In case of a life agreement a donor gives capital to the Industrial School for Crippled Children and in return receives income for life.

Donors are invited to discuss these matters with the Treasurer.

Treasurer, CHARLES E. COTTING, 10 Post Office Square, Boston

CHARLES H. TAYLOR
President

MRS. CHARLES E. COTTING
Chairman Ladies Committee

For the Holidays

As well as our festive gowns by the great designers . . .
we have

Hostess pajamas — Zany zodiac pictures
Swedish birds in nests — Long skirts
Christmas bibs, aprons, towels, mitts, rugs
Lingerie — Evening bags
Camelot helmet ice buckets — Other men's things
And all sorts of resort wear

BOSTON — *Hurwitch Bros.* — WELLESLEY

performances followed. Since 1869 I have appeared in Berlin no less than one hundred and eighty-seven times. My concert tours have taken me all over Germany and through Russia, Austria, Hungary, Belgium, Sweden, Norway, and England.'

In the year 1881, Scharwenka, who was court pianist to the Emperor of Austria, founded a conservatory in Berlin, which prospered and became one of the leading institutions of musical learning in Europe. He remained in the United States for seven years, though he returned to Europe for concert tours several times during that time. In 1914 he founded a new school in Berlin.

Scharwenka's compositions include four piano concertos, a symphony, some chamber music, songs, much music for solo piano, and an opera 'Mataswintha', which was produced under his direction at the Metropolitan Opera House in New York on April 1 1907.

The B flat minor concerto is a virile and brilliant work. The composer did not hold to a strict classic model as regards form, preferring the liberty of free expression and treatment of his ideas, adopted by many another composer of his period; yet the general outlines of the concerto form are preserved. The piano and orchestra are equal agents in presenting the themes of the work, and in treating them.

The form of the first movement, *allegro patetico* in B flat minor (4/4 time), is peculiar. It opens *fortissimo* with a short ritornello of the full orchestra on the stormy first theme, after which the solo instrument enters energetically on a subsidiary phrase, really taken from the second theme, which soon dissolves into passage-work; the pianoforte then takes up the first theme, and carries it through briefly. The subsidiary phrase returns once more, this time *piano espressivo,* in the pianoforte, then in the clarinet, making way for a transitional passage in the solo horn, which leads over to the entrance of the second theme, in A flat major, in the pianoforte; this, too, is briefly developed by solo instrument and orchestra, leading to a *fortissimo* return of the first theme as an orchestral *tutti*. This return takes the place of a conclusion-theme. Some transitional passagework on this theme in the pianoforte, followed by soft, long-drawn harmonies in the strings and low clarinets, introduces an episodic *adagio* in D flat major (3/4 time), in which a new, melodious theme is announced by the strings — the melody at first in the violas, then in the violins — and worked up with some elaborateness by pianoforte and orchestra. There is no free fantasia, the third part of the movement beginning immediately after this episodic *adagio;* in it the regular relations to the first part are preserved. The movement closes with a short *tutti* coda.

The second movement, *allegro assai* in G flat major (3/4 time), is of the scherzo character, approaching in respect to form and treatment Chopin's pianoforte scherzi, — if with a somewhat less distinctly marked trio, — yet with a prevailing tendency toward the rondo form. It is built up on three principal themes — the third of which may, at a pinch, be considered as the trio of the movement — and several subsidiaries which

notes continued on page 614

Steinberg's Choice: the new records/by Michael Steinberg, music critic of The Boston Globe

From sitar to Satie

Satie is in. It is said he has replaced Indian music in the affections of the pot-to-acid crowd. You don't have to smoke to enjoy him, though. Born in 1866, a Rosicrucian as a young man, he first composed in a mystical style that greatly influenced the young Debussy. Then he turned away to produce his characteristically cool music whose purity and simplicity are its most remarkable attributes, moving closer to the world of Picasso and Cocteau, and becoming a kind of father figure to the group of Les Six (Milhaud, Poulenc, Honegger, etc.). He was a delightful humorist; often, though, the whimsical titles he gave his compositions — "Trois morceaux en forme de poire," "Sonatine bureaucratique," "Véritables Préludes flasques (pour un chien)," and the like — were meant as psychological armor for music of tenderness and delicacy.

Vanguard has done a pleasant thing in issuing a two-record "*Homage to Erik Satie,*" including the ballet scores, "Parade" (remember the Picasso curtain at the Fine Arts recently?), "Relâche," and "Mercure," as well as a number of smaller works, some of them originally written for orchestra, others scored by various of Satie's friends, Debussy, Poulenc, Milhaud, among them, and with the whole collection performed most stylishly by Maurice Abravanel and the Utah Symphony.

Benjamin Britten has recorded two of his early works (London). One is the virtuosic *Variations on a Theme of Frank Bridge* for string orchestra, written in 1937 for the Salzburg Festival, and the work that made his international reputation. The other, richer, more important piece is "*Les Illuminations,*" settings for tenor and string orchestra of verse and prose by Rimbaud. There is a wonderful vividness of imagery and freshness to this music, which is sung to perfection by Peter Pears. Britten's conducting of the English Chamber Orchestra is in both works miles ahead of any competition on records.

Another fine composer-conductor record is one on which Stravinsky leads his own suites from "*Histoire du soldat*" and "*Pulcinella,*" getting the sharp accents and diamond-edged sonorities that seem uniquely characteristic of his own performances (Columbia).

These original record reviews by Michael Steinberg are presented by the Trust Department of New England Merchants Bank, which would also be pleased to review your investment portfolio with a view to improving its performance.

New England Merchants National Bank A FULL SERVICE BANK

Trust Department • 28 State Street, Boston • 742-4000 • Member F.D.I.C.



RECORDS FOR CHRISTMAS

The Council of Friends reminds you that records by the Boston Symphony Orchestra make excellent gifts. Your thoughtfulness will give pleasure to the recipient and will help support the Orchestra.

Some specially recommended recordings:

BARTOK	Concerto for orchestra	2643
BEETHOVEN	'Emperor concerto' (Rubinstein)	2733
BRAHMS	Piano concerto no. 1 (Cliburn)	2724
BRAHMS	Symphony no. 4	3010
BRAHMS	The four symphonies (boxed edition) (3 records)	6186
HAYDN	Symphonies nos. 93 and 96	3030
MAHLER	Symphony no. 1	2642
MOZART	Requiem mass (Cardinal Cushing's mass for the late President Kennedy) (2 records)	7030
PROKOFIEV	Music from 'Romeo and Juliet'	2994
TCHAIKOVSKY	Piano concerto no. 1 (Rubinstein)	2681
TCHAIKOVSKY	Violin concerto (Perlman)	3014
WAGNER	Leinsdorf conducts Wagner	3011



Rushing through dinner to make the Symphony can ruin the best in fine food and good music.

Why rush either? Symphony Hall is only three minutes away from seven of the city's best restaurants. At Prudential Center.



The PRUDENTIAL
INSURANCE COMPANY OF AMERICA
Northeastern Home Office Prudential Center Boston



ONE THING'S FOR SURE on the Jack Daniel's tour, we won't rush you. If you want to stop for something, go ahead and stop.



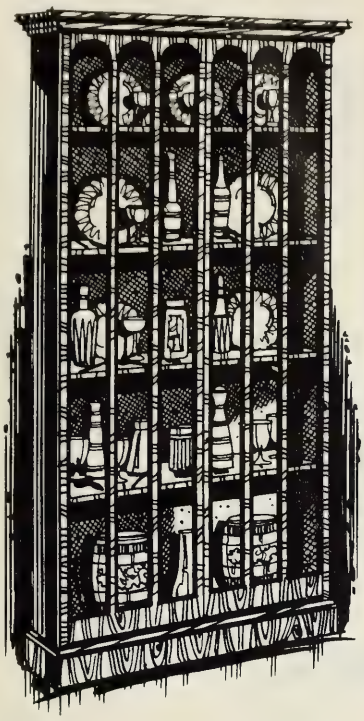
The tour through our distillery takes about an hour. And if you find anything you'd like to linger over, go ahead. You can catch up on anything you missed from Mr. Garland Dusenberry. (He's the man who takes you through.) Just tell him what you missed and he'll take it from there. But he's a talker. So you might end up being with us more than an hour. But if you don't mind, we certainly don't either.



CHARCOAL MELLOWED
DROP
BY DROP

© 1968, Jack Daniel Distillery, Lem Motlow, Prop., Inc.

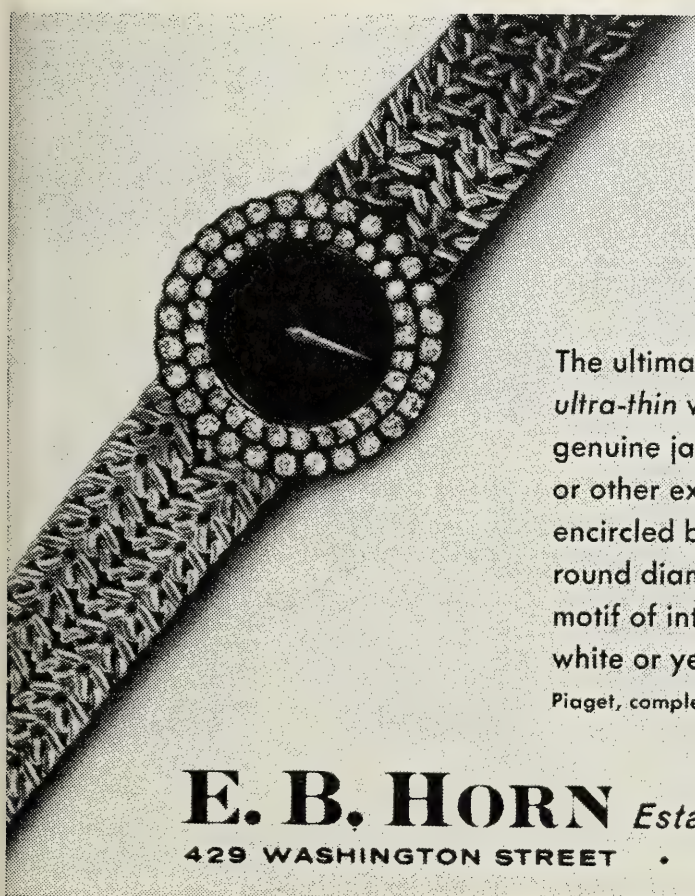
TENNESSEE WHISKEY • 90 PROOF BY CHOICE • DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 384), TENN.



Something perfect and just for you. A cottage by the sea . . . a country manor . . . a penthouse against the city skyline? We've an abundance of ideas for expressing you and your special tastes. Call 426-1500 for an appointment with one of our thirty Paine designers who will help you create "something perfect."

PAINE furniture

Boston • Natick • Peabody
Springfield • Hartford



PIAGET

CHOICE OF THE WORLD'S ELITE

The ultimate in elegance, *ultra-thin* watches with dials of genuine jade, coral, lapis, or other exquisite gemstone, encircled by two rows of radiant round diamonds. Bracelet, classic motif of intertwining leaves in white or yellow 18 kt. gold.

Piaget, completely Swiss Made.

E. B. HORN *Established in 1839*

429 WASHINGTON STREET • BOSTON, MASS.

You don't release the eighteenth version of a work unless you have good reason.

We have.

During Andre Watts' acclaimed 1967 European tour, he played Brahms' monumental Second Piano Concerto in B Flat. And he brought down the hemisphere: "Watts plays with practically inhuman virtuosity," cried Die Welt. "An outstanding virtuoso," echoed Berliner Morgenpost. Upon his return to the States, the young pianist performed the work in New York, to the tune of praise like this, from the Post: "Andre Watts played as if he were a universe of music. He possesses a gift that defies explanation." We have recorded Watts' triumph in B Flat with Leonard Bernstein leading the New York Philharmonic. Listeners have said they do Brahms' Second, best.



MS 7134 (Stereo Only)

Andre Watts/Leonard Bernstein
The Sound of Genius on
COLUMBIA RECORDS

® "COLUMBIA," MARCAS REG. PRINTED IN

Variations on a theme by Pastene.

Pastene è nobile
Bolla Valpolicella.
A noble wine from
the slopes of Verona.

Aimez-vous Pastene?
Alexis Lichine Pinot
Chardonnay. Imported by
Pastene from France with
love. Or Pastene Gamay
Beaujolais, the proud
Californian with the
Burgundian accent.

Le Nozze di Pastene
Gancia Asti Spumante.
Imported from Italy
for any festive
occasion.



What's your favorite wine: red, white, rose or bubbly? Pastene gives you the best of both worlds in Californian and European wines to suit every taste and purse. Pastene knows the score.

Pastene Wine & Spirits, Inc. 15 Poplar Street • Somerville, Mass.

THE BOSTON SYMPHONY ORCHESTRA IS THE JOHN HANCOCK-INSURED GROUP WE MOST ENJOY HEARING FROM.



"If anybody in this life insurance business can design the right plan for you, it's probably us."

How can a prominent citizen leave $750,000 to his family without putting them in the headlines?

No man wants his family subjected to unwanted publicity and the nuisance of inquisitive outsiders.

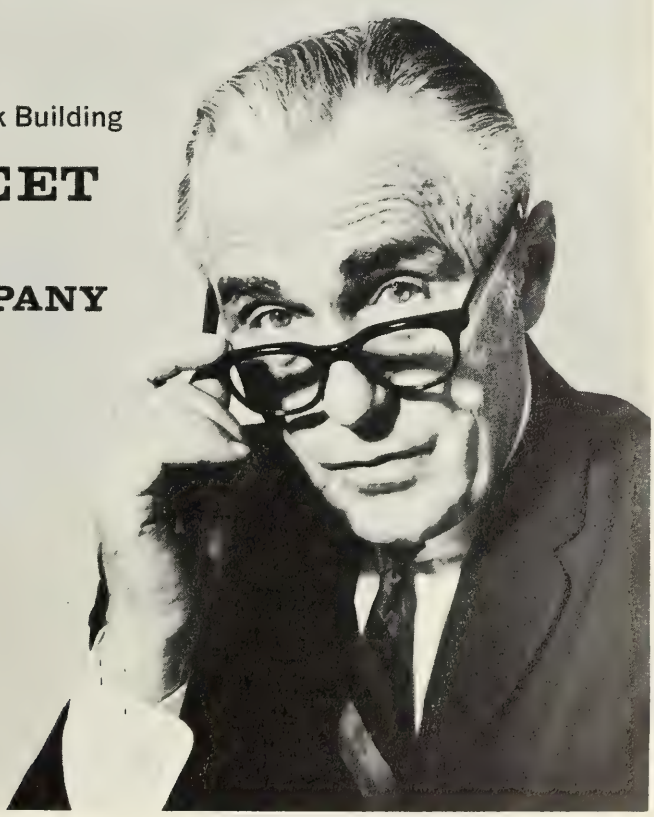
Privacy for property plans is only one of the special advantages which a living trust at State Street Bank can offer. Continuity of income for your beneficiaries... economy...your estate will receive these benefits, too.

As for **the present,** a living trust puts State Street's skilled asset management to work for you on a trial basis. You're free to change or revoke the trust at any time.

Wouldn't you like one of our trust officers to discuss this flexible service with you and your lawyer? Phone 466-3721 for an appointment now.

PERSONAL TRUST DIVISION
225 Franklin Street
Third Floor, State Street Bank Building

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASS.





©1968 NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY, BOSTON

You're here to listen but who listens to you?

Chances are, you discuss your health regularly with your doctor. If you hit a legal snag — such as the car in front of you — you can tell your lawyer. But who can you turn to on the same continuing basis for help with your finances?

Till now, it was difficult to find someone who would lend a concerned ear to your money problems. But your Personal Banker at Shawmut has changed all that. He's the man a widow can turn to for financial advice on a continuing basis. And if you want to talk about trusts, you have only to phone your lawyer and your Personal Banker to start the wheels in motion. In short, he's the financial adviser to the family, a professional who can shape Shawmut's vast banking and trust services to your family's individual needs. Not just today, but tomorrow and tomorrow and tomorrow.

If you would like your own Personal Banker, one will be assigned to you at the Shawmut office most convenient for you.

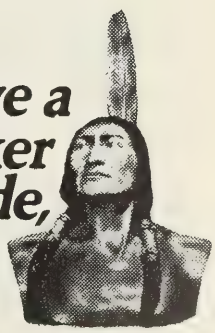


The National Shawmut Bank of Boston

Personal Trust Department

A Shawmut Association Bank

Have a Personal Banker at your side, on your side.



have for the most part the character of passage-work. This long and elaborately developed scherzo is essentially a movement for pianoforte with orchestral accompaniment, except that, in the third theme (trio), the orchestra holds musically the first place, the solo instrument playing accompanying embroidery. But the pianoforte hardly pauses for a moment from beginning to end.

The third movement opens vaguely, *allegro non tanto* (4/4 time), with some orchestral preluding on a figure the rhythm of which recalls the first theme of the first movement; the tonality is at first that of D flat major, although the beginning is on the subdominant chord of that key, but soon modulates to B flat minor. The pianoforte soon enters with a strong cadenza passage, in which the theme of the first movement is still more recognizably hinted at, as well as another theme *molto più lento,* of which we shall hear more later. This introduction leads into the movement proper, *allegro molto e passionato* in B flat minor (4/4 time). It begins with a sombre, strongly rhythmic theme in the horns and clarinets over a sighing contrapuntal bass in the lower strings and bassoons, the scoring growing fuller and fuller as the brief development proceeds; the pianoforte soon enters strongly with the theme first hinted at in the introduction to the movement, but almost immediately abandons it for what sounds, to all intents and purposes, like a second theme — the one last hinted at in the introduction — a passionate melody in B flat minor *meno mosso (ma un poco);* this is developed at considerable length by the solo instrument and orchestra, with a longish interlude of brilliant passage-work for the former, the theme of the first movement returning more and more unmistakably as the development progresses.

The sombre orchestral first theme returns twice more, interrupted by further developments on what we have called the second theme, and leading to some rather elaborate working-out of the theme which first appeared in the introduction, the theme of the first movement, and even of the 'subsidiary phrase' with which it was there associated. A brilliant unaccompanied cadenza — running mostly on the theme of the first movement — leads up to a long coda, in which nearly all of the foregoing thematic material is worked up to an exciting climax, the movement closing with a final 'apotheosis' of the theme of the first movement in its original shape and tempo, *allegro patetico (come prima).* Such are the contents of this last movement of the concerto, the formal scheme of which is not easy to determine. It will be noticed that the work has no real slow movement, the *adagio* episode in the first taking the place of one, to a certain extent; the comparatively more elaborate working-out in the finale of matter, much of which appeared in the first movement, may also be assumed to stand instead of the free fantasia which the first movement lacked.

Records by The Boston Symphony Orchestra

make excellent gifts, especially for Christmas.

See the reminder from the Council of Friends on page 604.

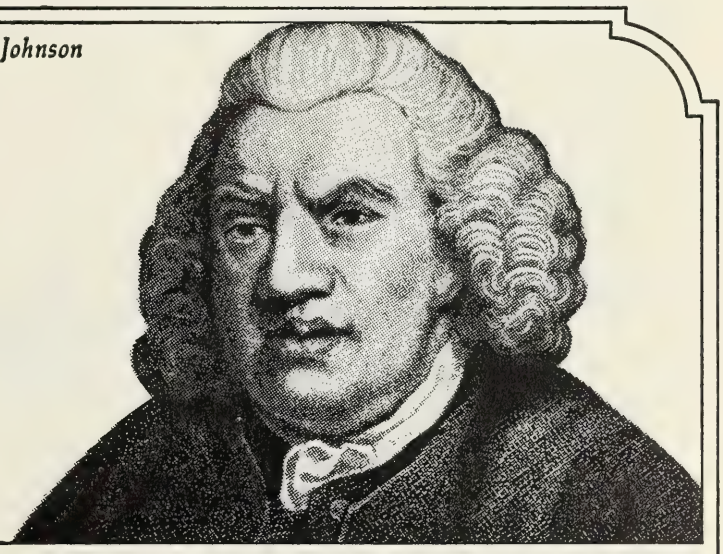
NATIONALLY ACCREDITED

DAY AND EVENING COURSES
Gregg and EZ Alphabetic Shorthand. Start anytime; graduate when ready. One Year Executive Secretarial Course. Intensive Short Courses. Typing individually taught.

INTENSIVE BRUSH-UP COURSES
for "RETURNEES" to JOB MARKET

HICKOX
SECRETARIAL SCHOOL
Founded in 1879
Individual Attention *Individual Promotion*
367 BOYLSTON ST., BOSTON (at Arlington St. MBTA)
267-5920

Samuel Johnson



tax

In his great Dictionary, Dr. Johnson gave a definition for *excise:* "A hateful tax levied upon commodities." Smith, Barney & Co. suspects you might sometimes be willing to apply that adjective to *any* tax.

Excises and commodities aside . . . there is a way to gain additional income *without* additional tax. If the income is from municipal bonds—the debt securities of state or city governments or governmental authorities—it's totally *exempt* from Federal income tax. (Often from state income tax as well, in the state of issuance.)

Smith, Barney's Municipal Bond Department can help you select the bonds best suited to your needs. They *know* municipals, out of long experience with them. To begin with, they'll be glad to send you, upon request, a booklet explaining exactly what municipals are.

One thing they are: a legitimate way to avoid "hateful" taxes.

Smith, Barney & Co.
Incorporated
Members New York Stock Exchange and other leading exchanges
125 High Street, Boston, Mass. 02110

SERGEY PROKOFIEV

Scenes from 'Romeo and Juliet' op. 64

Program note by Donald T. Gammons

Prokofiev was born in Sontsovka, Russia on April 23 1891; he died in Moscow on March 4 1953. He composed the ballet music 'Romeo and Juliet' in 1935 for the Bolshoi Theatre. The first performance was given at Brno, Czechoslovakia, in December 1938. The Russian première took place at the Kirov Theatre, Leningrad, on January 11 1940, when Galina Ulanova danced Juliet. Before the first production of the ballet Prokofiev compiled two orchestral suites from the complete score; he made a third in 1946. He also compiled a suite for piano in 1937.

The première of the first suite was given in Moscow on November 24 1936 under N. S. Golovanov's direction. It was introduced to this country by the Chicago Orchestra on January 21 1937, the composer himself conducting.

The second suite was first performed in Leningrad on April 15 1937. It was repeated soon afterwards in Paris, Prague and London. The American première was given by the Boston Symphony on March 25 1938; Prokofiev conducted. The third suite's première took place in Moscow on March 8 1946.

Various movements from the original ballet score were last performed in this series on February 10 and 11 1967. They were also recorded by RCA. Erich Leinsdorf conducted.

The instrumentation: 2 flutes and piccolo, 2 oboes and english horn, 2 clarinets and bass clarinet, tenor saxophone, 2 bassoons and contra-bassoon, 6 horns, 6 trumpets and cornet, 3 trombones and tuba, timpani, bells, xylophone, tambourine, snare drum, triangle, chimes, maracas, bass drum, cymbals, 2 harps, piano, 2 mandolins, celeste and strings.

It is often said that the external circumstances of a composer's life have little bearing on the creative periods of his career. Whether a person writes in Paris, in New York, or elsewhere would seem to make little difference to his sense of musical aesthetics. However, it does seem that in the case of Prokofiev, an abrupt change occurred when he returned from his long visit in Paris to his native Russia, where, in 1935, he became a Soviet citizen. In Paris, much of his music was full of a certain amount of grotesqueness and sarcasm, with bitterly dissonant harmonies. When he returned to Russia, whether influenced by party lines or not, he seems to have sought for a much simpler and more lyrical mode of musical expression. This was already evident in the music for *Lieutenant Kije* and in the music for *Egyptian Nights,* which was a concoction drawn from Shaw's *Caesar and Cleopatra,* Pushkin's *Egyptian Nights* and Shakespeare's *Antony and Cleopatra.* Already Prokofiev was acquainted with several of the Shakesperian dramas. At this very time *Romeo and Juliet, Hamlet, Othello* and *King Lear* had been given in the Soviet theatres. It was therefore with a great deal of excitement that Prokofiev received a suggestion from the Leningrad Theatre of Opera and Ballet that he write a ballet on the theme of Shakespeare's *Romeo and Juliet.* In the spring of 1935 he spent many hours with the director Radlov, carefully working out the scenario of the future ballet.

'When I am asked to write music for a ballet or film, I rarely consent immediately, even if I know the text of the work, for it takes me from five to ten days to "see" it, that is, to visualize the characters, their emotions, and their actions in terms of music.' This was written by Prokofiev himself in 1936.

In case the concert should end:

Clap (If someone in front yells "Bravo", yell "Bravo"). Get up out of your chair and walk to Mass. Avenue Exit. Turn left and walk 30 paces to Donald Cox Rogers Square. Turn right. Look left. Look right. Cross. Proceed straight to large hole in the ground. Follow the hurricane fence to large block of granite on St. Paul Street inscribed, "1904". Turn left. Walk to Christian Science Publishing Building. Circumvent it and proceed to large hole. Turn left and walk two hundred paces. Walk inside Sheraton-Boston Lobby (on the Symphony side of Prudential Center). Stop. Decide between Mermaid Bar, Cafe Riviera or Kon-Tiki Ports or turn left and take a waiting escalator to next level. Get off. Decide between Persian Lounge and Falstaff Room. If you want to go to El Diablo, you're on your own.



lord it over

the city of Boston in a restaurant so regal the Charles is known as our moat

FIVE CHÂTEAUX RESTAURANT

HCA HOTELS

Cambridge Charter House Motor Hotel 5 Cambridge Parkway
On the Charles between Longfellow Bridge and Science Museum. Parking. 491-3600



When the ballet was completed, it was not accepted for production immediately. The dancers found the rhythms intricate, and those who heard the music seemed to be dismayed. One listener remarked, 'there is no tale of greater woe than Prokofiev's music for *Romeo*'. Because of the failure to produce the work as a ballet at that time, Prokofiev arranged two suites for orchestra from the music, as well as a set of ten pieces for piano based on the same text. In 1945 he was to produce a third suite which incorporated music not heard in the previous two. The first two suites were heard before the full stage production of the ballet, which took place in Brno in Czechoslovakia in 1938. The first performance in Russia was given on January 11 1940 by the Kirov Ballet in Leningrad, with Ulanova dancing the role of Juliet.

For some people the idea of presenting Shakespeare's tragedy on the ballet stage seems blasphemous; it would seem to be impossible to express the many psychological nuances, the entire range of feelings expressed in the tragedy, without the power of the poetic word. In fact, although there had been earlier attempts at ballet based on Shakesperian dramas, none of them had been successful. One of the most recent was by the English composer Constant Lambert, who wrote a ballet in the 1920s. However, in the hands of Prokofiev, the work becomes a true masterpiece. He delineates with great skill the various characters in the tragedy. The music for Juliet depicts the young girl, at first simple, and then, stirred by her love for Romeo, deeply passionate. The music for Friar Laurence has a certain nobility, and that of Romeo varies from the early romantic yearning to the ardent passion of a lover. Nor was Prokofiev unaware of the comic elements which are apparent in the nurse, or the gay ebullience of Mercutio. Behind the major figures Prokofiev senses and depicts the enmity between the Montagues and the Capulets. The ballet follows the drama quite closely, with almost no inserted illustrative dance numbers. Actually, the only set dances in the entire score are the street dances in the first and second acts, the ballroom dance in the first act, and the 'Dance of the young girls with the Lilies' in the last act. At the end of Act two, Prokofiev uses an expanded version of his own D major Gavotte from the Classical Symphony.

The music is based on a leitmotiv system. There are definite themes which portray Juliet, Romeo and Tybalt. The Nurse has an amiably fussy theme which fits her exactly, and the music for the Knights, both Montague and Capulet, is indicated by a rather brash and dotted-dash rhythm arpeggio. In the final scene, which Prokofiev calls an 'Epilogue', Juliet dies to music of great tragic import.

Some years ago Prokofiev said in reply to criticisms, that in *Romeo and Juliet* he had 'taken special pains to achieve a simplicity which will, I hope, reach the hearts of all listeners. If people find no melody and no emotion in this work of mine, I shall be very sorry; but I feel sure that they will sooner or later.'

For today's performance Erich Leinsdorf has chosen movements from the original ballet score, some of which do not appear in the three orchestral suites.

- THE HANDWORK SHOP
- THE FOOD SHOP
- THE CHILDREN'S SHOP



- THE NEEDLEWORK SHOP
- THE CARD AND STATIONERY SHOP

Open Saturdays
UNTIL CHRISTMAS

THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION
A nonprofit social service organization . . . 264 Boylston Street . . . Boston 02116



The Cafe Budapest
Before Symphony
The Lounge Budapest
After Symphony
COCKTAILS, CRÊPE FLAMBÉE
Strolling Violinist
Copley Square Hotel—RE 4-3388
Open Daily 12 - 1 P.M.

The House of Quality Furs
Since 1858
Kakas
93 NEWBURY STREET
ORIGINATED 1858

LARGEST OUTSIDE BOSTON

ASSETS NOW OVER $60 MILLION

SPECIALIZING IN SAVINGS AND HOME FINANCING
QUINCY
HANOVER



THE QUINCY CO-OPERATIVE BANK
HESLIP E. SUTHERLAND
President

FUNERAL AND MEMORIAL SERVICES FOR CHARLES MUNCH

The state funeral for Charles Munch, former Music Director of the Boston Symphony, Grand officer of the Legion of Honor, and a French citizen of great prominence, took place on the morning of Tuesday November 12 at the Protestant Temple de l'Oratoire on the Rue Saint Honoré in Paris. The mourners included André Malraux, Minister of State for Cultural Affairs, Marcel Landowski, Director of Music at the Ministry, Maurice Doublet, Prefect Governor of Paris, Georges Auric, composer and former Director of the Paris Opera, and many other distinguished men and women. Erich Leinsdorf, Munch's successor as Music Director of the Boston Symphony, and Thomas D. Perry Jr , Manager, represented the Orchestra. The guard of honor and the band were members of the French Navy. The Reverend Georges Marchal conducted the service, and M. Landowski spoke a short eulogy.

Luben Yardanov, concertmaster of L'Orchestre de Paris, which Munch had organized in 1967, and with which he was touring at the time of his death, presided over the music during the funeral. The musical tributes were an organ prelude and fugue by J. S. Bach, the Adagio and Fugue for strings K. 546 by Mozart, the 'Holy song of thanksgiving to God' from the String quartet op. 132 by Beethoven, and the final chorus 'Ruht wohl' from the St John Passion of Bach.

Burial followed the service at the Louveciennes Cemetery near 'La Futaie', Charles Munch's eighteenth century home, where he had lived since he retired from the Boston Symphony in 1962.

On Thursday November 14 a memorial service was held at Trinity Church, Boston, conducted by the Rector, the Reverend Theodore P. Ferris, a trustee of the Boston Symphony Orchestra. Among those attending were Trustees of the Orchestra, headed by Talcott M. Banks, President; Arthur Fiedler, conductor of the Boston Pops; players of the Orchestra past and present; members of the Management and staff; the Consul General of France, M. Jacques Massenet; and many friends and admirers of Dr Munch.

Members of the Orchestra, conducted by Charles Wilson, played Barber's 'Adagio for strings'. The Harvard Glee Club and Radcliffe Choral Society joined the Orchestra in 'The shepherds' farewell' from *L'Enfance du Christ* by Berlioz, and the New England Conservatory Chorus sang the chorus 'Wie lieblich sind deine Wohnungen' from *Ein deutsches Requiem* by Brahms.

THE DEN GALLERY
Specializing in 18th and 19th Century
American Paintings and Clocks
Objects of Art
3 PINE WOOD ROAD, DOVER, MASS.
Tel. (617) 785-0639 VIC AND OLGA FIRTH — By Appointment only

Choruses, congregation and orchestra joined to perform the final chorale from Bach's *St John Passion,* 'O Lord, thy little angel send'. Berj Zamkochian played Bach's Chorale prelude for organ 'Wenn wir in höchsten Nöten sein'.

In his eulogy Dr Ferris said:

'We are here to remember Charles Munch, the kind of man he was, the music he made for us, and the place he made for himself in our hearts.

'He never came very close to many of us. He didn't have to. Music mattered more than anything else to him and if we loved the music, and listened to it, that was all he asked and all we needed.

'We could see that he made music for the joy of making it; we could tell that by watching him when he was conducting. His back and shoulders rose and fell with the music when it began to surge; and when the climax came, his face, if you could see it, was like the shining sun.

'He was a simple man. He went to the peak of fame, but was never a prima donna. He had thousands of admirers, but never held court and never had a cult of idolizers.

'He was a shy man and was never at ease in a crowd. But he loved people and enjoyed the company of his friends, especially if they spoke French or loved music. They were his family and glowed in the warmth of his affection and fun.



The memorial service at Trinity Church Milton

'He was a quiet man, but in his own way he loved life — not noisily, boisterously, but quietly, heartily. He enjoyed a good meal, a good story, and above everything else, a good trip — especially with the orchestra. Every four years the spirit moved him and the road called, first to France, then to Russia, finally to Japan. But never alone; always his music-makers went with him and shared his excitement and joy.

'He was a gentle man. He could be stern if he had to be, but he didn't like to be. It wasn't his nature. It was natural for him to be kind, thoughtful, considerate and understanding. Seldom has a great artist been at the same time so tender and so gentle.

'There is no regret, no sadness in our memories of this man; only gratitude. We are thankful that he came our way; that for thirteen seasons, under increasing difficulties, he gave us the music he loved. We like to think the longer he stayed with us, the better he liked us. We know that our affection for him grew with the years.

'We cannot be sad for him. He had no fear of death, and he died quietly without a single distortion of his body or soul. He had put down his baton after the final chord of D major and walked off the stage of life onto the wings where he is free to be himself, to sing, to soar.'

THE SOLOIST



EARL WILD was born in Pittsburgh. He studied with a pupil of Xaver Scharwenka, and was still in his teens when he played with the NBC Symphony, the youngest artist ever to appear with that orchestra. Later he was the first American soloist to play over NBC with the network's orchestra conducted by Toscanini, when he performed Gershwin's *Rhapsody in blue*.

A frequent performer with major orchestras on either side of the Atlantic, Earl Wild gave the world première of Paul Creston's Piano concerto in Paris, and later the American première in Washington. He was the first artist to give a piano recital on television, and took part in the first American performance of Shostakovich's Piano trio in E minor. He has made many recordings with orchestra, including the four concertos of Rachmaninov, and of a large number of solo works for piano. Earl Wild is also a composer; he wrote an Easter oratorio, 'Revelations', which was presented by the American Broadcasting Company on their network in 1962 and 1964; he conducted the performances himself. He has also composed orchestral pieces and scores for television. Well known in Boston for his appearances with the Boston Pops, Earl Wild makes his debut with the Boston Symphony at these concerts.

Records by The Boston Symphony Orchestra

make excellent gifts, especially for Christmas.

See the reminder from the Council of Friends on page 604.

Fishelson's

Fleuriste Français

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

Lucca, Italy
New York
Toronto

FILIPPO BERIO OLIVE OIL

Boston
Montreal
Chicago



"The Golden Can"

FILIPPO BERIO 100% ITALIAN OLIVE OIL
Produced and Packed only in Lucca, Italy
THE NATURAL COLD PRESSED JUICE OF SELECTED OLIVES
Light, Sweet and Delicious
FILIPPO BERIO OLIVE OIL, INC., 27 Bay State Road, Boston, Mass. 02215 • Tel. 266-0325



THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

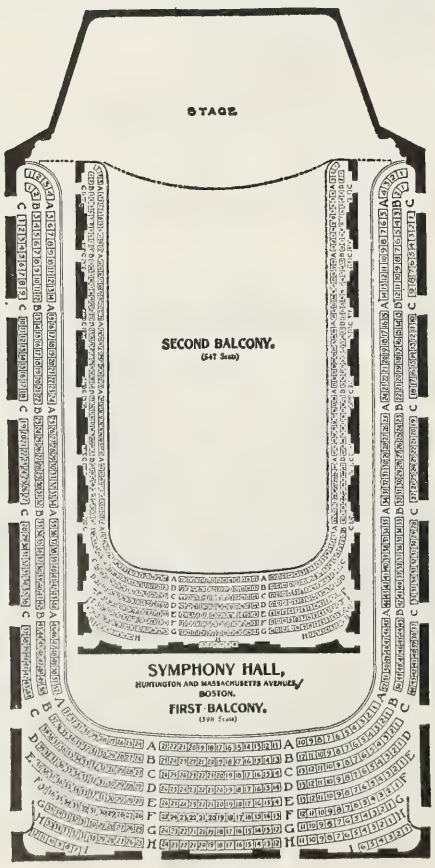
A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases

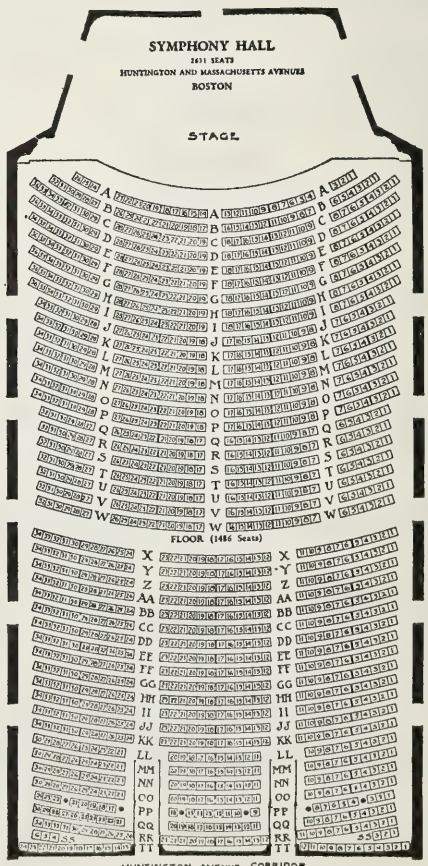


Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston





BOSTON SYMPHONY ORCHESTRA

CONCERT POSTPONEMENTS

There have been very few occasions in the history of the Boston Symphony Orchestra when it has been necessary to postpone a concert because of inclement weather or a mishap like the power failure in November 1965. Today most of the Orchestra's many subscribers and the players themselves live some distance from Symphony Hall, and travel many miles, usually by automobile, to the concerts. When there is a winter storm and the traveling becomes difficult, the switchboard at Symphony Hall is swamped with calls about the possibility of a postponement.

To make it easier to discover what plans the Orchestra has made, several radio stations in the Boston area have kindly offered to broadcast any notice of a change in the concert schedule.

If you are in any doubt about a concert's taking place, please tune to one of the following radio stations rather than call Symphony Hall. These stations will announce the Orchestra's plans as soon as a decision has been made.

WBZ 1030 kc AM

WCRB 1330 kc AM and 102.5 mc FM

WEEI 590 kc AM and 103.3 mc FM

WEZE 1260 kc AM

WHDH 850 kc AM and 94.5 mc FM

WRKO 680 kc AM and 98.5 mc FM



Boston's Elizabeth Carleton House assures a gracious and dignified retirement to men and women over 65, couples or individuals, of good health and buoyant temperament . . . Spacious private rooms in a handsome environment . . . A distinguished Board and administration provide a secure and comfortable way of life for members of the Carleton House "Family." . . . Financial plans are flexible. The Committee on Admissions welcomes inquiries.

ELIZABETH CARLETON HOUSE
2055 Columbus Avenue Boston Mass. 02119
Write for brochure

Ta Saunders INC.
THE RITZ CARLTON HOTEL, BOSTON
PALM BEACH, FLORIDA
Pretty Clothes for All Occasions
MANCHESTER WATCH HILL

WHERE TO BUY

Decorate your home with music . . .
Wharfedale
ACHROMATIC
SPEAKER SYSTEMS
Wholly natural sound, free of spurious resonances or artificial modulations



W70D
$199.95
Six models: $52.95 to $317.60

Lechmere Sales • 88 First St., Cambridge
Lechmere Sales • 688 Providence Pike, Dedham
Lafayette Radio • Route 9, Natick
Lafayette Radio • Route 1 and Walnut St., Saugus
World of Music • 25 West St., Boston
and other high fidelity dealers
British Industries Corp., a division of Avnet, Inc.

— marion ruth
A large and carefully selected variety of china, stainless steel, furniture, glass and accessories—displayed for your convenience in co-ordinated table settings in the contemporary manner. Good design gift ideas by outstanding international designers and craftsmen.
Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

For information about space and rates in the
BOSTON
SYMPHONY ORCHESTRA
PROGRAM
Call Advertising Department
Symphony Hall • 266-1492
Donald T. Gammons

ENSEMBLES OF THE BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra and the New England Conservatory of Music present concerts on

MONDAY AND WEDNESDAY EVENINGS AT 8.30
JORDAN HALL

Wednesday January 8
BOSTON SYMPHONY STRING TRIO
Silverstein, Fine, Eskin

Monday January 27
VIOLONE ENSEMBLE
Hobart, Schneider, Hedberg, Ripley, Hearne

Wednesday February 26
BOSTON SYMPHONY WIND QUINTET
Dwyer, Gomberg, Cioffi, Walt, Stagliano

Wednesday April 2
BOSTON STRING SINFONIETTA
Zazofsky, Wilfinger, Winder, Marshall, Dickson, Silberman, Benson, Lipson, Kadinoff, Ripley, Geber, Portnoi

Monday April 14
BOSTON SYMPHONY CHAMBER PLAYERS
Silverstein, Fine, Eskin, Portnoi, Dwyer, Gomberg, Cioffi, Walt, Stagliano, Ghitalla, Gibson, Firth, Goode

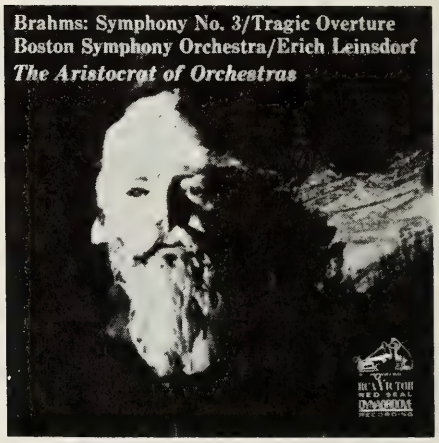
Ticket prices: $1.50, $2, $2.50, $3, $4 and $5

Tickets can be ordered in person, or by mail or telephone from JORDAN HALL BOX OFFICE, 30 GAINSBOROUGH STREET, BOSTON 02115 telephone 536-2412



The first recording of this symphony by a major orchestra and conductor. Both works are spectacular. *Dynagroove.* LSC-2934

Leinsdorf's genius with the German Romantic repertoire is immediately seen in this superb performance. *Dynagroove.* LSC-2936



RCA

BUY YOUR RECORDS BY MAIL *To benefit the Boston Symphony Orchestra*

Profits from the sale of the records on the following pages go directly to the Friends of the Boston Symphony Orchestra. Fill out the coupon and send with your check to Council of Friends, Symphony Hall. Here are three new releases we feel you might enjoy particularly.



Rubinstein's third great album in his Boston Symphony-Leinsdorf recordings of the Beethoven concertos. *Dynagroove.* LSC-2947

THE COUNCIL OF FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

is pleased to offer a means for ordering the Orchestra's recordings by mail. To place an order circle the number of each record you wish, complete the coupon, and enclose with your check to: Records, Council of Friends, Symphony Hall, Boston, Mass. 02115. The sale of these records benefits the Council of Friends.

Unless otherwise indicated recording prices are:

RCA Victor Red Seal . . $6.00

RCA Victrola® $2.75

Erich Leinsdorf, conducting

RCA Victor Red Seal

2643 **BARTOK:** Concerto for Orchestra

2852 **BARTOK:** Violin Concerto No. 2
STRAVINSKY: Violin Concerto in D } (Joseph Silverstein, violinist)

3013 **BEETHOVEN:** Piano Concerto No. 1 (Rubinstein)

2947 **BEETHOVEN:** Piano Concerto No. 3 in C Minor, Op. 37 (Artur Rubinstein, pianist)

2848 **BEETHOVEN:** Piano Concerto No. 4 in G, Op. 58 (Artur Rubinstein, pianist)

2733 **BEETHOVEN:** Piano Concerto No. 5 in E-Flat, Op. 73 ("Emperor")
(Artur Rubinstein, pianist)

3032 **BEETHOVEN:** Symphony No. 2 in D, Op. 36/"The Creatures of Prometheus" Op. 43
(Selections)

2644 **BEETHOVEN:** Symphony No. 3 in E-Flat, Op. 55 ("Eroica")

3006 **BEETHOVEN:** Symphony No. 4/Leonore Overture No. 2

2969 **BEETHOVEN:** Symphony No. 7 in A, Op. 92

BEETHOVEN: See SCHUMANN

BERG: See MAHLER

2724 **BRAHMS:** Piano Concerto No. 1 in D Minor, Op. 15 (Van Cliburn, pianist)

2917 **BRAHMS:** Piano Concerto No. 1 in D Minor, Op. 15 (Artur Rubinstein, pianist)

2711 **BRAHMS:** Symphony No. 1 in C Minor, Op. 68

2809 **BRAHMS:** Symphony No. 2 in D, Op. 73

2936 **BRAHMS:** Symphony No. 3 in F, Op. 90
Tragic Overture

3010 **BRAHMS:** Symphony No. 4

2915 **BRUCKNER:** Symphony No. 4 in E-Flat ("Romantic")

3001 **CARTER:** Piano Concerto (Jacob Lateiner, pianist)
COLGRASS: As Quiet As

DELLO JOIO: See RAVEL

FAURE: See PROKOFIEFF

3014 **DVORAK:** Romance (Itzhak Perlman)

3017 **DVORAK:** Symphony No. 6 in D, Op. 60/Slavonic Dances No. 2 & 8 Op. 72

2829 **FINE:** Music of Irving Fine: Symphony 1962
Serious Song for String Orchestra, Toccata Concertante

3030 **HAYDN:** Symphony No. 93 in D/Symphony No. 96 in D (Miracle)

2859 **KODALY:** Suite from "Hary Janos"
KODALY: Variations on a Hungarian Folk Song, "The Peacock"

2642 **MAHLER:** Symphony No. 1 in D

7046 **MAHLER:** Symphony No. 3 in D Minor (Shirley Verrett, mezzo-soprano) (2 L.P.s) $12.00

7031 **MAHLER:** Symphony No. 5 in C-Sharp Minor
BERG: Excerpts from "Wozzeck" } (2 L.P.s) $12.00

7044 **MAHLER:** Symphony No. 6 in A Minor
BERG: Le Vin (Phyllis Curtin, soprano) } (2 L.P.s) $12.00

2673 **MENDELSSOHN:** Incidental Music to "A Midsummer Night's Dream"

2694 **MOZART:** Symphony No. 41 in C, K. 551 ("Jupiter")
MOZART: Eine Kleine Nachtmusik, K. 525

7030 **MOZART:** Requiem Mass in D Minor, K. 626
(Cardinal Cushing's Mass for President Kennedy, "live") } (2 L.P.'s) $12.00

2897 **PROKOFIEFF:** Piano Concerto No. 1
PROKOFIEFF: Piano Concerto No. 2 } (John Browning, pianist)

2732 **PROKOFIEFF:** Piano Concerto No. 5 (Lorin Hollander, pianist)
PROKOFIEFF: Violin Concerto No. 1 (Erick Friedman, violinist)

2962 **PROKOFIEFF:** Violin Concerto No. 2 in G Minor, Op. 63
SIBELIUS: Violin Concerto in D Minor, Op. 47 } (Itzhak Perlman, violinist)

2934 **PROKOFIEFF:** Symphony No. 3
PROKOFIEFF: Scythian Suite

2707 **PROKOFIEFF:** Symphony No. 5, Op. 100

2834 **PROKOFIEFF:** Symphony No. 6 in E-Flat, Op. 111

2703 **PROKOFIEFF:** Symphony-Concerto for Cello and Orchestra
FAURE: Elegie for Cello and Orchestra } (Samuel Mayes, cellist)

3019 **PROKOFIEFF:** Concerto No. 3 in C, Op. 76/Concerto No. 4 in B-Flat, Op. 53 (Browning)

2994 **PROKOFIEFF:** Music from "Romeo and Juliet"

2667 **RAVEL:** Piano Concerto in G
DELLO JOIO: Fantasy and Variations } (Lorin Hollander, pianist)

RIMSKY-KORSAKOFF: See STRAVINSKY

2879 **SCHULLER:** Seven Studies on Themes of Paul Klee
STRAVINSKY: Agon

2701 **SCHUMANN:** Symphony No. 4 in D Minor, Op. 120
BEETHOVEN: Leonore Overture No. 3, Op. 72a

SIBELIUS: See PROKOFIEFF

2641 **R. STRAUSS:** Ein Heldenleben, Op. 40

2849 **R. STRAUSS:** Salome: Dance of the Seven Veils,
Interlude and Final Scene;
The Egyptian Helen: Awakening Scene } (Leontyne Price, soprano)

2725 **STRAVINSKY:** Suite from "The Firebird"
RIMSKY-KORSAKOFF: Suite from "Le Coq d'Or"

STRAVINSKY: See BARTOK, SCHULLER

2681 **TCHAIKOVSKY:** Piano Concerto No. 1 in B-Flat Minor, Op. 23
(Artur Rubinstein, pianist)

2954 **TCHAIKOVSKY:** Piano Concerto No. 1 in B-Flat Minor, Op. 23
(Misha Dichter, pianist)

3014 **TCHAIKOVSKY:** Violin Concerto In D (Itzhak Perlman)

7040 **VERDI:** Requiem (Nilsson, Chookasian, Bergonzi, Flagello) (2 L.P.s) $12.00

3011 **WAGNER:** Leinsdorf Conducts Wagner

6710 **WAGNER:** Lohengrin (Complete) (Konya, Amara, Gorr, Dooley, Hines) (5 L.P.s) $30.00

Charles Munch, conducting
RCA Victor Red Seal

6140 **BACH:** Brandenburg Concertos (6 complete) (3 L.P.s) $18.00 Stereo only

2182 **BACH:** Brandenburg Concertos Nos. 1, 2 and 3—Mono only

2198 **BACH:** Brandenburg Concertos Nos. 4, 5 and 6—Mono only

1992 **BEETHOVEN:** Violin Concerto in D, Op. 61 (Jascha Heifetz, violinist)

2228 **BERLIOZ:** Harold in Italy, Op. 16 (William Primrose, violist)

2438 **BERLIOZ:** Overtures

6077 **BERLIOZ:** Requiem, Op. 5 (2 L.P.s) $13.00

6098 **BERLIOZ:** Romeo and Juliet, Op. 17 (2 L.P.s) $13.00

2608 **BERLIOZ:** Symphonie Fantastique, Op. 14

6114 **BERLIOZ:** The Damnation of Faust (3 L.P.s) $18.00 Mono only

2109 **BLOCH:** Schelomo
WALTON: Concerto for Cello and Orchestra } (Gregor Piatigorsky, cellist)

2297 **BRAHMS:** Symphony No. 4 in E Minor, Op. 98

2647 **CHAUSSON:** Symphony in B-Flat
FRANCK: Le Chasseur Maudit

2668 **DEBUSSY:** Nocturnes: Nuages, Fetes;
Prelude to the Afternoon of a Faun; Printemps

2490 **DVORAK:** Cello Concerto in B Minor, Op. 104 (Gregor Piatigorsky, cellist)

2629 **DVORAK:** Symphony No. 4 in G, Op. 88

FRANCK: See CHAUSSON

2314 **MENDELSSOHN:** Violin Concerto in E Minor, Op. 64 (Jascha Heifetz, violinist)

2520 **MENDELSSOHN:** Symphony No. 3 in A Minor, Op. 56 ("Scotch")
Octet in E-Flat, Op. 20: Scherzo

2221 **MENDELSSOHN:** Symphony No. 4 in A, Op. 90 ("Italian")
Symphony No. 5 in D Minor, Op. 107 ("Reformation")

2625 **MILHAUD:** La Creation du Monde
Suite Provencale } $7.00

2073 **MOZART:** Clarinet Concerto in A, K. 622 (Benny Goodman, clarinetist) Mono only

2567 **POULENC:** Concerto in G Minor for Organ, Strings and Timpani
(Berj Zamkochian, organist)
STRAVINSKY: Jeu de Cartes

2314 **PROKOFIEFF:** Violin Concerto No. 2 in G Minor, Op. 63 (Jascha Heifetz, violinist)

2664 **RAVEL:** Bolero; Pavan for a Dead Princess; La Valse

2568 **RAVEL:** Daphnis and Chloe (Complete)

2341 **SAINT-SAENS:** Symphony No. 3 in C Minor, Op. 78,
("Organ") (Berj Zamkochian, organist)

2344 **SCHUBERT:** Symphony No. 9 ("Great C Major")

2565 **R. STRAUSS:** Till Eulenspiegel's Merry Pranks, Op. 28
TCHAIKOVSKY: Romeo and Juliet

STRAVINSKY: See POULENC

2683 **TCHAIKOVSKY:** Symphony No. 6 in B Minor, Op. 74 ("Pathetique")

TCHAIKOVSKY: See also R. STRAUSS

WALTON: See BLOCH

Serge Koussevitzky, conducting
RCA Victor Red Seal

6174 **BRAHMS:** Academic Festival Overture, Op. 80 (Dedicated by Dr. Koussevitzky to Bicentennial Anniversary of Princeton University); Symphony No. 4 in E Minor, Op. 98; Tchaikovsky: Symphony No. 5 in E Minor, Op. 64; Rachmaninov: Vocalise, Op. 34, No. 14; Rimsky-Korsakov: The Battle of Kershenetz; Hanson: Serenade for Flute, Harp and String Orchestra, Op. 35 (George Laurent, flute; Bernard Zighera, harp); Foote: Suite for Strings in E, Op. 63; Shostakovich: Symphony No. 9. (3 L.P.s) **$18.00** Mono only

Pierre Monteux, conducting
RCA Victor Red Seal

2376 **STRAVINSKY:** Petrouchka

2369 **TCHAIKOVSKY:** Symphony No. 4 in F Minor, Op. 36

2239 **TCHAIKOVSKY:** Symphony No. 5 in E Minor, Op. 64

Aaron Copland, conducting
RCA Victor Red Seal

2401 **COPLAND:** Appalachian Spring
The Tender Land

Charles Munch, conducting

RCA "Victrola"®

1129 **BACH:** Concerto No. 1 in A Minor (Jaime Laredo, violinist)

1035 **BEETHOVEN:** Symphony No. 5 in C Minor, Op. 67
SCHUBERT: Symphony No. 8 in B Minor ("Unfinished")

6003 **BEETHOVEN:** Symphony No. 9 in D Minor, Op. 125 ("Choral") (Price, Forrester, Poleri, Tozzi)
Fidelio, Leonore No. 3, Coriolan Overtures } (2 L.P.s) $6.00

6006 **BERLIOZ:** L'Enfance du Christ (2 L.P.s) $6.00

1109 **BRAHMS:** Piano Concerto No. 1 (Gary Graffman, pianist)

1062 **BRAHMS:** Symphony No. 1 in C Minor, Op. 68

1030 **CHOPIN:** Piano Concerto No. 1 in E Minor, Op. 11 (Gary Graffman, pianist)

1041 **DEBUSSY:** La Mer
RAVEL: Rapsodie Espagnole

1060 **d'INDY:** Symphony on a French Mountain Air (Nicole Henriot-Schweitzer, pianist)
RAVEL: Mother Goose Suite
DUKAS: The Sorcerer's Apprentice

DUKAS: See D'INDY

1034 **FRANCK:** Symphony in D Minor

1033 **MENDELSSOHN:** Violin Concerto in E Minor, Op. 64 (Jaime Laredo, violinist)

1071 **PROKOFIEFF:** Piano Concerto No. 2
RAVEL: Piano Concerto in G } (Nicole Henriot-Schweitzer, pianist)

1032 **RACHMANINOFF:** Piano Concerto No. 3 in D Minor, Op. 30 (Byron Janis, pianist)

RAVEL: See DEBUSSY, D'INDY, PROKOFIEFF

SCHUBERT: See BEETHOVEN

1100 **TCHAIKOVSKY:** Symphony No. 4

1197 **TCHAIKOVSKY:** Romeo and Juliet (Overture-Fantasia)
Francesca Da Rimini

1037 **TCHAIKOVSKY:** Violin Concerto in D, Op. 35 (Henryk Szeryng, violinist)

1065 **WAGNER:** Tannhauser: Overture and Venusberg Music
Die Walkure: Magic Fire Music
Die Gotterdammerung: Siegfried's Rhine Journey

Pierre Monteux, conducting

1153 **KHACHATURIAN:** Violin Concerto
SAINT-SAENS: Havanaise } (Leonid Kogan, violinist)

SAINT-SAENS: See KHACHATURIAN

1009 **TCHAIKOVSKY:** Symphony No. 6 in B Minor, Op. 74 ("Pathetique")

Name_____

Address_____

City_____ State_____ Zip_____

My recordings are to be Monaural ☐ Stereophonic ☐

Total $_____

Boston's
Internationally Famous
Italian Restaurant

Open 7 Days 11 A.M. to 1 A.M.

Polcari's
283 Causeway St.
(1 minute from No. Station)
For Reservations Tel. RI 2-4142

DALOZ
Cleansers
of Fine Clothes
and Household
Furnishings for a
Discriminating
Clientel
Phone 265-2400
1863

It's on the menu . . .

The dining room open till 9 p.m.

THE RITZ CARLTON
BOSTON



HIGH NOTE
5% annual rate

FIVE FOR ALL
DIVIDENDS COMPOUNDED
QUARTERLY
NO NOTICE REQUIRED FOR WITHDRAWAL

- SEND FOR FREE SAVE-BY-MAIL KIT
- WE PAY POSTAGE BOTH WAYS

OUR DIVIDENDS ARE NOT SUBJECT TO MASS. STATE INCOME TAX
SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS
and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630
DORCHESTER OFFICE: 347 WASHINGTON STREET — PHONE CO 5-7020

GOMBERG

MUSIC WORKSHOP MUSIC

Individual instruction on the violin for intermediate and advanced students—chamber music—to further the understanding of music.

For information write
ROBERT GOMBERG
143 Beaconsfield Road, Brookline, Mass.

MALBEN'S

FRUIT — STEAK AND GOURMET SHOPPE



100 NATURAL CHEESES

Harry & David's Products and Fruit Cakes
Ready to Eat Turkeys
***Also* Pheasants — Quail**
Rabbits — Squabs — Ducks
Imported Prosciutto — Smoked Salmon
Romanoff's Private Stock Fresh Caviar

158 Massachusetts Ave., Boston • Free Delivery • 266-1203

CONFIDENCE...

Can be as simple as a visit to our Trust Department, with your counsel, to make sure that your plans for the future will be carried out exactly as you planned. Our Trust Department specialists are always available to work with you, and your counsel, to see to it that your instructions will be maintained. We think you'll have every confidence in US and in the way we will execute your wishes.

you never come second with US

UNITED STATES TRUST COMPANY

Member Federal Deposit Insurance Corporation

30 Court Street, Boston
In the New Government Center

A Fine Specialty Shop

catering from head to toe
to young gentlemen who
wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the
Church Street Garage (right next door)

31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

T.O. METCALF CO.
ESTABLISHED 1871

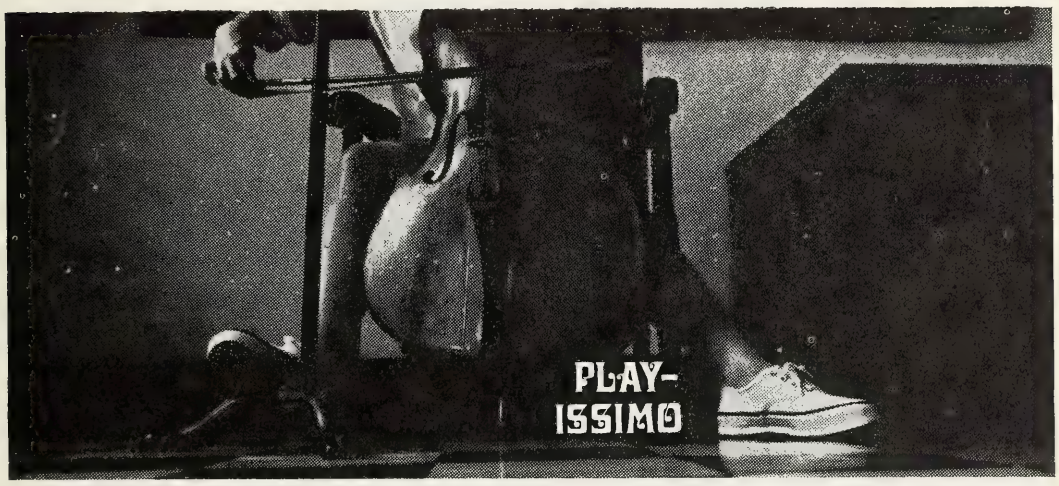
Value

FOR YOUR PRINTING DOLLAR

For Proof

CALL 426-5050

51 MELCHER ST., BOSTON
T.O. METCALF CO.



Bach or badminton, the best footwear you can play in comes from Converse. Another noteworthy item: Converse/Hodgman weatherproof clothing. For hunting, fishing, boating, or even performing Handel's Water Music.

★ converse
Malden, Massachusetts 02148

GREATER BOSTON
SINCE 1832

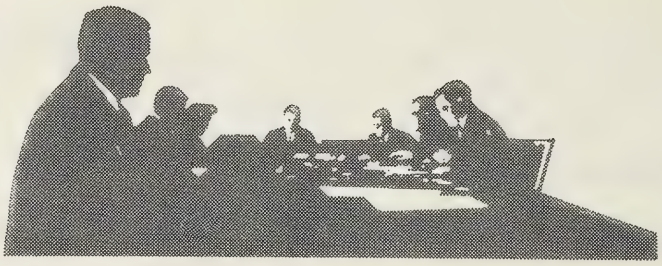
J.S. WATERMAN & SONS
SINCE 1832
FUNERAL SERVICE

SERVICE AT
ANY DISTANCE

J. S. Waterman & Sons, Inc.

BOSTON WELLESLEY WAYLAND

THE BOSTON COMPANY, INC.



The "Financial Cabinet" specializing in advisory and management services for private capital.

INVESTMENT, TRUST AND PERSONAL BANKING SERVICES
Boston Safe Deposit and Trust Company

INVESTMENT COUNSELING
Houston • The Boston Company of Texas
Los Angeles • Bailey and Rhodes
Louisville • Todd-Boston Company, Inc.
New York • John W. Bristol & Co., Inc.
• Douglas T. Johnston & Co., Inc.
San Francisco • Henderson-Boston Company, Inc.
Seattle • Loomis & Kennedy, Inc.

INVESTMENT TECHNOLOGY AND RESEARCH
The Boston Company, Inc.

ECONOMIC AND FINANCIAL COUNSELING
Rinfret-Boston Associates, Inc., New York

OIL AND GAS INVESTMENT COUNSELING
The Boston Company of Texas, Houston

REAL ESTATE INVESTMENT COUNSELING
Henderson-Boston Company, Inc., San Francisco
The Boston Company Real Estate Counsel, Inc., Boston

MUTUAL FUND
The Johnston Mutual Fund Inc.

MANAGEMENT CONSULTING
Boston • The Boston Consulting Group, Inc.
London • Attwood-Boston Consultants Ltd.
Milan • Gennaro Boston Associati, S.p.A.
Tokyo • The Boston Consulting Group of Japan K.K.

We will be happy to send you a copy of our annual report.

THE BOSTON COMPANY, INC.
100 FRANKLIN STREET • BOSTON, MASSACHUSETTS 02106
TELEPHONE (617) 542-9450

FUTURE PROGRAMS

ELEVENTH PROGRAM
Friday afternoon December 27 at 2 o'clock
Saturday evening December 28 at 8.30

CHARLES WILSON *conductor*

CORELLI	Concerto grosso op. 6 no. 8 'The Christmas'
SCHUBERT	Symphony no. 5 in B flat
STRAVINSKY	Jeu de cartes (1937)*
MOZART	Symphony no. 35 in D K. 385 'The Haffner'

Next week the Orchestra is on tour. Erich Leinsdorf will conduct concerts in Hartford, Brooklyn and in Philharmonic Hall and Carnegie Hall, New York. The soloists will be Earl Wild, Claude Frank, and Felix Viscuglia.

The next concerts in this series are on December 27 and 28. Charles Wilson's program will include Corelli's delightful 'Christmas concerto', which was last performed in 1947 under Bruno Walter.

Stravinsky composed *Jeu de cartes* for the American Ballet in 1936. The characters are the chief cards in a poker game; the action is set in three deals, culminating in the defeat of the malicious Joker. In the music there are seeming allusions to phrases from Beethoven's Eighth symphony, *Die Fledermaus* of Johann Strauss, Ravel's *La Valse* and Rossini's Overture to 'The Barber of Seville', as well as to some of Stravinsky's earlier works.

TWELFTH PROGRAM
Friday afternoon January 3 at 2 o'clock
Saturday evening January 4 at 8.30

ERICH LEINSDORF *conductor*

BEVERLY SILLS *soprano*	CAROL BOGARD *soprano*
CLAIRE WATSON *soprano*	JOHN REARDON *baritone*
ROBERT NAGY *tenor*	JAMES BILLINGS *tenor*
BENITA VALENTE *soprano*	MALCOLM SMITH *bass*
EUNICE ALBERTS *contralto*	JOHN FERRANTE *tenor*

STRAUSS Ariadne auf Naxos (original version)

programs subject to change

BALDWIN PIANO
RCA RECORDS*

GERTRUDE R. NISSENBAUM

VIOLIN

340 TAPPAN STREET

Tel. LOngwood 6-8348 BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.

PIANO

Telephone: 88 EXETER STREET

KEnmore 6-4062 COPLEY SQUARE, BOSTON

ROLAND HAYES, Tenor

In addition to his regular concert commitments, will accept a few advanced students for instruction in interpretative singing.

Concentration will be on the musical and emotional evaluation of the word and phrase in Italian, French, German, and English poetry.

58 ALLERTON ST., BROOKLINE, MASS.

"Mr. Sullo's piano playing represents genuine musicality and a formidable technic."
Cyrus Durgin, "Boston Globe," 4/18/53

SALVATORE SULLO

- PIANO -

Foreign Judge at Final Degree Exams in Principal Italian Conservatories: 1965 and 1967

2 Michelangelo St., Boston, Mass. Tel. 227-8591

MINNIE WOLK

Pianoforte Studio

42 Symphony Chambers

246 Huntington Avenue, Boston
opp. Symphony Hall

Residence 395-6126

KATE FRISKIN

Pianist and Teacher

8 Chauncy Street

Cambridge, Massachusetts

ELiot 4-3891

RUTH POLLEN GLASS

Teacher of Speech

- in Industry
- in Education
- in Therapy
- in Theatre

Near Harvard Square KI 7-8817

RECORDINGS by the
BOSTON SYMPHONY CHAMBER PLAYERS and
CLAUDE FRANK guest artist
with notes and commentary by PETER USTINOV

BEETHOVEN	Serenade in D op. 25
BRAHMS	Piano quartet in C minor op. 60
CARTER	Woodwind quintet
COPLAND	Vitebsk
FINE	Fantasia for string trio
MOZART	Flute quartet in D K. 285 Oboe quartet in F K. 370
PISTON	Divertimento for nine instruments

LM/LSC-6167

BRAHMS	Horn trio in E flat op. 40
COLGRASS	Variations for four drums and viola
HAIEFF	Three bagatelles for oboe and bassoon
MOZART	Piano quartet in G minor K. 478 Quintet for piano and winds in E flat K. 452
POULENC	Trio for oboe, bassoon and piano (1926)
SCHUBERT	String trio no. 1 in B flat
VILLA-LOBOS	Bachianas Brasileiras no. 6 for flute and bassoon

LM/LSC-6184

The Boston Symphony Chamber Players
record exclusively for

RCA



"The Baldwin has been a revelation in tonal beauty, wide dynamic range, and consummate craftsmanship."

— Earl Wild

Many of the world's great artists prefer the Baldwin.

Shouldn't you?





BALDWIN
PIANOS • ORGANS

. . . for the sight and sound of fine music visit

BALDWIN

Piano & Organ Company, 160 Boylston Street, Boston

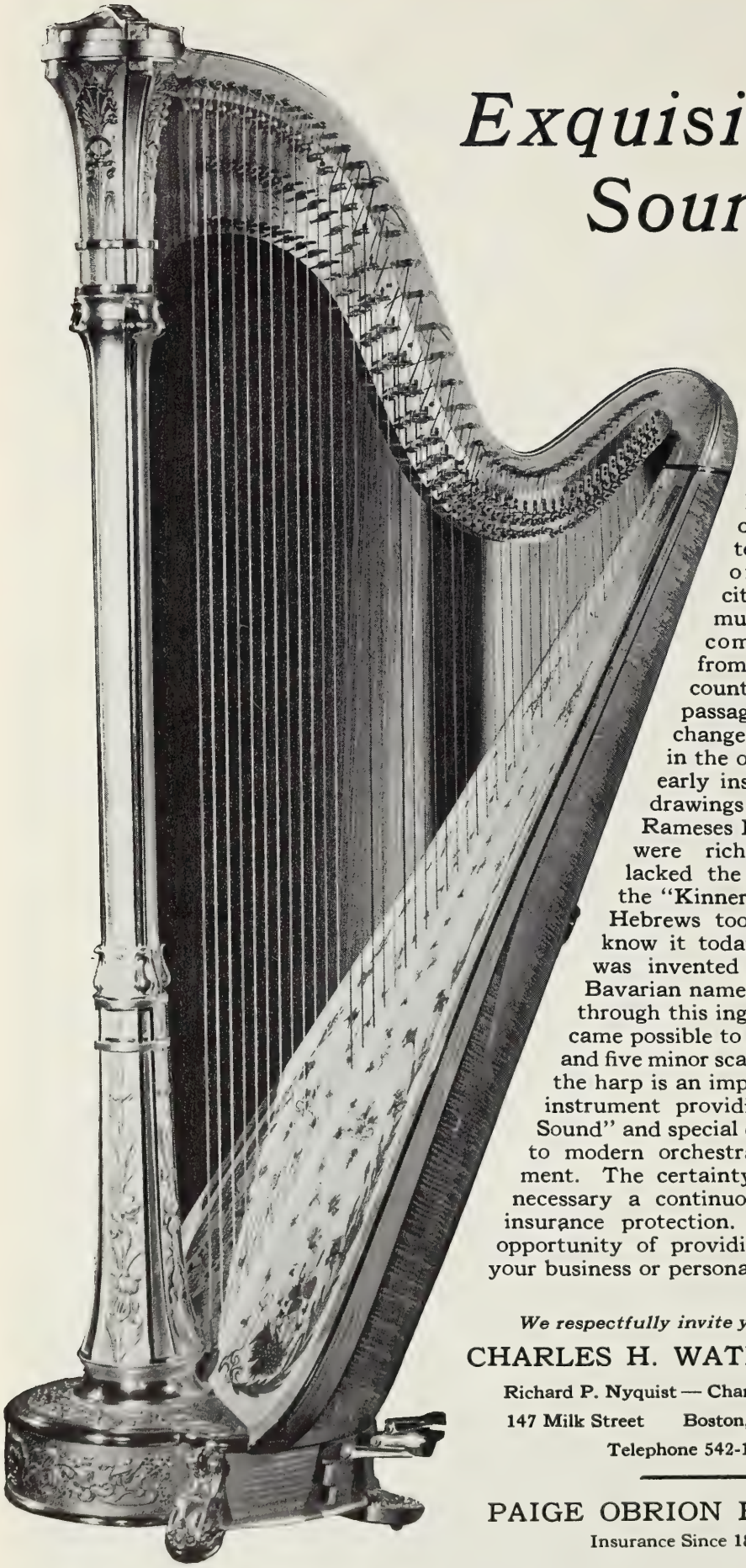
PHONE 426-0775

BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

11

EIGHTY-EIGHTH SEASON 1968-1969



Exquisite Sound

From the palaces of ancient Egypt to the concert halls of our modern cities, the wondrous music of the harp has compelled attention from all peoples and all countries. Through this passage of time many changes have been made in the original design. The early instruments shown in drawings on the tomb of Rameses II (1292–1225 B.C.) were richly decorated but lacked the fore-pillar. Later the "Kinner" developed by the Hebrews took the form as we know it today. The pedal harp was invented about 1720 by a Bavarian named Hochbrucker and through this ingenious device it became possible to play in eight major and five minor scales complete. Today the harp is an important and familiar instrument providing the "Exquisite Sound" and special effects so important to modern orchestration and arrangement. The certainty of change makes necessary a continuous review of your insurance protection. We welcome the opportunity of providing this service for your business or personal needs.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

Richard P. Nyquist — Charles G. Carleton

147 Milk Street Boston, Massachusetts

Telephone 542-1250

PAIGE OBRION RUSSELL

Insurance Since 1876

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA INC.

TALCOTT M. BANKS *President*
PHILIP K. ALLEN *Vice-President*
ROBERT H. GARDINER *Vice-President*
JOHN L. THORNDIKE *Treasurer*
ABRAM BERKOWITZ
ABRAM T. COLLIER
THEODORE P. FERRIS
FRANCIS W. HATCH
ANDREW HEISKELL
HAROLD D. HODGKINSON
E. MORTON JENNINGS JR
EDWARD M. KENNEDY
HENRY A. LAUGHLIN
EDWARD G. MURRAY
JOHN T. NOONAN
MRS JAMES H. PERKINS
SIDNEY R. RABB
RAYMOND S. WILKINS

TRUSTEES EMERITUS

HENRY B. CABOT
PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT

ADMINISTRATION OF THE BOSTON SYMPHONY ORCHESTRA

THOMAS D. PERRY JR *Manager*

JAMES J. BROSNAHAN
Associate Manager, Business Affairs

HARRY J. KRAUT
Associate Manager, Public Affairs

MARY H. SMITH
Concert Manager

MARVIN SCHOFER
Press and Public Information

program copyright © 1968 by Boston Symphony Orchestra Inc.

SYMPHONY HALL BOSTON MASSACHUSETTS

"A greatest symphony orchestra does now ex
and it is headquartered in Boston, Massachuset

Hi Fide





Red Seal Recordings

RCA

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA INC.

ABRAM T. COLLIER *Chairman*

ALLEN G. BARRY *Vice-Chairman*

LEONARD KAPLAN *Secretary*

MRS FRANK ALLEN
OLIVER F. AMES
LEO L. BERANEK
GARDNER L. BROWN
MRS LOUIS W. CABOT
MRS NORMAN CAHNERS
ERWIN D. CANHAM
RICHARD P. CHAPMAN
JOHN L. COOPER
ROBERT CUTLER
BYRON K. ELLIOTT
MRS HARRIS FAHNESTOCK
CARLTON P. FULLER
MRS ALBERT GOODHUE
MRS JOHN L. GRANDIN JR
STEPHEN W. GRANT
FRANCIS W. HATCH JR
MRS C. D. JACKSON
HOWARD JOHNSON
SEAVEY JOYCE
LAWRENCE K. MILLER
LOUVILLE NILES
HERBERT W. PRATT
NATHAN M. PUSEY
PAUL REARDON
JOHN HOYT STOOKEY

SYMPHONY HALL BOSTON MASSACHUSETTS

R.H. Stearns



your sea
treasure

Tina Lesar Original from Gabar . . . for your resort expedition! Gay floral in pimento/lime/pink on ribbed cotton pique. From our collection. Sportswear.

BOSTON: At the start of The Freedom Trail, 140 Tremont Street, 482-0260.
CHESTNUT HILL: 232-8100. NORTHSHORE: 532-1660.
SOUTH SHORE PLAZA: 848-0300. BURLINGTON MALL: 272-5010.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Alfred Krips
George Zazofsky†
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Eiichi Tanaka*
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird†

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Max Hobart
John Korman
Christopher Kimber
Spencer Larrison

violas
Burton Fine
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Hugh Matheny

english horn
Laurence Thorstenberg

clarinets
Gino Cioffi
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets
Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones
William Gibson
Josef Orosz
Kauko Kahila

tuba
Chester Schmitz

timpani
Everett Firth

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Olivia Luetcke

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

:mber of the Japan Philharmonic Symphony chestra participating in a one season exange with Sheldon Rotenberg.

† Raymond Sird plays on the third stand for part of the season, while George Zazofsky is on leave of absence.

Makanna, Inc.

The Trousseau House of Boston



Nightlights

. . . on the holiday scene. Hostess gown of shimmering multi-color lamé with "jewel" encrusted deep decolletage and tiny sleeves. Sizes 8-18. $265.00

416 Boylston Street, Boston
54 Central Street, Wellesley

CAMBRIDGE COFFEE, TEA & SPICE HOUSE

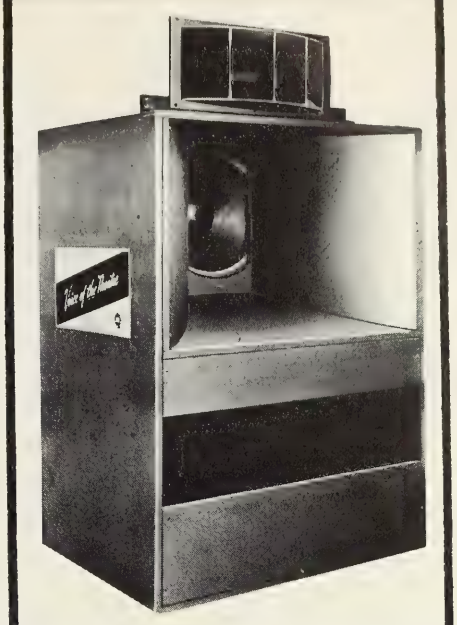
Gourmet Cookware
Wicker Furniture Imported Cheeses
And Many, Many Etceteras

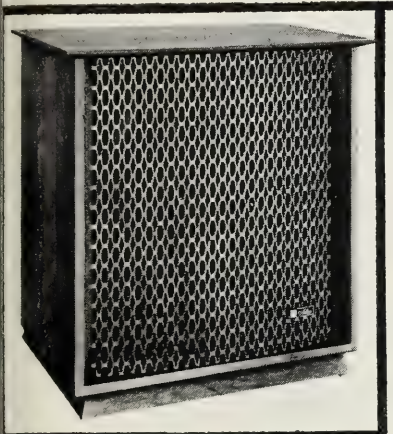


60 Westland Ave. · Back Bay
(Between Symphony Hall and The Fenway)

Old Faithful

For over 20 years the Altec "Voice of the Theater" has provided recording studios with the precise reproduction demanded by professional musicians — exceeding any other speaker in this demanding task.





New Faithful

Now "Voice of the Theater" components are available in attractively styled cabinets to provide the critical audiophile with precise musical reproduction in his own home.

TECH hifi exchange

TECH hifi exchange

Waltham
677 Main St.
893-4434

Cambridge
95 Vassar St.
864-4434

JORDAN MARSH



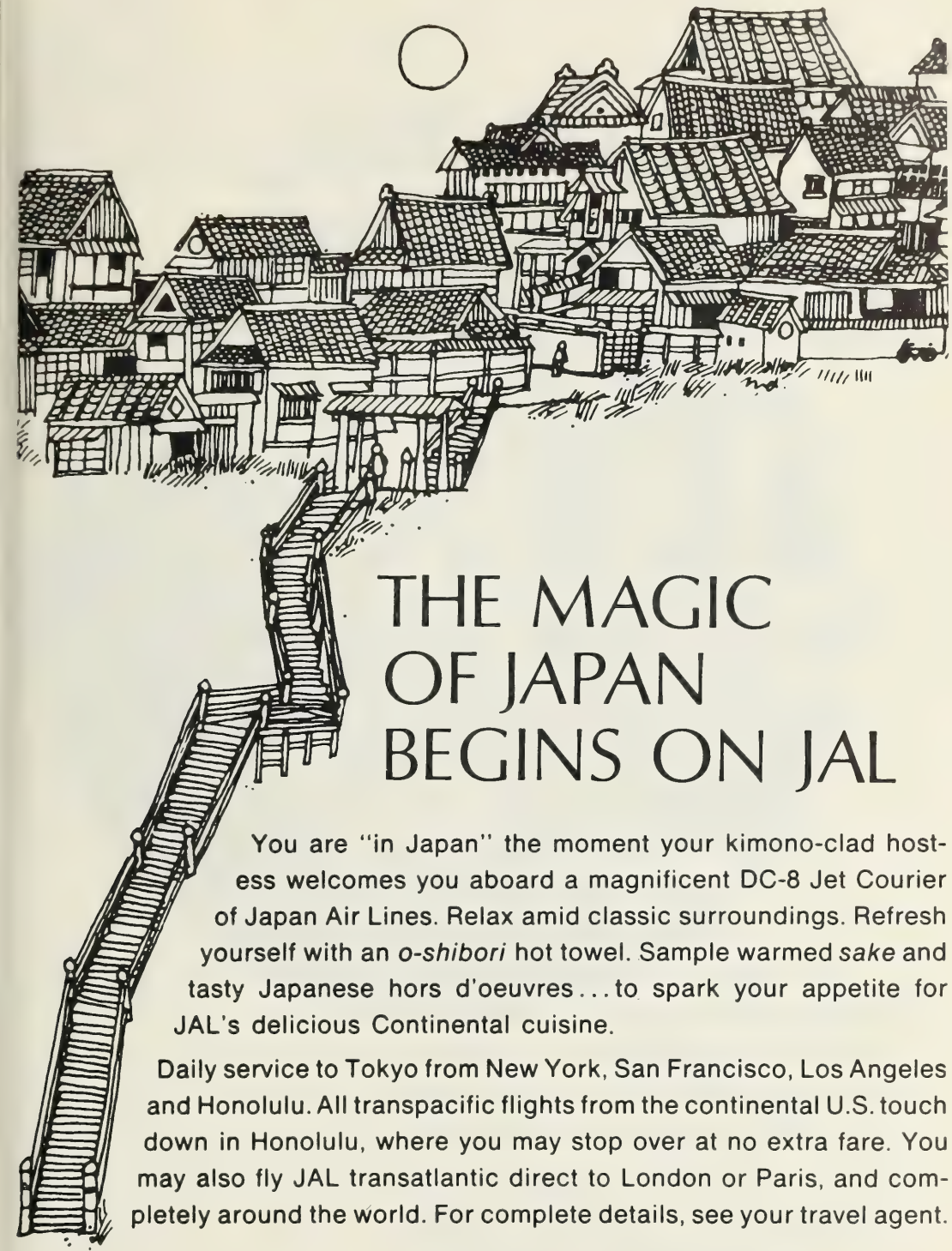
social scoop . . .

The little black velvet
banded with luxurious
white mink, most dramatic
look of the social season.
Sizes 8 to 16, 80.00. . . .
Sorry, no mail or phone orders.

Young Elegants

Second Floor — Main Store

Boston — Framingham — Peabody — Malden
Braintree — Burlington — Bedford, N. H.



THE MAGIC OF JAPAN BEGINS ON JAL

You are "in Japan" the moment your kimono-clad hostess welcomes you aboard a magnificent DC-8 Jet Courier of Japan Air Lines. Relax amid classic surroundings. Refresh yourself with an *o-shibori* hot towel. Sample warmed *sake* and tasty Japanese hors d'oeuvres . . . to spark your appetite for JAL's delicious Continental cuisine.

Daily service to Tokyo from New York, San Francisco, Los Angeles and Honolulu. All transpacific flights from the continental U.S. touch down in Honolulu, where you may stop over at no extra fare. You may also fly JAL transatlantic direct to London or Paris, and completely around the world. For complete details, see your travel agent.

JAPAN AIR LINES
official airline for EXPO'70

JAL

Statler Office Bldg.
20 Providence Street
Tel.: 482-5390

The music man.



The Boston Globe's music critic, Michael Steinberg, knows the score. His perceptive reviews help keep Boston music on the right beat.

There's more to it. Maybe that's how come everybody's reading The Globe these days.



TICKET RESALE AND RESERVATION PLAN

The ticket resale and reservation plan has now operated for the past five seasons and has proved a great success. The Trustees wish again to thank subscribers who have taken part, and to bring it once more to the attention of all other subscribers and Friends.

Should you find that you are unable to attend one of the concerts for which you have tickets, the Trustees hope that you will allow others, who cannot obtain tickets for this subscription series, to have the opportunity to hear the Orchestra. You can do this by telephoning Symphony Hall (266-1492), and giving your name and ticket location to the switchboard operator. Your ticket then becomes available for resale, and the income gained is paid to the Pension Fund of the Orchestra. Subscribers who release their tickets for resale will receive a copy of the program of the concert they miss, and written acknowledgment of their gift for their tax records.

Those who wish to request tickets for a specific concert should telephone Symphony Hall and ask for 'Reservations'. Requests will be attended to in the order in which they are received, and, since the Management has learned by experience how many returned tickets to expect, no reservation will be confirmed unless the caller can be assured of a seat. Tickets ordered in this way may be bought and collected from the box office on the day of the concert two hours before the start of the program. Tickets not claimed half an hour before concert time will be released.

Last season the ticket resale and reservation plan helped reduce the Orchestra's deficit by more than $21,900.

KEnmore 6-1952

Ludwig
finer furs

Newbury Street Eighteen Boston, Mass.

la maisonette
the little house of many designers
115 newbury street, boston
personally selected fashions
for
town and country



THIS CHRISTMAS
GIVE RECORDS & STEREO EQUIPMENT
GIFTS OF LASTING ENJOYMENT

★★★★★★★★★★★★★★★★★★★★

MINUTE MAN RADIO CO., INC.
30 BOYLSTON ST., HARVARD SQ., 864-8727

Largest Co-operative Bank in Massachusetts
MERCHANTS CO-OPERATIVE BANK
Conveniently located
125 TREMONT AT PARK STREET • BOSTON
WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY
Individual Accounts from $10 to $30,000
Joint, Corporation, Pension, Charitable
and Retirement Accounts up to $30,000.
Quarterly Dividends Paid Since 1881
HENRY H. PIERCE, *President*



1969 Coupe deVille. Cadillac Motor Car Division

Your first weekend with the beautiful new 1969 Cadillac will be an irresistible temptation to go traveling. With its brilliant new styling—and spirited performance to match—even the most familiar trip will take on new excitement.

Cadillac



it'll sound a lot better if the heat is sotto voce.

And flameless electric heat is quiet. The quietest you can get. So when you're listening to a symphony in your own home, you can enjoy the full range of the melody. Without an Anvil Chorus of old fashioned heating problems. Find out about flameless electricity tomorrow . . . allegro.

Edison



CONTENTS

Program for December 27 & 28 1968 659

Future programs 701

Program notes by John N. Burk

Corelli – Concerto grosso op. 6 no. 8 'The Christmas' 660

Schubert – Symphony no. 5 in B flat 664

Stravinsky – Jeu de cartes (1937) 678

Mozart – Symphony no. 35 in D K. 385 'The Haffner' 682

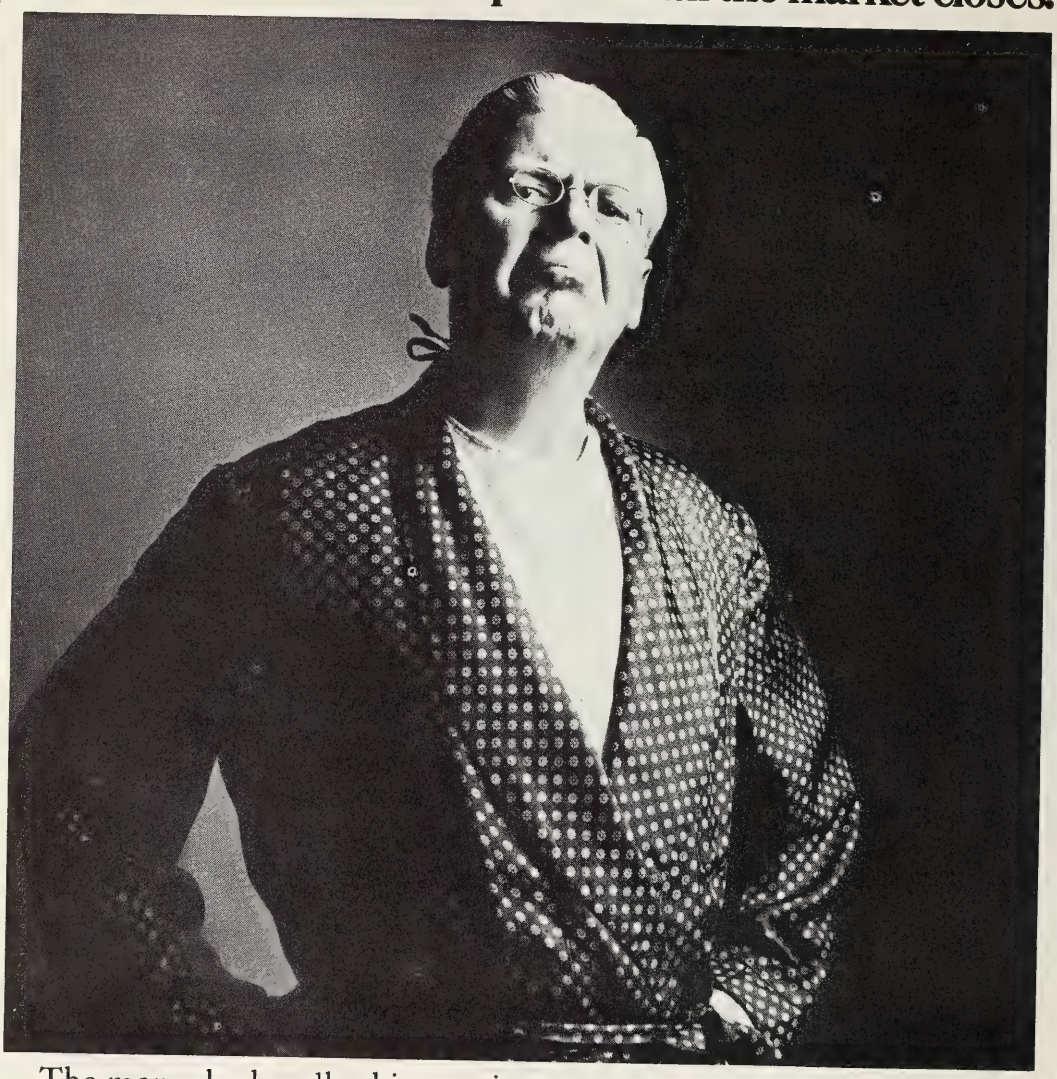
Schubert's Vienna by John N. Burk 685

The conductor 692

Members of the Orchestra 693

Program Editor ANDREW RAEBURN

"Tell the doctor he can't operate until the market closes."



The man who handles his own investments, part-time. It works out well enough most of the time. But you'd just better not get hit with an important investment decision at the same time you get hit with surgery.

And if you're planning to take a vacation, you'd better plan to take some chores with you: Clipping coupons, exercising options, keeping track of your taxes.

Of course, if you had a Standby Trust at Old Colony, we'd be doing most of those things for you. We take over all the administrative chores. But the investment authority is all yours.

And anytime you're incapacitated, or want a vacation, New England's number one management team of investment experts takes over *full* responsibility for as long as necessary. Permanently if you wish.

So you can lie back and enjoy the quiet luxury of having an operation.

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

EIGHTY-EIGHTH SEASON 1968-1969

ELEVENTH PROGRAM

Friday afternoon December 27 1968 at 2 o'clock
Saturday evening December 28 1968 at 8.30

CHARLES WILSON *conductor*

CORELLI — Concerto grosso op. 6 no. 8 'The Christmas'

Vivace – grave – allegro
Adagio – allegro – adagio
Vivace
Allegro
Pastorale

CONCERTINO JOSEPH SILVERSTEIN *violin*
ALFRED KRIPS *violin*
MARTIN HOHERMAN *cello*
CONTINUO ROBERT LEVIN *harpsichord*

SCHUBERT — Symphony no. 5 in B flat

Allegro
Andante con moto
Menuetto: allegro molto
Allegro vivace

intermission

STRAVINSKY — Jeu de cartes (1937)*

MOZART — Symphony no. 35 in D K. 385 'The Haffner'

Allegro con spirito
Andante
Menuetto
Presto

Friday's concert will end at about 3.45; Saturday's at about 10.15

BALDWIN PIANO
RCA RECORDS*

PROGRAM NOTES

by John N. Burk

ARCANGELO CORELLI

Concerto grosso op. 6 no. 8 'The Christmas'

Corelli was born in Fusignano (Imola), Italy on February 17 1653; he died in Rome on January 8 1713. This Concerto grosso, which is titled *'Fatto per la notte di Natale'* ('Composed for the night of the nativity'), is one of a set of twelve published, according to Alfred Einstein, a year after the composer's death by Roger of Amsterdam. The first performance by the Boston Symphony was given on October 16 1925, when Serge Koussevitzky conducted. The most recent performances in this series were given on March 21 and 22 1947; Bruno Walter was the conductor.

The instrumentation: a concertino group of two violins and cello, a ripieno group of violins, violas, cellos and basses, with string and harpsichord continuo.

Even though Corelli's Concerti grossi were published posthumously, there can be no doubt that he composed them, or some of them, far earlier, in the full prime of his career. We have the statement of Georg Muffat in his preface to his own collection of Concerti grossi published at the end of the century, that he had experienced 'great pleasure and wonder in hearing a Concerto grosso of Corelli for the first time'. Muffat heard Corelli conduct them in Rome, so he reports, in 1682. Corelli neither originated the form, nor was he alone in developing it in his day, but he gave the Concerto grosso its first great impulse by the coherence, power, and fine workmanship he brought to it. His pupil Geminiani carried the gospel of the Concerto grosso to England. Another pupil, Locatelli, did the same in Holland. Corelli offered an inspiring pattern for his younger compatriot Vivaldi. Handel, who heard and admired his playing, was to write his own twelve Concerti grossi for a similar group and with a similar succession of short movements. Even Bach surely owed something to Corelli in his Brandenburg Concertos, however much he refined and altered the Corellian model.

The plan of the Concerto grosso is first found in vocal music with concerted instrumental accompaniment and so derives from the operas of an earlier period where the main group of instrumentalists, called *'Ripieno'* ('full'), is contrasted and alternated with a small group set apart, called the *'Concertino'*, this group supporting the singer. The operas of Alessandro Scarlatti are outstanding in this usage. Sonatas such as Corelli's Opus 5 were to become a pattern for the later solo virtuoso type of concerto. But at this period of instrumental development even those composers who wrote primarily for the violin, of which Corelli was one, inclined toward music for balanced groups.

The first use of the term 'Concerto grosso' is traced to Malvezzi's *'Intermedii et Concerti'* in 1591. The Concerti *'per voci* e *stromenti'* of the still earlier Venetian masters Andrea and Giovanni Gabrieli favored a balanced division of choral and instrumental groups.

Filene's



KIMBERLY

COLLECTORS

will appreciate the
merits of a beautifully
shaped coatdress,
that's smart any time
of year. From
the Kimberly collection
in the Oxford Shop,
fifth floor
Filene's Boston

Dr Einstein considers that 'a great triumph was achieved when the solo instrument or instruments were banished from choral Concertanti music and brought into proper relationship with the organic whole, and the date of this achievement (about 1680) coincided with the general desire for greater cohesion in harmony, melody and rhythm. Thus, wonderful musical balance and complete expression of feeling was attained in the works of the old masters, and it is impossible to say whether it were mere chance or a desire for freedom that prompted the artistic nature of a Corelli to whom proportion, repose and equality are the very elements of life. In the realm of instrumental music Corelli is the artistic brother of that other great Italian, Agostino Steffani, who exerted such great influence over the Aria and Duet forms in vocal music. The harmonic symmetry of a work by Corelli, the construction of and relationship between two dissimilar tonal masses of sound are brought to perfection. The master's innocent "virtuosity", the one thing which "dates" his compositions for us, becomes the classical expression of joyful and at the same time sober tone-construction when compared with the excessively fanciful embellishments of his predecessors and many of his contemporaries. . . .

'But it is certain that the different sections of the work lead up to and reveal their true import in the final movement. In the *Grave* of the Introduction, for instance, the picture of the Crucifixion is conjured up in a manner so often used by Bach, the forms of angels hovering round the cradle of the Holy Child against this dark and solemn background.

'The Pastorale of Corelli is the culminating point of a series of attempts in this form extending over a century. The Pastorale, the pet invention of the Renaissance, with its droning bass, its lulling Siciliano rhythm and quiet melody in thirds, had no specific musical expression until it came to portray a realistic picture. It was in Opera that real shepherd music was imitated for the first time, and during the course of the 17th century all the other musical elements were added slowly to form the conception of the Pastorale. In Corelli's Concerto the ideal type of the pastoral Siciliano is attained. According to Forkel (Critical Music Library II, 340) Corelli aimed at giving a musical picture of the angels hovering over Bethlehem, a tonal counterpart of Botticelli's famous Nativity in London. And in the grace and purity of his picture Corelli is surpassed only by the greatest of all composers, J. S. Bach, who depicts everything in the Pastorale of his Christmas Oratorio, shepherd and angels, the earthly, the heavenly and celestial.'

THE DEN GALLERY
Specializing in 18th and 19th Century
American Paintings and Clocks
Objects of Art
3 PINE WOOD ROAD, DOVER, MASS.
Tel. (617) 785-0639 VIC AND OLGA FIRTH — By Appointment only

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN L. THORNDIKE
Vice President

JOHN Q. ADAMS
Vice President, John Hancock Mutual Life Insurance Co.

JAMES O. BANGS
Trustee

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

GEORGE S. JOHNSTON
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

PHILIP H. THEOPOLD
Chairman of Exec. Committee, Real Estate Investment Trust of America

JAMES BARR AMES
Ropes & Gray

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

ALBERT B. HUNT
Trustee

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

FRANZ SCHUBERT
Symphony no. 5 in B flat

Schubert was born in Vienna on January 31 1797; he died there on November 19 1828. He composed the Fifth symphony during September and October 1816. It was first performed shortly afterwards at the house of Otto Hatwig in Schottenhof, Vienna. The first public performance was given at Crystal Palace, London on February 1 1873, when August Manns conducted. The first performance by the Boston Symphony, which may well have been the first in the United States, was given on February 10 1883; Georg Henschel conducted. The most recent performances in this series were given on October 15 and 16 1965 under Erich Leinsdorf's direction.

The instrumentation: flute, 2 oboes, 2 bassoons, 2 horns and strings.

The great composers have acquired their proficiency in varying degrees between the study of music and experience through performance. Schubert was one of those who learned principally by doing. He considered himself insufficiently equipped in counterpoint but he knew enough to handle well what part writing he needed. It was to his advantage that he was constantly active in concerted instrumental performance. As early as his eleventh year he entered the *'Konvikt'*, the choir school maintained by the crown in Vienna, where there was much musical activity and where he was a busy part of it, leading the orchestra of his fellow pupils as violinist.

Schubert wrote his First symphony for performance with his colleagues in the *'Konvikt'* in 1813, the year in which his voice broke and he was no longer needed there. Musical evenings continued and Schubert played with his family, augmenting the home 'practices' with friends. This was the age of amateurs at their most zealous. It was for them that Schubert composed his next five symphonies, reaching the Fifth in 1816, and the Sixth in 1818, when symphonies and performances ceased for want of a sufficiently large house to contain them.

Leopold von Sonnleithner, who was exactly Schubert's age and a lifelong friend, has described these early musical attempts. He tells us that the readings in the Schubert household came to include 'Haydn symphonies in quartet arrangements, with each part doubled, two evenings a week being set aside for the meetings'. These tireless amateur players at length outgrew the narrow quarters at Schubert's house, and a music-loving merchant named Franz Frischling offered them his house on Dorotheergasse, where something like an orchestra was at length formed under the leadership of the violinist Josef Prohaska. They found wind players, which made it possible, according to Sonnleithner, 'to manage the smaller symphonies of Pleyel, Rosetti, Haydn, Mozart and others, and by the autumn of 1815 they were already sufficiently well trained for a number of listeners to enjoy being present as well'.

'Because of this, however, the space was once again too cramped, and at the end of 1815 they transferred to the house of Herr Otto Hatwig, in the Schottenhof; from then on the latter (a sound orchestral leader and a former member of the Burg Theater orchestra) took over the direction of the practices.'

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 ST. BOTOLPH STREET • BOSTON



Provides For The Handicapped Child
In A Free, Private, Day School

A 12 Year Academic Program
Vocational Training • Recreation
Health Program • Transportation

The Industrial School for Crippled Children solicits funds for its operation either through Bequests, Annuities or Life Insurance.

In case of a life agreement a donor gives capital to the Industrial School for Crippled Children and in return receives income for life.

Donors are invited to discuss these matters with the Treasurer.

Treasurer, CHARLES E. COTTING, 10 Post Office Square, Boston

CHARLES H. TAYLOR
President

MRS. CHARLES E. COTTING
Chairman Ladies Committee

For the Holidays

As well as our festive gowns by the great designers . . .
we have

Hostess pajamas — Zany zodiac pictures
Swedish birds in nests — Long skirts
Christmas bibs, aprons, towels, mitts, rugs
Lingerie — Evening bags
Camelot helmet ice buckets — Other men's things
And all sorts of resort wear

BOSTON — *Hurwitch Bros.* — WELLESLEY

Here was a project typical of the period: an unquenchable group of dilettanti, held together and encouraged to larger exploits by an injection of professional talent. This was the musical condition which with the nineteen-year-old Schubert in its midst produced the Symphony no. 5. Schubert had composed his Second, Third and Fourth symphonies for Hatwig's group. It is easy to assume that in the Fifth he planned a sonority without the brillance of the drums and brass because the brother trumpeters Johann and Josef Nentwich and the timpanist Peter von Secret were at the time unavailable. Sonnleithner lists the names of seven first violins (led by Hatwig), six seconds (led by Prohaska), three each of violas and cellos, one bass, one flute, two oboes, three each of clarinets and bassoons, two horns (all of whom may not have showed up on a particular evening). 'Apart from a few professional musicians,' he adds, 'most of the gentlemen belonged to the merchant-tradesman minor official class. . . . The expenses of the practices from 1815 to 1818 were defrayed by means of modest subscriptions from those who had taken part.' There were also 'passing visitors', which included such soloists as Fräulein Leopoldine Blahetka, the child pianist. 'Among the listeners were the father Blahetka, Herr Josef Czerny and other musicians, at whose request young lady piano pupils were also sometimes allowed to perform solo pieces with orchestral accompaniment.'

When in the spring of 1818, again for reasons of space, Hatwig 'moved to the Gundelhof, the group followed him there too; meanwhile, reinforced by some excellent members, they had become such a good ensemble that they were also able to give effective performances of the larger symphonies of Haydn, Mozart, Krommer, A. Romberg, etc. and the first two of Beethoven, together with the overtures of these masters and those of Cherubini, Spontini, Catel, Méhul, Boieldieu, Weigl, Winter and others.' (These writers of overtures, be it noted, had produced but few symphonies between them.)

When Hatwig retired on account of health in 1818, Schubert had written for them his two overtures 'in the Italian style', and his Sixth symphony, in C major. The company continued and moved to the dwelling of Anton Pettenkofer in the Bauermarkt, where there was a fine salon at the disposal of the players and two spacious rooms off it for the audience. Herr Josef Otter, at the time the orchestral leader of the Court *Kapelle,* took Hatwig's place and expanded into oratorio. This was too ambitious. Unpaid enterprise is subject to a sudden ending, and this happened with the loss of the auditorium. Herr Pettenkofer came into a fortune, sold his house and left Vienna.

notes continued on page 678

Custom Designing

RICHARD M. DANA, inc.

JEWELERS

81 Charles Street, Boston
523-1274

43 Central Street, Wellesley
237-2730

Steinberg's Choice: the new records by Michael Steinberg, music critic of The Boston Globe

Stunning Sills; Limpid Leinsdorf

Soprano Beverly Sills, who sings with the Boston Symphony in Strauss's "Ariadne" this month and in the Beethoven Ninth later in the season, has made her first recital record (Westminster), called "*Bellini and Donizetti Heroines.*" The most familiar of the heroines is poor, mad Lucy Ashton from Donizetti's "Lucia," who is represented here by her opening scene, the beautiful "Regnava nel silenzio." The other arias are taken from Donizetti's "Linda di Chamounix" and "Roberto Devereux," both superb pieces, and his "Rosmonda d'Inghilterra," a mistress of the now so fashionable Henry II, and musically not quite so interesting; and Bellini's "I Capuleti ed i Montecchi" and "La Sonnambula," both very lovely. And the singing is stunning. Yes, Callas in Lucia and as sleep-walking Amina had a unique excitement, but the sum of what Sills brings to this music — a voice that is full and steady from its lowest notes to high E flat, a brilliant coloratura technique with no faking, exquisite musical taste in phrasing, temperament, and diction — is so remarkable as to make the release of these performances something really exciting to anyone interested in good singing and in music for good singers. I hope, though, that on her next such record, Sills can land up with a better conductor and orchestra.

For RCA, Erich Leinsdorf has recorded Mozart's "*Cosi fan tutte,*" with Leontyne Price and Tatiana Troyanos as the sisters, George Shirley and Sherrill Milnes as their young men, Ezio Flagello as the cynical, eternal bachelor, and Judith Raskin as Despina, the maid. The orchestra, the seventh character, as Irving Kolodin puts it in his notes, is the New Philharmonia, and it plays (acts?) marvelously. Leinsdorf is very successful with the serious and the mock-serious parts of this enigmatic comedy, and not quite so good at the bubbly. Troyanos and specially Flagello are excellent; the others are never less than good, and all have very fine moments. To put my reservations into perspective, I should add that it seems to be in most respects superior to the other currently available modern versions.



These original record reviews by Michael Steinberg are presented by the Trust Department of New England Merchants Bank, which would also be pleased to review your investment portfolio with a view to improving its performance.

New England Merchants National Bank

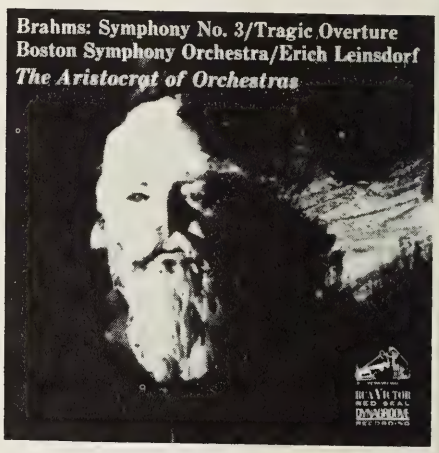
A FULL SERVICE BANK

Trust Department • 28 State Street, Boston • 742-4000 • Member F.D.I.C.



The first recording of this symphony by a major orchestra and conductor. Both works are spectacular. *Dynagroove.* LSC-2934

Leinsdorf's genius with the German Romantic repertoire is immediately seen in this superb performance. *Dynagroove.* LSC-2936



RCA

BUY YOUR RECORDS BY MAIL *To benefit the Boston Symphony Orchestra*



Rubinstein's third great album in his Boston Symphony-Leinsdorf recordings of the Beethoven concertos. *Dynagroove.* LSC-2947

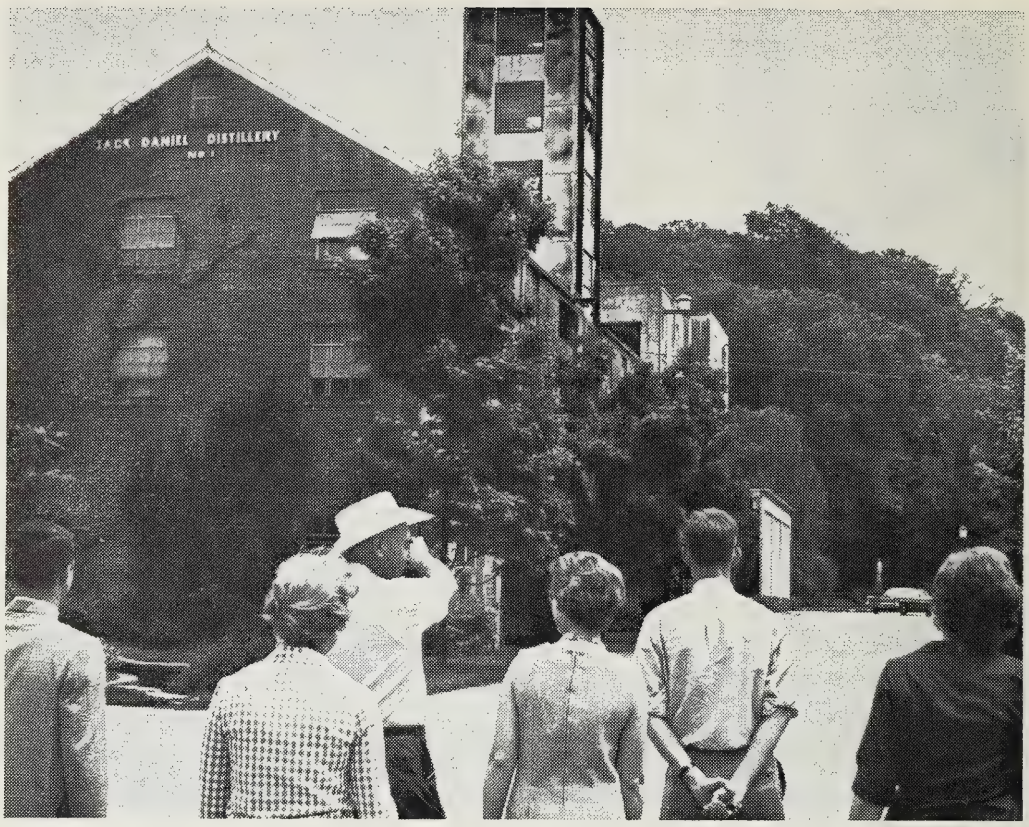


Rushing through dinner to make the Symphony can ruin the best in fine food and good music.

Why rush either? Symphony Hall is only three minutes away from seven of the city's best restaurants. At Prudential Center.



The PRUDENTIAL
INSURANCE COMPANY OF AMERICA
Northeastern Home Office Prudential Center Boston



ONE THING'S FOR SURE on the Jack Daniel's tour, we won't rush you. If you want to stop for something, go ahead and stop.



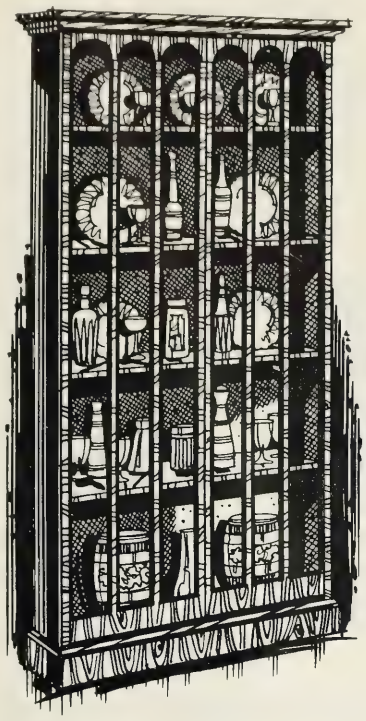
The tour through our distillery takes about an hour. And if you find anything you'd like to linger over, go ahead. You can catch up on anything you missed from Mr. Garland Dusenberry. (He's the man who takes you through.) Just tell him what you missed and he'll take it from there. But he's a talker. So you might end up being with us more than an hour. But if you don't mind, we certainly don't either.



CHARCOAL MELLOWED
DROP
BY DROP

© 1968, Jack Daniel Distillery, Lem Motlow, Prop., Inc.

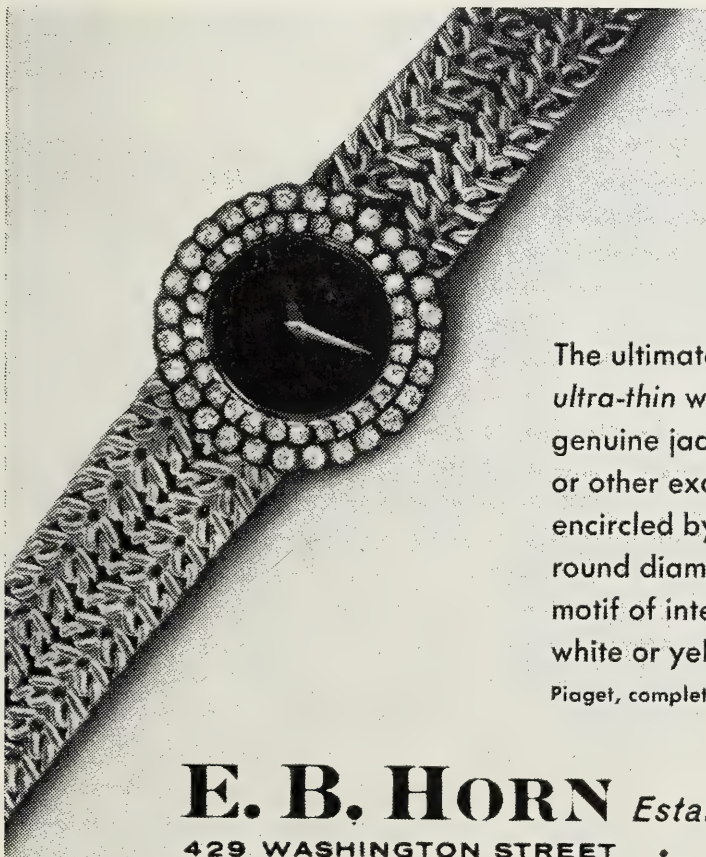
TENNESSEE WHISKEY • 90 PROOF BY CHOICE • DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 384), TENN.



Something perfect and just for you. A cottage by the sea . . . a country manor . . . a penthouse against the city skyline? We've an abundance of ideas for expressing you and your special tastes. Call 426-1500 for an appointment with one of our thirty Paine designers who will help you create "something perfect."

PAINE furniture

Boston • Natick • Peabody
Springfield • Hartford



PIAGET

CHOICE OF THE WORLD'S ELITE

The ultimate in elegance, *ultra-thin* watches with dials of genuine jade, coral, lapis, or other exquisite gemstone, encircled by two rows of radiant round diamonds. Bracelet, classic motif of intertwining leaves in white or yellow 18 kt. gold.

Piaget, completely Swiss Made.

E. B. HORN *Established in 1839*

429 WASHINGTON STREET • BOSTON, MASS.

You don't release the eighteenth version of a work unless you have good reason.

We have.

During Andre Watts' acclaimed 1967 European tour, he played Brahms' monumental Second Piano Concerto in B Flat. And he brought down the hemisphere: "Watts plays with practically inhuman virtuosity," cried Die Welt. "An outstanding virtuoso," echoed Berliner Morgenpost. Upon his return to the States, the young pianist performed the work in New York, to the tune of praise like this, from the Post: "Andre Watts played as if he were a universe of music. He possesses a gift that defies explanation." We have recorded Watts' triumph in B Flat with Leonard Bernstein leading the New York Philharmonic. Listeners have said they do Brahms' Second, best.



MS 7134 (Stereo Only)

Andre Watts/Leonard Bernstein
The Sound of Genius on
COLUMBIA RECORDS

® "COLUMBIA," MARCAS REG. PRINTED IN U.S.A.

Variations on a theme by Pastene.

Pastene è nobile
Bolla Valpolicella. A noble wine from the slopes of Verona.

Aimez-vous Pastene?
Alexis Lichine Pinot Chardonnay. Imported by Pastene from France with love. Or Pastene Gamay Beaujolais, the proud Californian with the Burgundian accent.

Le Nozze di Pastene
Gancia Asti Spumante. Imported from Italy for any festive occasion.



What's your favorite wine: red, white, rose or bubbly? Pastene gives you the best of both worlds in Californian and European wines to suit every taste and purse. Pastene knows the score.

Pastene Wine & Spirits, Inc. 15 Poplar Street • Somerville, Mass.

THE BOSTON SYMPHONY ORCHESTRA IS THE JOHN HANCOCK-INSURED GROUP WE MOST ENJOY HEARING FROM.



"If anybody in this life insurance business can design the right plan for you, it's probably us."

How can a prominent citizen leave $750,000 to his family without putting them in the headlines?

No man wants his family subjected to unwanted publicity and the nuisance of inquisitive outsiders.

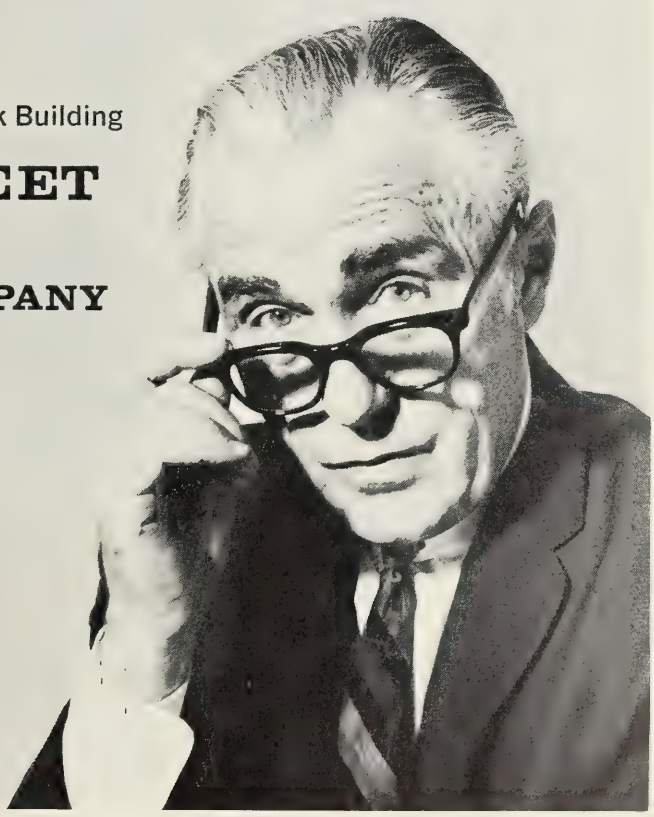
Privacy for property plans is only one of the special advantages which a living trust at State Street Bank can offer. Continuity of income for your beneficiaries... economy...your estate will receive these benefits, too.

As for **the present,** a living trust puts State Street's skilled asset management to work for you on a trial basis. You're free to change or revoke the trust at any time.

Wouldn't you like one of our trust officers to discuss this flexible service with you and your lawyer? Phone 466-3721 for an appointment now.

PERSONAL TRUST DIVISION
225 Franklin Street
Third Floor, State Street Bank Building

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASS.





©1968 NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY, BOSTON

You're here to listen but who listens to you?

Chances are, you discuss your health regularly with your doctor. If you hit a legal snag — such as the car in front of you — you can tell your lawyer. But who can you turn to on the same continuing basis for help with your finances?

Till now, it was difficult to find someone who would lend a concerned ear to your money problems. But your Personal Banker at Shawmut has changed all that. He's the man a widow can turn to for financial advice on a continuing basis. And if you want to talk about trusts, you have only to phone your lawyer and your Personal Banker to start the wheels in motion. In short, he's the financial adviser to the family, a professional who can shape Shawmut's vast banking and trust services to your family's individual needs. Not just today, but tomorrow and tomorrow and tomorrow.

If you would like your own Personal Banker, one will be assigned to you at the Shawmut office most convenient for you.

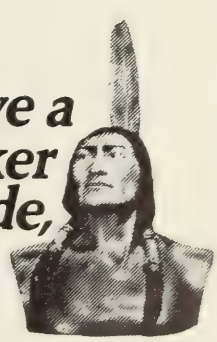


The National Shawmut Bank of Boston

Personal Trust Department

A Shawmut Association Bank

Have a Personal Banker at your side, on your side.



IGOR STRAVINSKY

Jeu de cartes, ballet en trois donnes
(The card party, ballet in three deals)

Stravinsky was born in Oranienbaum, near St Petersburg on June 17 1882. He composed 'The card party' in Paris (except for a section which he wrote at sea en route to Buenos Aires) between the summer of 1936 and the end of the year. (The literal translation of the title would be 'A game of cards', but 'A card party is a nearer approximation to the meaning of the French title.) The piece was first performed by the American Ballet (for whom it was composed) on April 27 1937 at the Metropolitan Opera House, New York. The choreography was by George Balanchine; Stravinsky himself conducted. The first concert performance was given by Eugene Ormandy and the Philadelphia Orchestra on January 14 1938. The first performance in Boston took place when the composer conducted the Boston Symphony Orchestra on December 1 1939. 'Jeu de cartes' was heard most recently in this series at the opening concerts of the eightieth season, on October 7 and 8 1960; Charles Munch conducted.

The instrumentation: 2 flutes and piccolo, 2 oboes and english horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, 12 first violins, 10 second violins, 8 violas, 6 cellos and 6 basses. (Stravinsky specified exactly the number of string players he wanted; his specifications will be followed at this performance.)

When Stravinsky was asked by Edward Warburg for a new piece to be presented by the American Ballet, he had already contemplated a ballet with an interplay of numerical combinations, with *'Chiffres dansants'* not unlike Schumann's *'Lettres dansantes'*. The action was to be implicit in the music. One of the characters would be a malignant force whose ultimate defeat would impart a moral conclusion to the whole.

The ballet, as it was at last worked out, presented an enormous card table, the cards of the pack represented by individual dancers. The shuffling and dealing made a ceremonial introduction to each of the three deals. According to the *mis-en-scène,* at the end of each play, giant fingers, which might have been those of invisible croupiers, removed the cards.

The following summary is that of the composer:

'The characters in this ballet are the cards in a game of poker, disputed between several players on the green baize table of a gaming house. At each deal the situation is complicated by the endless guiles of the perfidious Joker, who believes himself invincible because of his ability to become any desired card.

'During the first deal, one of the players is beaten, but the other two remain with even "straights", although one of them holds the Joker.

'In the second deal, the hand which holds the Joker is victorious, thanks to four Aces who easily beat four Queens.

'Now comes the third deal. The action grows more and more acute. This time it is a struggle between three "Flushes". Although at first victorious over one adversary, the Joker, strutting at the head of a sequence of Spades, is beaten by a "Royal Flush" in Hearts. This puts an end to his malice and knavery. As La Fontaine once said:

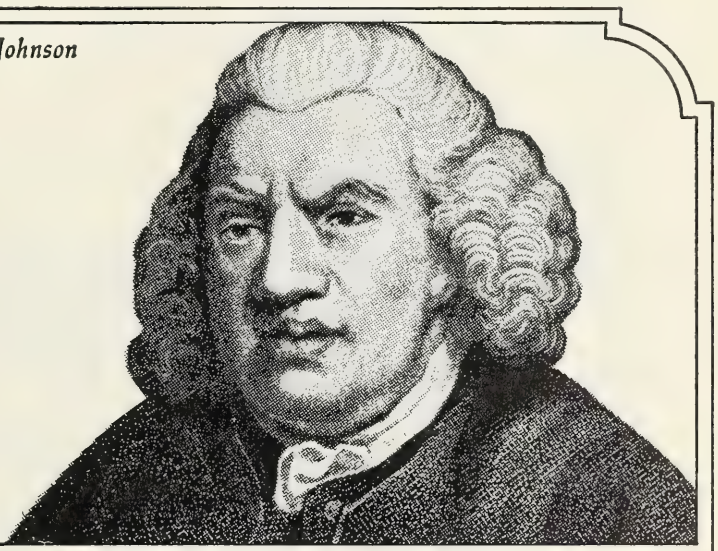
NATIONALLY ACCREDITED

DAY AND EVENING COURSES
Gregg and EZ Alphabetic Shorthand. Start anytime; graduate when ready. One Year Executive Secretarial Course. Intensive Short Courses. Typing individually taught.

INTENSIVE BRUSH-UP COURSES
for "RETURNEES" to JOB MARKET

HICKOX
SECRETARIAL SCHOOL
Founded in 1879
Individual Attention *Individual Promotion*
367 BOYLSTON ST., BOSTON (at Arlington St. MBTA)
267-5920

Samuel Johnson



tax

In his great Dictionary, Dr. Johnson gave a definition for *excise:* "A hateful tax levied upon commodities." Smith, Barney & Co. suspects you might sometimes be willing to apply that adjective to *any* tax.

Excises and commodities aside . . . there is a way to gain additional income *without* additional tax. If the income is from municipal bonds—the debt securities of state or city governments or governmental authorities—it's totally *exempt* from Federal income tax. (Often from state income tax as well, in the state of issuance.)

Smith, Barney's Municipal Bond Department can help you select the bonds best suited to your needs. They *know* municipals, out of long experience with them. To begin with, they'll be glad to send you, upon request, a booklet explaining exactly what municipals are.

One thing they are: a legitimate way to avoid "hateful" taxes.

Smith, Barney & Co.
Incorporated
Members New York Stock Exchange and other leading exchanges
125 High Street, Boston, Mass. 02110

"One should ever struggle against wrongdoers.
Peace, I grant, is perfect in its way,
But what purpose does it serve
With enemies who do not keep faith?" '

First Deal

Introduction
Pas d'action
Dance of the Joker
Little waltz

Second Deal

Introduction
March
Variations of the four Queens
Variation of the Jack of Hearts and coda
March, and ensemble

Third Deal

Introduction
Waltz-Minuet
Presto (Combat between Spades and Hearts)
Final dance (Triumph of the Hearts)

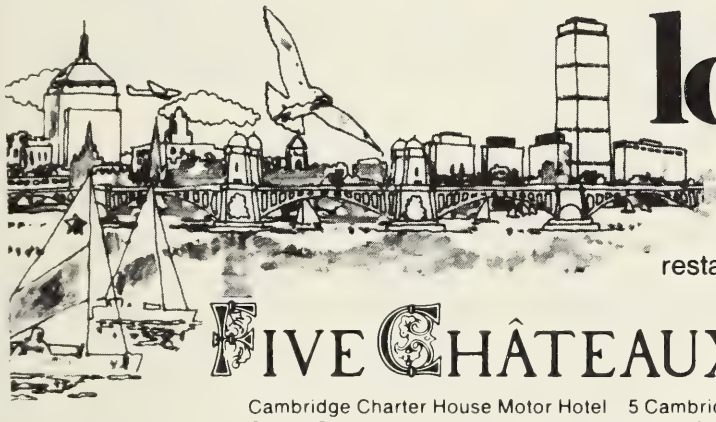
The music is played without interruption.

Eric Walter White, in his book 'Stravinsky: the composer and his works' (University of California Press) writes: 'This gay and carefree score bubbles with allusions. For instance, the first variation sounds like an alteration of the opening of the *Allegretto scherzando* movement of Beethoven's Eighth symphony, and in the fourth variation the first violins have a grazioso counter theme that stems from *Die Fledermaus*. . . . The waltz in the third deal sounds like a light-hearted skit on Ravel's *La valse;* and the theme of the following *Presto* recalls the overture to Rossini's *Il Barbiere di Siviglia*. Chaikovsky and Delibes are other composers who seem to have been laid under contribution. All these allusions give the impression of being drawn from a well stored mind. They are not used literally, but are rethought in the light of their new context, and Stravinsky completely succeeds in extracting their objective content.

'It should not be thought, however, that the musical allusions are only to the works of other composers. Stravinsky lays himself under contribution as well, and there are numerous echoes of *Mavra, The Fairy's Kiss,* the *Capriccio* and the concertos for violin and for two solo pianos as well.'

In case the concert should end:

Clap (If someone in front yells "Bravo", yell "Bravo"). Get up out of your chair and walk to Mass. Avenue Exit. Turn left and walk 30 paces to Donald Cox Rogers Square. Turn right. Look left. Look right. Cross. Proceed straight to large hole in the ground. Follow the hurricane fence to large block of granite on St. Paul Street inscribed, "1904". Turn left. Walk to Christian Science Publishing Building. Circumvent it and proceed to large hole. Turn left and walk two hundred paces. Walk inside Sheraton-Boston Lobby (on the Symphony side of Prudential Center). Stop. Decide between Mermaid Bar, Cafe Riviera or Kon-Tiki Ports or turn left and take a waiting escalator to next level. Get off. Decide between Persian Lounge and Falstaff Room. If you want to go to El Diablo, you're on your own.



lord it over

the city of Boston in a restaurant so regal the Charles is known as our moat

FIVE CHÂTEAUX RESTAURANT

HCA HOTELS

Cambridge Charter House Motor Hotel 5 Cambridge Parkway
On the Charles between Longfellow Bridge and Science Museum. Parking. 491-3600



WOLFGANG AMADEUS MOZART
Symphony no. 35 in D K. 385 'The Haffner'

Mozart was born in Salzburg on January 27 1756; he died in Vienna on December 5 1791. He composed his 35th symphony in July 1782, as a serenade, and it was first performed as such shortly afterwards in Salzburg. Revised as a symphony in four movements, the music was played at a concert given by Mozart in Vienna on March 22 1783. Philip Hale wrote: 'This symphony was played in Boston at concerts of the Orchestral Union, December 21 1859 and May 1 1861. No doubt there were earlier performances.' The first performance by the Boston Symphony Orchestra was given on January 9 1885; Wilhelm Gericke conducted. Charles Munch directed the most recent performances in this series on October 10 and 11 1958.

The instrumentation: 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

Sometimes composers have by chance left a written record of their progress in the composing of a particular work, and the attendant circumstances. The information can be illuminating; in the case of the 'Haffner' Symphony, as referred to in Mozart's letters to his father, it is astonishing. This important score, which succeeding generations have cherished as a little masterpiece in its kind, would appear to have been the merest routine 'job', undertaken grudgingly in a few hasty hours between more important matters.

In addition to this, an observation in a letter from Mozart to his father about this Symphony throws a remarkable light on the unretentiveness of his memory about his own music. We have constant evidence that he composed easily, rapidly, and altered little. The 'Haffner' Symphony, in its original form as a serenade in six movements, he composed under pressure in the space of two weeks, a time crowded with obligations, including other music and his own wedding! Six months later, when he had decided to turn the score into a symphony for a sudden need, he opened the package sent by his father, and found that he had quite forgotten what he had composed. 'The new Haffner Symphony has astonished me,' he wrote his father, 'for I no longer remembered a word of it [*'ich wusste kein Wort mehr davon'*]; it must be very effective.'

When Sigmund Haffner, Mozart's fellow townsman in Salzburg, needed a serenade for a special festivity, probably the occasion of his ennoblement, he applied to Leopold who promptly wrote to his son in Vienna urging him to supply one. This was a second commission from the Bürgermeister, a prosperous first citizen of Salzburg who, it is hoped, paid Mozart generously. (The 'Siegmund Haffner Strasse' still cuts across the old town.) Mozart had written what later became known as the 'Haffner' Serenade as long before as 1776, for the wedding of Haffner's daughter, Elisabeth. He received the request for a new serenade in July 1782, when he was pressed by duties. He was hurrying to finish an arrangement of *Die Entführung* for wind orchestra, that opera having been first produced on the sixteenth of the same month. He was at work on his Serenade in C minor for wind octet (the *'Nachtmusique'* K. 388), but nothing could have been less appropriate for Haffner's party than that sombre piece. Mozart, always obliging, stole time to put

"COMPANIONS UNLIMITED"



is the name of the Union's steadily expanding program for helping the lonely, the elderly, the handicapped. If you have the desire to help and the time to give, call Special Services at the Union, 536-5651.

THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

A nonprofit social service organization • 264 Boylston Street • Boston 02116



The Cafe Budapest

Before Symphony

The Lounge Budapest

After Symphony

COCKTAILS, CRÊPE FLAMBÉE

Strolling Violinist

Copley Square Hotel—RE 4-3388

Open Daily 12 - 1 P.M.

The House of Quality Furs

Since 1858

Kakas

93 NEWBURY STREET

ORIGINATED 1858

LARGEST OUTSIDE BOSTON

ASSETS NOW OVER $60 MILLION

SPECIALIZING IN SAVINGS AND HOME FINANCING

QUINCY

HANOVER

THE QUINCY CO-OPERATIVE BANK

HESLIP E. SUTHERLAND

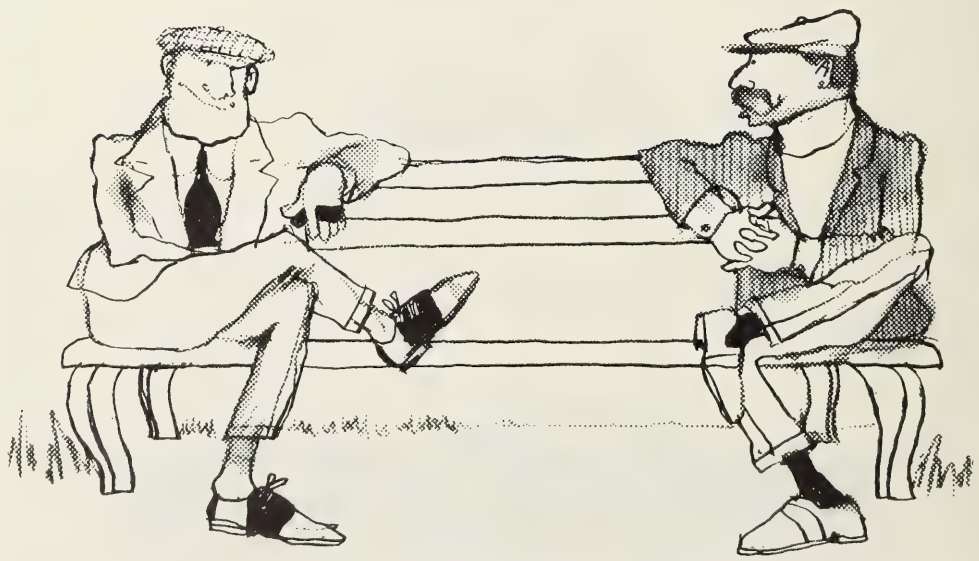
President

a new serenade together, sent the first movement, and managed to follow it with a slow movement, two minuets, and the finale. There was another pre-occupation — his marriage. There was still a missing number: the march. He managed to send it along on August 7 when he was a bridegroom of three days.

Two years later, needing a popular symphony for Vienna, he asked his father to send back four of the movements (including only one of the minuets), which would pass perfectly well as a symphony. It was when he received the manuscript in the post that he was surprised to find that he had forgotten 'every note of it', a remarkable evidence that he could write timeless music even in a state of harassment with other matters. He liked his forgotten child on second acquaintance, added clarinet and flute parts, and felt that it would 'go well'. And so it did — it was loudly applauded in Vienna, and repeated. He had remarked to his father that the first movement should 'strike real fire', and that the last should go 'as quickly as possible'. What he meant was that the first movement had the *'recht feuerig'* grandiloquence to suit a big party — its opening broad proclamation and the quieter notes in march rhythm which complete the phrase furnish most of the movement. The presto was wit through speed. *'So geschwind als es möglich ist'* meant as fast as the Salzburg basses could manage its running figure. This is party music. The minuet has the old elegance, the slow andante has 'grazioso' qualities in dotted rhythms. Mozart could at any time write to catch the lay ear. Yet this Symphony has a right to its title and does not deserve to be condescended to as it sometimes has. It is a true product of the Mozart of 1782. It is really symphonic, it turns up a profusion of happy musical thoughts. It is fully worthy of the composer of *Die Entführung*.

"Boraschi's is Boston's Best Italian Restaurant!"

"Boraschi's is Boston's best American Restaurant!"



Who are we to argue? Boraschi's Restaurant,
793 Boylston St. (Opposite Prudential) 536-6300

SCHUBERT'S VIENNA

by John N. Burk

Vienna, the busiest musical center in Europe in the 1820s, was then witnessing the last decade of two great composers as they reached the apex of the symphony and the song. And yet it is probable that Beethoven and Schubert, knowing musicians in common, walking the same streets, never met until Beethoven was on his deathbed.

The reason most often stressed is that Schubert was shy of the older master. He was twenty-seven years younger (although he was destined to outlive him by only twenty-two months) and was as obscure as Beethoven was widely known. He looked upon Beethoven with adoration as far as the earlier music was concerned. He often played the first two symphonies with groups of friends. It is intriguing to imagine that the first performance of the Ninth symphony, which he is assumed to have heard in 1824, opened to him a new vision of symphonic expanse and spurred him to his own final C major symphony. He held Beethoven nevertheless in awe and unease, for the eruption and wilful aggressiveness in such scores as the *Appassionata* or the *Hammerklavier Sonatas* would have been personally alien, not in the scope of his art. (Schubert once wrote in his diary of the *bizarrerie* attributable 'to one of our greatest German artists; that eccentricity which joins and confuses the tragic and the comic . . . to goad people to madness instead of dissolving them in love.' He was referring to Beethoven, but that was in the year 1816.)

A second reason for the non-mergence of this immiscible two was the division between the circles of their companions and music-making, a division as sharp as if there were two Viennas — which in a way there were. There was the Vienna of the titled nobility, who patronized Beethoven, subscribed to his music, and gave it performance in their mansions, opened their purses, sometimes housed him. Quite apart from these there was Schubert's Vienna, the Vienna of the newly growing middle class, a sort of enlightened intelligentsia, what might now be looked upon as a glorified artists' colony. They were musicians, poets, actors, painters, merchants who avidly embraced the arts, who gathered in their more modest houses for an endless round of vocal and instrumental music, for readings, for earnest conversation. These were *'salons'* of a *bürgerlicher* breed, surpassing in numbers and sometimes in distinction the French variety. Schubert was their moving spirit, their shining light. When he was present a meeting became a *'Schubertiade'*. He wrote songs for them in profusion, chamber music, piano music for two or four hands. The opportunity to perform these pieces, in which he invariably took his place at the piano, was the immediate goal and principal satisfaction of most of his creative effort. His presence was eagerly anticipated at these evenings, the more so when he would bring with him his older friend and sympathetic interpreter Michael Vogl, the baritone of the Court Opera. This art-loving stratum of society suited Schubert perfectly. They were mostly untitled — counts or barons among his personal friends were exceptional. (One or two had been elevated by the prefix 'von'.) Schubert's nickname *'Kannewas'* came from his usual remark after meeting a stranger — *'Kann er was?'* Not 'What is his rank?', but 'What can

he do?' There was only one aristocratic house in which he had occasion to dwell — the Hungarian *Schloss* of Count Johann Karl Esterházy at Zseliz. He was three times engaged as music master to the Countess and her two daughters. (That he may have had an undeclared affection for the younger one, Karoline, is a favorite subject for later romantic fiction.) He replenished his meager cash, consorted with the manorial staff (especially with one of the housemaids) — and pined for his more congenial friends in Vienna.

Schubert and Beethoven, leading so active a musical life in Vienna, were of course certain to have mutual acquaintances among the resident musicians. It is surprising that there were so few of them. One need only glance at the personalia in the biographies of each (the friends of the increasingly reclusive Beethoven were fewer). Musicians like Schuppanzigh and his string quartet were too useful for a first reading of a new score not to have been drawn in by each. A man like Grillparzer, the foremost poet of the day, was a typical case. Beethoven approached him hopefully for an opera libretto, but could reach no true rapport. Schubert, to whom a song text was inseparable from his tonal thinking, found in him a close friend. Much the same may be said of Joseph von Sonnleithner. Karl Holz, Beethoven's last handyman, was also a quartet-playing violinist, and was useful to Schubert in the same way. If the noble houses of Lobkowitz, Lichnowsky, Kinsky etc., who warmly befriended Beethoven, had any particular awareness of Schubert's presence around a corner, there is no record of it. The unreliable Anton Schindler, who cultivated celebrities for his own glory, boasted after the death of both that he had brought them together, that Schubert saw Beethoven on his deathbed and attended his funeral. Schindler claimed that he put a sheaf of Schubert's songs before the older master the month before his death. Copies of these songs, sixty in all, were indeed found later among Beethoven's possessions. Beethoven, quick to perceive exceptional qualities in a score, might well have befriended Schubert if he had become acquainted with them sooner. Schubert would have been likely to remain deferential; his simpler, more fragile, more traditional esthetic would have been overborn. The two composers had publishers in common, with the difference that those who competed for Beethoven's scores were more hesitant about the scores of Schubert. The publishers have been unjustly castigated by the various biographers. Publishers, then as now, could not be expected always to nose out hidden genius. They were then as now merchandisers who well knew how the market stood. They looked upon Schubert not as we do but as a young pianist who accompanied his own songs here and there and never travelled beyond Vienna and a few nearby towns, and even at home was known only to his personal friends, however numerous.

It is not to be denied that his circle, cultivating the expression of tender sentiment unabashed, helped to generate the artist in their midst. His own attempts at poetry show him as not so different from the Biedermeier level. It was when music took hold of them, even though he was setting verses of flaccid quality, that all were lifted out of themselves. Not until his last year did he really leave them behind. The pessimistic *Winterreise* puzzled them because the mood of sociable gaiety was missing. The String quintet, the 'Unfinished' and final

Fishelson's

Fleuriste Français

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

Lucca, Italy
New York
Toronto

FILIPPO BERIO OLIVE OIL

Boston
Montreal
Chicago



"The Golden Can"

FILIPPO BERIO 100% ITALIAN OLIVE OIL
Produced and Packed only in Lucca, Italy
THE NATURAL COLD PRESSED JUICE OF SELECTED OLIVES
Light, Sweet and Delicious
FILIPPO BERIO OLIVE OIL, INC., 27 Bay State Road, Boston, Mass. 02215 • Tel. 266-0325

CUTTY SARK

AMERICA'S No.1 SELLING SCOTCH



DISTILLED AND BOTTLED IN SCOTLAND BLENDED 86 PROOF
THE BUCHINGHAM CORPORATION, IMPORTERS; NEW YORK, N. Y.

C major symphonies might have touched them, but these works, of a different Schubert, lay for years unseen, unperformed, unknown.

What had been labelled Biedermeier Vienna consisted especially of musicians, writers and delineative artists (accountable for the abundance of sketches and reminiscenses of Schubert and his cronies). The artists were abetted by lawyers, merchants, civic and court officials, professors, doctors. Almost all were ardent amateurs who visited each other's homes to revel in sentiment together.

Karl Kobald has opened his book *'Franz Schubert and his times'* with a chapter on 'The Vienna of Biedermeier', that romantic phenomenon which the translator (Beatrice Marshall) there describes: 'Biedermeier was originally a comic figure whose verses, *Biedermeierlieder,* first appeared in the *Fliegende Blatter.* His name, used to denote an honest, ingenuous kind of Philistine, became proverbial. It was given to a period — *Biedermeierzeit* — when people with simple tastes cultivated music and art inexpensively. . . . Today it is associated with *Biedermeierstil,* i.e., Chippendale furniture, polished floors, decorations of true lovers' knots and garlands of roses, and dresses with full skirts and flounces.'

Kobald gives a picture of the Biedermeier efflorescence in appropriately flowery language: 'There was singing, dancing and social games. Then shyly, a somewhat corpulent little young man would go to the piano — Franz Schubert, the genius of the party — and begin to improvise. His short thick fingers glided over the keys of the Streicher instrument, from which he brought forth wonderful pictures in sound which flooded the room with beauty. Often he would play duets with the daughter of the house or with his friend the medical practitioner, Josef von Gahy. And the whole family and all the guests of the house gathered round the little spectacled man, the musician absorbed in the sweet sounds he was producing. Now and again he would raise fiery and melancholy eyes to his spell-bound listeners . . . this prince of genius-land who strewed with generous hands the pearls of his soul before the reverently attentive audience. Walls and doors began to ring, the room changed into an arena for the singing muses and graces. The miracle of human genius transformed this little everyday life into a dream-world of divinest beauty. And late at night when the party broke up still saturated with Schubert's music, humming his melodies to themselves, alone or in groups, the guests, in the light of flickering lanterns, made their way home through the quiet narrow streets and benighted courts and alleys of the deserted Glacis.'

The *Schubertiaden* were not wholly dedicated to sentiment. If the hearers were moved to tears, which sometimes happened even among the men, good cheer was not long absent. Punch was handed around, and on the impulse of the moment vows of long-lasting friendship would be made with the adoption of the intimate *'du'*. Schubert's music was a social effluvium written for piano solo, piano duet, chamber combinations, vocal groups or solo voice, quite in compliance with who happened to be available to try them out. He could change the mood in a moment, oblige with his own waltzes (sometimes improvised) — this was the day of Lanner and the senior Johann Strauss — , while the others danced even into the morning hours.

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases



Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston

SUBSCRIBERS' EXHIBITION

The annual exhibition of paintings by Friends, subscribers and members of the Boston Symphony Orchestra will take place from January 24 to February 11.

Paintings must be brought to Symphony Hall on Monday January 20 and Tuesday January 21. Application blanks may be obtained at the Friends' Office, or at the Box Office on the evenings of concerts. It is essential that applications be submitted during the week before January 21.

Public concerts were few in those times; even Beethoven seldom ventured an 'Academy' for his own benefit, and Schubert ventured only one. It was in his last year and was crowded — with the host of his devoted friends (including every solo performer on the stage). Schubert made eight hundred florins, probably the largest sum that he ever took at one time. He was always short of money. He constantly attempted to set opera librettos, well knowing that a successful opera was the surest road to fame and affluence. Only two achieved the stage while he lived, and were promptly forgotten. (*'Die Zwillingsbrüder'* and *'Die Zauberharfer'* were mounted in 1820. The charming incidental music to the play 'Rosamunde' could not survive its text.)

This was the age of the amateur. Most performances were by amateurs, bolstered by professional players. The Augarten concerts were like this. The transformation from a limited aristocratic dilettantism to a more general movement is attributed to the social change spurred by the Congress of Vienna in 1815. *Gesellschaften* were organized everywhere: The 'Societies' at Linz and in Graz received Schubert, performed his music and made him an 'honorary member'. It is significant that these two middle class *'Gesellschaften'* were preceded in Vienna by societies under noble auspices in the spirit of the 18th century: The 'Society of Associated Cavaliers', founded by Baron Gottfried van Swieten and the 'Society of Noble Ladies for the Promotion of the Good and the Useful'. Josef Sonnleithner was the Secretary of the latter, founded in 1814. There was the *Concert Spirituel* founded in 1819 by Gebauer. Far less exclusive was the *Gesellschaft der Musikfreunde,* with no claim to rank in its attendance, which gave concerts to large crowds in the Riding School at the Hofburg. This society took pride in its amateur standing and refused membership to their warmest adherents when they became professional singers at the Court Opera. Schubert was an honorary member, later appointed to their board, and was grateful when one of his songs was chosen for each of their programs. A *'Kleine Verein'* of the Musikfreunde was semi-public. It was free, but tickets had to be distributed in advance on account of limitation of space.

For the greater part of his life, Schubert was quite content with his busy round of *Schubertiaden* in private houses, which filled his evenings after a day of composing. It was a convivial life. He was much loved by those of his many friends who knew him well and understood his occasional moods. Among these were the four Fröhlich sisters, all singers, all good looking. Kathi, the youngest of these (it was she who was courted in vain by Grillparzer) wrote of his simplicity: 'Yes, indeed, our poor Schubert, his was a wonderful nature. Never was he envious and jealous as so many others are. On the contrary, if something beautiful in the way of music was performed, he would put his hands together against his mouth and sit there quite enraptured. The innocence and simplicity of his nature were quite indescribable. Very often he would sit with us on the sofa, joyfully rubbing his hands, and say: "Today I have done something which is really good." '

The *Schubertiaden* were his delight, but provided no living. He disliked teaching and had few commissions. His dedications were seldom mercenary — they were usually gifts to the performer on the spur of the moment. Publication by subscription never came his way.

ENSEMBLES OF THE BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra and the New England Conservatory of Music present concerts on

MONDAY AND WEDNESDAY EVENINGS AT 8.30
JORDAN HALL

Wednesday January 8
BOSTON SYMPHONY STRING TRIO
Joseph Silverstein, Burton Fine, Jules Eskin *with* Gilbert Kalish *piano*

SCHUMANN	Piano quartet in E flat op. 47
EPSTEIN	String trio (1964)
BEETHOVEN	Piano trio in D major op. 70 no. 1

Monday January 27
VIOLONE ENSEMBLE
Hobart, Schneider, Hedberg, Ripley, Hearne

Wednesday February 26
BOSTON SYMPHONY WIND QUINTET
Dwyer, Gomberg, Cioffi, Walt, Stagliano

Wednesday April 2
BOSTON STRING SINFONIETTA
Zazofsky, Wilfinger, Winder, Marshall, Dickson, Silberman, Benson, Lipson, Kadinoff, Ripley, Geber, Portnoi

Monday April 14
BOSTON SYMPHONY CHAMBER PLAYERS
Silverstein, Fine, Eskin, Portnoi, Dwyer, Gomberg, Cioffi, Walt, Stagliano, Ghitalla, Gibson, Firth, Goode

Ticket prices: $1.50, $2, $2.50, $3, $4 and $5

Tickets can be ordered in person, or by mail or telephone from JORDAN HALL BOX OFFICE, 30 GAINSBOROUGH STREET, BOSTON 02115 telephone 536-2412

It was in his last three years that his status began to change. Publishers began to take notice. He could pay his petty debts and no longer had to depend on a friend for a lodging. But at the moment when his musical plans began to extend beyond the customary household requirements for performers and pleasure, there descended upon him the illness which was to finish him in his thirty-second year. In his last months he entertained soaring symphonic thoughts. He had never finished a symphony after 1818 (unless the apocryphal Gastein symphony of 1825 be called one), for one reason because there were no orchestras at hand to perform it. The great C major was one of those works where the composer, with no prospect of a performance, lets his imagination range at will solely for his own personal satisfaction. This was not the first case of the sort. Mozart's superlative last three apparently passed unnoticed while he lived. None of Beethoven's nine could find an adequate performance in Vienna. Schubert's C major could find no performance there. Even beyond Vienna, in Paris and London, where his songs were beginning to penetrate at last, there was no orchestra capable of bringing it to life. These posthumous works were not of Schubert's Vienna, nor was Vienna the first center to awake to them.

THE CONDUCTOR



Buck Hoeffler

CHARLES WILSON, Assistant Conductor of the Boston Symphony Orchestra, came to Boston from New York City, where for six years he was a conductor and on the musical staff of the New York City Opera Company. He returns regularly to the New York City Opera as a guest conductor; last season he directed performances of Mozart's *The marriage of Figaro,* and this season he has conducted the Company's production of *Madam Butterfly*.

Charles Wilson received a Bachelor of Science degree in Music in 1960 from the Mannes College of Music.

During the summer he conducted concerts by both the Boston Symphony and the Berkshire Music Center Orchestras, and as head of vocal music activities prepared the Tanglewood Choir and the Berkshire Chorus for performances with the Boston Symphony of Haydn's *Nelson Mass* and choral works of Brahms, including the *German Requiem*. As head of the Berkshire Music Center's vocal music department, he has already done much for solo vocal music at Tanglewood; he organized four lieder recitals by fellowship students during the 1968 session. He was also accompanist for Hanne-Lore Kuhse in her Prelude concert.

In addition to his many conducting appearances with the Boston Symphony this season, Charles Wilson will also be organ soloist in *Prelude and allegro for organ and strings* by Walter Piston, which will be played to commemorate Mr Piston's seventy-fifth birthday.

MEMBERS OF THE ORCHESTRA



Boris and Milton

PHILLIP KAPLAN, who plays in the flute section of the Boston Symphony Orchestra, is a native Bostonian. He studied at the New England Conservatory of Music on an Oliver Witson scholarship, afterwards becoming associated with the National Orchestral Association. He was also a member of the New Friends of Music Orchestra when it was founded in New York.

In 1939 he joined the Boston Symphony Orchestra under Serge Koussevitzky. Since that time Phillip Kaplan has been active in the musical life of Boston and the surrounding cities. He made more than 70 solo appearances over fourteen years on a series of CBS programs of baroque music broadcast nationally from the Busch Reisinger Museum in Cambridge. He is Music Director of Boston Musica Antiqua, an Ensemble of the Boston Symphony Orchestra, which gave a concert in Jordan Hall on Monday November 4.

Phillip Kaplan is a teaching associate at Boston University, and consultant to the William S. Haynes Flute Company. He collects works of art; one of his most treasured possessions is a Chinese scroll by Fr. Castiglione from the Ming Dynasty.



Boris and Milton

CHESTER SCHMITZ, the Boston Symphony's youngest principal, was born in Prairie du Chien, Wisconsin, in 1940. He studied at the University of Iowa's School of Music for five years, making tuba his main instrument, while learning to play many others and taking lessons in voice. He also became an expert jazz bass player. After service in the US Army Band in Washington, he joined the Orchestra at the beginning of the 1966-67 season. Chester Schmitz will give a recital in Jordan Hall, his second since coming to Boston, on the evening of January 12th, when he will play arrangements for tuba of Bach's Suite in G for cello and Schumann's Adagio and allegro in A flat for horn, as well as Tomasi's *Danses sacres et profanes* and the world première of a sonata for tuba and piano by Thomas Beveridge. The pianist will be Joanne Smith. In his spare time Chester Schmitz enjoys skiing, bicycling and tennis.



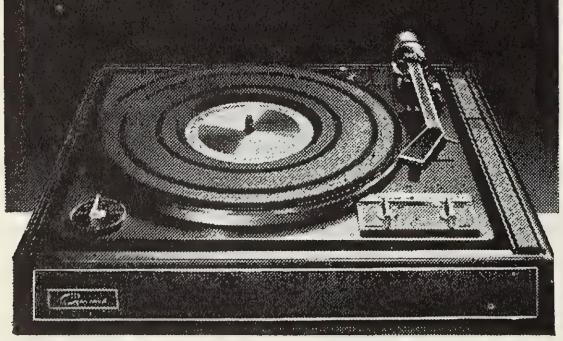
Boston's Elizabeth Carleton House assures a gracious and dignified retirement to men and women over 65, couples or individuals, of good health and buoyant temperament . . . Spacious private rooms in a handsome environment . . . A distinguished Board and administration provide a secure and comfortable way of life for members of the Carleton House "Family." . . . Financial plans are flexible. The Committee on Admissions welcomes inquiries.

ELIZABETH CARLETON HOUSE
2055 Columbus Avenue Boston Mass. 02119
Write for brochure

Tat Saunders INC.
THE RITZ CARLTON HOTEL, BOSTON
PALM BEACH, FLORIDA
Pretty Clothes for All Occasions
MANCHESTER WATCH HILL

WHERE TO BUY

Garrard®
World's finest automatic turntables . . . synchronously powered for perfectly constant record speed.



Radio Shack Corp. • 730 Commonwealth Avenue
Radio Shack Corp. • 167 Washington Street
Lafayette Radio • 584 Commonwealth Avenue
Lechmere Sales Co. • 88 First St., Cambridge, Mass.
World of Music • 25 West Street
and other high fidelity dealers

GARRARD, WESTBURY, N.Y. 11590
British Industries Co., division of Avnet, Inc.

— marion ruth
A large and carefully selected variety of china, stainless steel, furniture, glass and accessories—displayed for your convenience in co-ordinated table settings in the contemporary manner. Good design gift ideas by outstanding international designers and craftsmen.
Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

For information about space and rates in the
BOSTON
SYMPHONY ORCHESTRA
PROGRAM
Call Advertising Department
Symphony Hall • 266-1492
Donald T. Gammons

RECORDINGS by the
BOSTON SYMPHONY CHAMBER PLAYERS and
CLAUDE FRANK guest artist
with notes and commentary by PETER USTINOV

BEETHOVEN	Serenade in D op. 25
BRAHMS	Piano quartet in C minor op. 60
CARTER	Woodwind quintet
COPLAND	Vitebsk
FINE	Fantasia for string trio
MOZART	Flute quartet in D K. 285 Oboe quartet in F K. 370
PISTON	Divertimento for nine instruments

LM/LSC-6167

BRAHMS	Horn trio in E flat op. 40
COLGRASS	Variations for four drums and viola
HAIEFF	Three bagatelles for oboe and bassoon
MOZART	Piano quartet in G minor K. 478 Quintet for piano and winds in E flat K. 452
POULENC	Trio for oboe, bassoon and piano (1926)
SCHUBERT	String trio no. 1 in B flat
VILLA-LOBOS	Bachianas Brasileiras no. 6 for flute and bassoon

LM/LSC-6184

The Boston Symphony Chamber Players
record exclusively for

RCA

A SELECTION OF RECORDINGS BY THE
BOSTON SYMPHONY ORCHESTRA
under the direction of
ERICH LEINSDORF

DVORAK
Symphony no. 6; Slavonic dances no. 2 and 8 — 3017

HAYDN
Symphony no. 93; Symphony no. 96 'The Miracle' — 3030

MENDELSSOHN
Incidental music to A midsummer night's dream — 2673
(Peardon, Metropolitan Opera Chorus)

MOZART
Symphony no. 41 'The Jupiter'; Eine kleine Nachtmusik — 2694
Requiem Mass (for President John F. Kennedy) (2 records) — 7030

RAVEL
Piano concerto in G (Hollander) *with* — 2667
DELLO JOIO Fantasy and variations

STRAUSS
Ein Heldenleben — 2641
Salome excerpts; Egyptian Helen excerpts (Price) — 2849

STRAVINSKY
Firebird suite *with* — 2725
RIMSKY-KORSAKOV 'Le coq d'or' suite

TCHAIKOVSKY
Piano concerto no. 1 (Rubinstein) — 2681
Piano concerto no. 1 (Dichter) — 2954
Violin concerto (Perlman) *with* — 3014
DVORAK Romance (Perlman)

VERDI
Requiem (Nilsson, Chookasian, Bergonzi, Flagello
Chorus pro Musica) (2 records) — 7040

Stereo records are prefixed LSC; mono LM

THE BOSTON SYMPHONY ORCHESTRA
RECORDS EXCLUSIVELY FOR

RCA

Boston's
Internationally Famous
Italian Restaurant

Open 7 Days 11 A.M. to 1 A.M.

Polcari's
283 Causeway St.
(1 minute from No. Station)
For Reservations Tel. RI 2-4142

DALOZ
Cleansers
of Fine Clothes
and Household
Furnishings for a
Discriminating
Clientel
Phone 265-2400
1863

It's on the menu . . .

The dining room open till 9 p.m.

THE RITZ CARLTON
BOSTON



HIGH NOTE
5% annual rate

FIVE FOR ALL
DIVIDENDS COMPOUNDED
QUARTERLY
NO NOTICE REQUIRED FOR WITHDRAWAL

- SEND FOR FREE SAVE-BY-MAIL KIT
- WE PAY POSTAGE BOTH WAYS

OUR DIVIDENDS ARE NOT SUBJECT TO MASS. STATE INCOME TAX
SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS
and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630
DORCHESTER OFFICE: 347 WASHINGTON STREET — PHONE CO 5-7020

GOMBERG

MUSIC

Individual instruction on the violin for intermediate and advanced students—chamber music—to further the understanding of music.

For information write
ROBERT GOMBERG
143 Beaconsfield Road, Brookline, Mass.

MUSIC

WORKSHOP

MALBEN'S

FRUIT — STEAK AND GOURMET SHOPPE



100 NATURAL CHEESES

Harry & David's Products and Fruit Cakes
Ready to Eat Turkeys
***Also* Pheasants — Quail**
Rabbits — Squabs — Ducks
Imported Prosciutto — Smoked Salmon
Romanoff's Private Stock Fresh Caviar

158 Massachusetts Ave., Boston • Free Delivery • 266-1203

CONFIDENCE...

Can be as simple as a visit to our Trust Department, with your counsel, to make sure that your plans for the future will be carried out exactly as you planned. Our Trust Department specialists are always available to work with you, and your counsel, to see to it that your instructions will be maintained. We think you'll have every confidence in US and in the way we will execute your wishes.

you never come second with US

UNITED STATES TRUST COMPANY

Member Federal Deposit Insurance Corporation

30 Court Street, Boston
In the New Government Center

A Fine Specialty Shop

catering from head to toe
to young gentlemen who
wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the
Church Street Garage (right next door)

31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

T.O. METCALF CO.
ESTABLISHED 1871

Value

FOR YOUR PRINTING DOLLAR

For Proof

CALL 426-5050

51 MELCHER ST., BOSTON
T.O. METCALF CO.



Bach or badminton, the best footwear you can play in comes from Converse. Another noteworthy item: Converse/Hodgman weatherproof clothing. For hunting, fishing, boating, or even performing Handel's Water Music.

★ converse
Malden, Massachusetts 02148

GREATER BOSTON
SINCE 1832

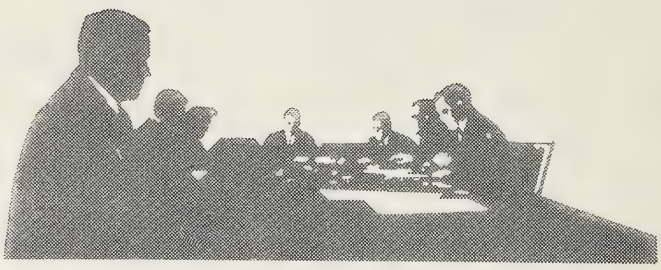
J.S. WATERMAN & SONS
SINCE 1832
FUNERAL SERVICE

SERVICE AT
ANY DISTANCE

J. S. Waterman & Sons, Inc.

BOSTON WELLESLEY WAYLAND

THE BOSTON COMPANY, INC.



The "Financial Cabinet" specializing in advisory and management services for private capital.

INVESTMENT, TRUST AND PERSONAL BANKING SERVICES
Boston Safe Deposit and Trust Company

INVESTMENT COUNSELING
Houston • The Boston Company of Texas
Los Angeles • Bailey and Rhodes
Louisville • Todd-Boston Company, Inc.
New York • John W. Bristol & Co., Inc.
• Douglas T. Johnston & Co., Inc.
San Francisco • Henderson-Boston Company, Inc.
Seattle • Loomis & Kennedy, Inc.

INVESTMENT TECHNOLOGY AND RESEARCH
The Boston Company, Inc.

ECONOMIC AND FINANCIAL COUNSELING
Rinfret-Boston Associates, Inc., New York

OIL AND GAS INVESTMENT COUNSELING
The Boston Company of Texas, Houston

REAL ESTATE INVESTMENT COUNSELING
Henderson-Boston Company, Inc., San Francisco
The Boston Company Real Estate Counsel, Inc., Boston

MUTUAL FUND
The Johnston Mutual Fund Inc.

MANAGEMENT CONSULTING
Boston • The Boston Consulting Group, Inc.
London • Attwood-Boston Consultants Ltd.
Milan • Gennaro Boston Associati, S.p.A.
Tokyo • The Boston Consulting Group of Japan K.K.

We will be happy to send you a copy of our annual report.

THE BOSTON COMPANY, INC.
100 FRANKLIN STREET • BOSTON, MASSACHUSETTS 02106
TELEPHONE (617) 542-9450

FUTURE PROGRAMS

TWELFTH PROGRAM
Friday afternoon January 3 at 2 o'clock
Saturday evening January 4 at 8.30

ERICH LEINSDORF *conductor*

BEVERLY SILLS *soprano*	CAROL BOGARD *soprano*
CLAIRE WATSON *soprano*	JOHN REARDON *baritone*
ROBERT NAGY *tenor*	JAMES BILLINGS *tenor*
BENITA VALENTE *soprano*	MALCOLM SMITH *bass*
EUNICE ALBERTS *contralto*	JOHN FERRANTE *tenor*

STRAUSS Ariadne auf Naxos (original version)

Erich Leinsdorf will conduct next week the American première of the original version of *Ariadne auf Naxos*. The first *Ariadne,* a combination of Molière's *Le bourgeois gentilhomme,* the comedy 'Zerbinetta and her companions' and the Ariadne story, was a mixture of spoken dialogue with incidental music and pure opera. One of the reasons for the revisions was that the presentation of a piece needing a large cast of both actors and singers was an enormous financial strain on the resources of any opera house. Erich Leinsdorf, discussing his choice of the original version of *Ariadne auf Naxos,* has pointed out that its finale is characterized by wit and irony rather than the sentimentality of the later ending, and that the part of Zerbinetta, which Beverly Sills will sing, is even more thrilling in the extended earlier version than it is in the opera as we know it best today.

THIRTEENTH PROGRAM
Friday afternoon January 10 at 2 o'clock
Saturday evening January 11 at 8.30

ERICH LEINSDORF *conductor*

PISTON	Prelude and allegro for organ and strings CHARLES WILSON
BEETHOVEN	Symphony no. 6 in F op. 68 'The Pastoral'
FRANCK	Symphonic variations ANDRE WATTS
LISZT	Piano concerto no. 1 in E flat ANDRE WATTS

programs subject to change

BALDWIN PIANO
RCA RECORDS

GERTRUDE R. NISSENBAUM

VIOLIN

340 TAPPAN STREET
Tel. LOngwood 6-8348 BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.

PIANO

Telephone: 88 EXETER STREET
KEnmore 6-4062 COPLEY SQUARE, BOSTON

ROLAND HAYES, Tenor

In addition to his regular concert commitments, will accept a few advanced students for instruction in interpretative singing.

Concentration will be on the musical and emotional evaluation of the word and phrase in Italian, French, German, and English poetry.

58 ALLERTON ST., BROOKLINE, MASS.

"Mr. Sullo's piano playing represents genuine musicality and a formidable technic."
Cyrus Durgin, "Boston Globe," 4/18/53

SALVATORE SULLO

- PIANO -

Foreign Judge at Final Degree Exams in Principal Italian Conservatories: 1965 and 1967

2 Michelangelo St., Boston, Mass. Tel. 227-8591

MINNIE WOLK

Pianoforte Studio
42 Symphony Chambers
246 Huntington Avenue, Boston
opp. Symphony Hall
Residence 395-6126

KATE FRISKIN

Pianist and Teacher
8 Chauncy Street
Cambridge, Massachusetts
ELiot 4-3891

RUTH POLLEN GLASS

Teacher of Speech

- in Industry
- in Education
- in Therapy
- in Theatre

Near Harvard Square KI 7-8817

BOSTON SYMPHONY ORCHESTRA

CONCERT POSTPONEMENTS

There have been very few occasions in the history of the Boston Symphony Orchestra when it has been necessary to postpone a concert because of inclement weather or a mishap like the power failure in November 1965. Today most of the Orchestra's many subscribers and the players themselves live some distance from Symphony Hall, and travel many miles, usually by automobile, to the concerts. When there is a winter storm and the traveling becomes difficult, the switchboard at Symphony Hall is swamped with calls about the possibility of a postponement.

To make it easier to discover what plans the Orchestra has made, several radio stations in the Boston area have kindly offered to broadcast any notice of a change in the concert schedule.

If you are in any doubt about a concert's taking place, please tune to one of the following radio stations rather than call Symphony Hall. These stations will announce the Orchestra's plans as soon as a decision has been made.

WBZ 1030 kc AM

WCRB 1330 kc AM and 102.5 mc FM

WEEI 590 kc AM and 103.3 mc FM

WEZE 1260 kc AM

WHDH 850 kc AM and 94.5 mc FM

WRKO 680 kc AM and 98.5 mc FM

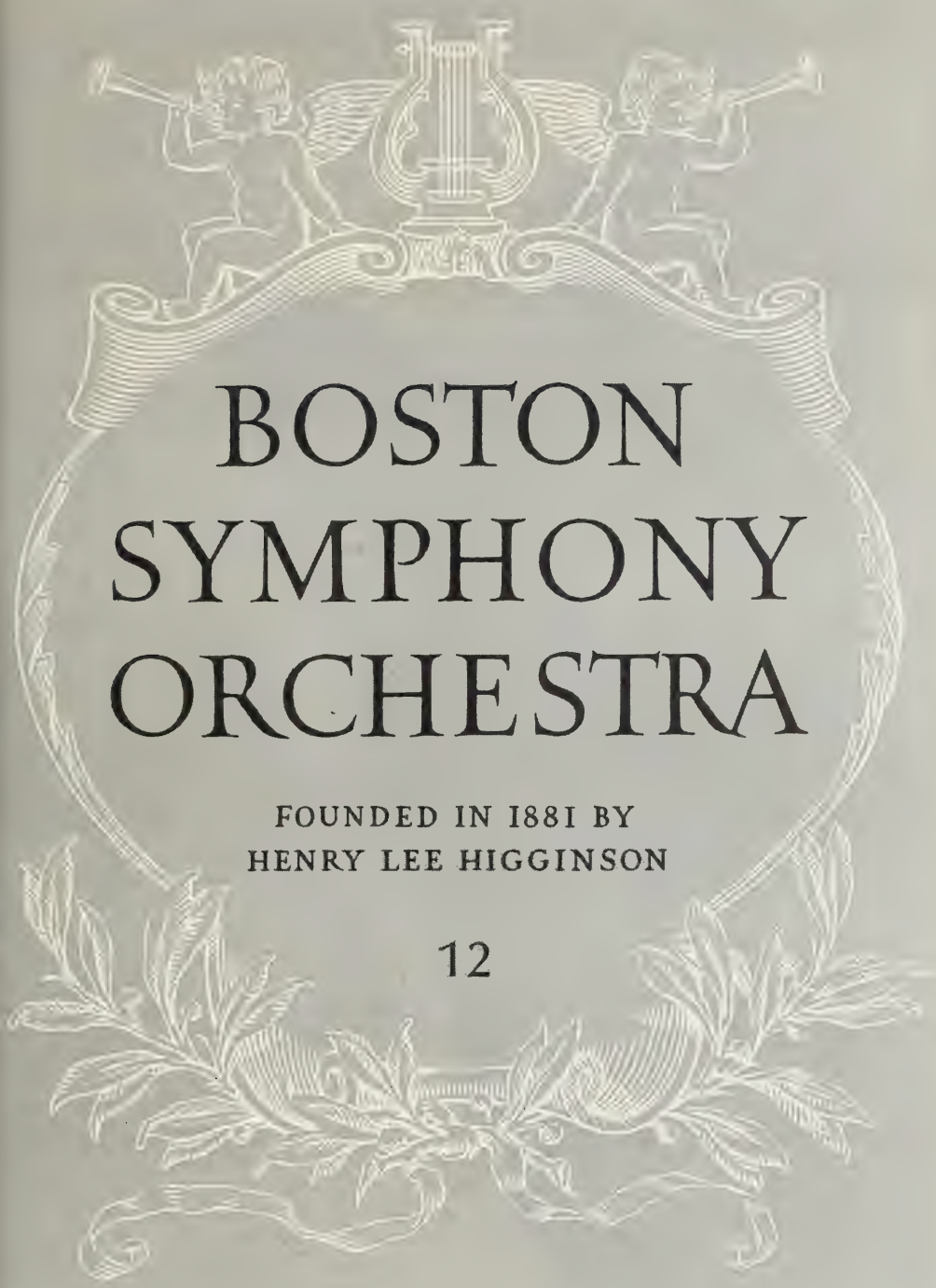
Magnificent Possession



Baldwin

Baldwin Piano & Organ Company
160 Boylston Street
Boston, Massachusetts 02116
Telephone 426-0775

Baldwin is the official piano of the Boston Symphony Orchestra. Erich Leinsdorf, Music Director.

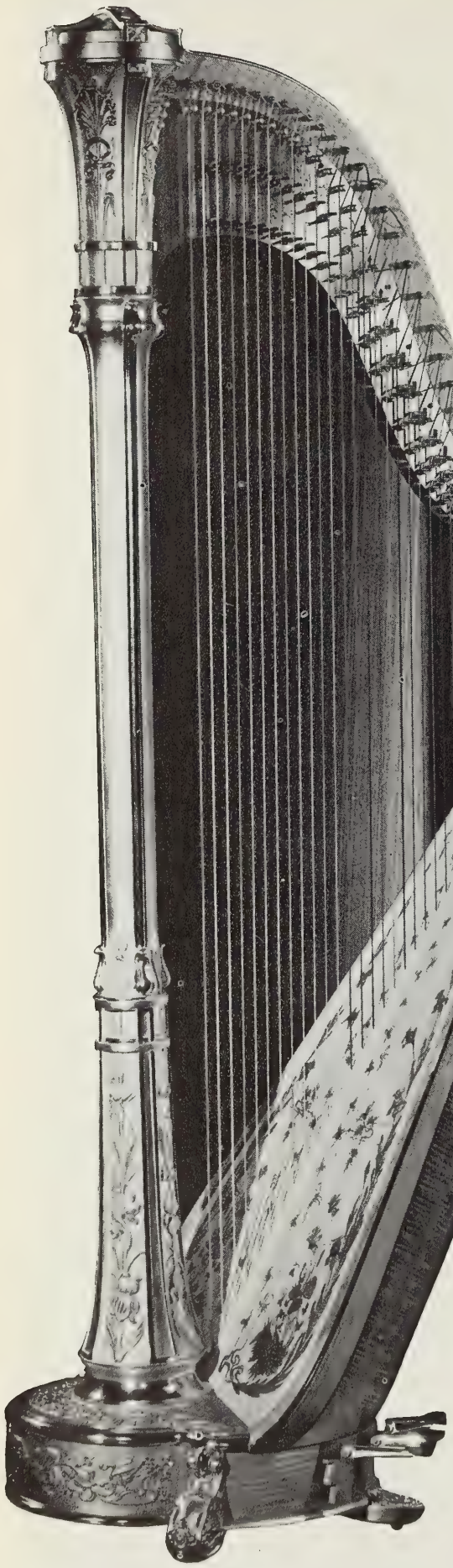


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

12

EIGHTY-EIGHTH SEASON 1968-1969



Exquisite Sound

From the palaces of ancient Egypt to the concert halls of our modern cities, the wondrous music of the harp has compelled attention from all peoples and all countries. Through this passage of time many changes have been made in the original design. The early instruments shown in drawings on the tomb of Rameses II (1292–1225 B.C.) were richly decorated but lacked the fore-pillar. Later the "Kinner" developed by the Hebrews took the form as we know it today. The pedal harp was invented about 1720 by a Bavarian named Hochbrucker and through this ingenious device it became possible to play in eight major and five minor scales complete. Today the harp is an important and familiar instrument providing the "Exquisite Sound" and special effects so important to modern orchestration and arrangement. The certainty of change makes necessary a continuous review of your insurance protection. We welcome the opportunity of providing this service for your business or personal needs.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

Richard P. Nyquist — Charles G. Carleton

147 Milk Street Boston, Massachusetts

Telephone 542-1250

PAIGE OBRION RUSSELL

Insurance Since 1876

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA INC.

TALCOTT M. BANKS *President*
PHILIP K. ALLEN *Vice-President*
ROBERT H. GARDINER *Vice-President*
JOHN L. THORNDIKE *Treasurer*
ABRAM BERKOWITZ
ABRAM T. COLLIER
THEODORE P. FERRIS
FRANCIS W. HATCH
ANDREW HEISKELL
HAROLD D. HODGKINSON
E. MORTON JENNINGS JR
EDWARD M. KENNEDY
HENRY A. LAUGHLIN
EDWARD G. MURRAY
JOHN T. NOONAN
MRS JAMES H. PERKINS
SIDNEY R. RABB
RAYMOND S. WILKINS

TRUSTEES EMERITUS

HENRY B. CABOT
PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT

ADMINISTRATION OF THE BOSTON SYMPHONY ORCHESTRA

THOMAS D. PERRY JR *Manager*

JAMES J. BROSNAHAN
Associate Manager, Business Affairs

HARRY J. KRAUT
Associate Manager, Public Affairs

MARY H. SMITH
Concert Manager

MARVIN SCHOFER
Press and Public Information

program copyright © 1969 by Boston Symphony Orchestra Inc.

SYMPHONY HALL BOSTON MASSACHUSETTS

"A greatest symphony orchestra does now e
and it is headquartered in Boston, Massachuse

Hi F





Red Seal Recordings

RCA

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA INC.

ABRAM T. COLLIER *Chairman*

ALLEN G. BARRY *Vice-Chairman*

LEONARD KAPLAN *Secretary*

MRS FRANK ALLEN
OLIVER F. AMES
LEO L. BERANEK
GARDNER L. BROWN
MRS LOUIS W. CABOT
MRS NORMAN CAHNERS
ERWIN D. CANHAM
RICHARD P. CHAPMAN
JOHN L. COOPER
ROBERT CUTLER
BYRON K. ELLIOTT
MRS HARRIS FAHNESTOCK
CARLTON P. FULLER
MRS ALBERT GOODHUE
MRS JOHN L. GRANDIN JR
STEPHEN W. GRANT
FRANCIS W. HATCH JR
MRS C. D. JACKSON
HOWARD JOHNSON
SEAVEY JOYCE
LAWRENCE K. MILLER
LOUVILLE NILES
HERBERT W. PRATT
NATHAN M. PUSEY
PAUL REARDON
JOHN HOYT STOOKEY

SYMPHONY HALL BOSTON MASSACHUSETTS

R.H. Stearns



your sea
treasure

Tina Lesar Original from Gabar . . . for your resort expedition! Gay floral in pimento/lime/pink on ribbed cotton pique. From our collection. Sportswear.

BOSTON: At the start of The Freedom Trail, 140 Tremont Street, 482-0260.
CHESTNUT HILL: 232-8100. NORTHSHORE: 532-1660.
SOUTH SHORE PLAZA: 848-0300. BURLINGTON MALL: 272-5010.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Alfred Krips
George Zazofsky†
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Eiichi Tanaka*
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird†

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Max Hobart
John Korman
Christopher Kimber
Spencer Larrison

violas
Burton Fine
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Hugh Matheny

english horn
Laurence Thorstenberg

clarinets
Gino Cioffi
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets
Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones
William Gibson
Josef Orosz
Kauko Kahila

tuba
Chester Schmitz

timpani
Everett Firth

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Olivia Luetcke

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

* member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Sheldon Rotenberg.

† Raymond Sird plays on the third stand for part of the season, while George Zazofsky is on leave of absence.

Makanna, Inc.

The Trousseau House of Boston



Nightlights

. . . on the holiday scene. Hostess gown of shimmering multi-color lamé with "jewel" encrusted deep decolletage and tiny sleeves. Sizes 8-18. $265.00

416 Boylston Street, Boston
54 Central Street, Wellesley

CAMBRIDGE COFFEE, TEA & SPICE HOUSE

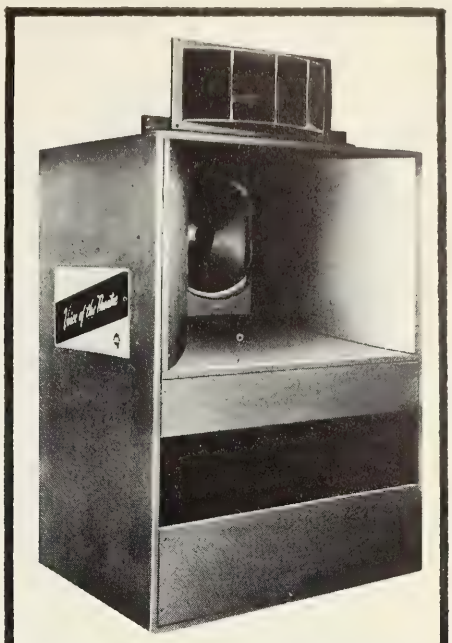
Gourmet Cookware
Wicker Furniture Imported Cheeses
And Many, Many Etceteras

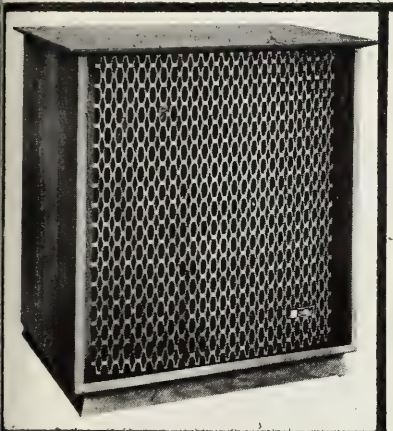


60 Westland Ave. · Back Bay
(Between Symphony Hall and The Fenway)

Old Faithful

For over 20 years the Altec "Voice of the Theater" has provided recording studios with the precise reproduction demanded by professional musicians — exceeding any other speaker in this demanding task.





New Faithful

Now "Voice of the Theater" components are available in attractively styled cabinets to provide the critical audiophile with precise musical reproduction in his own home.

TECH hifi exchange

TECH hifi exchange

Waltham
677 Main St.
893-4434

Cambridge
95 Vassar St.
864-4434

JORDAN MARSH



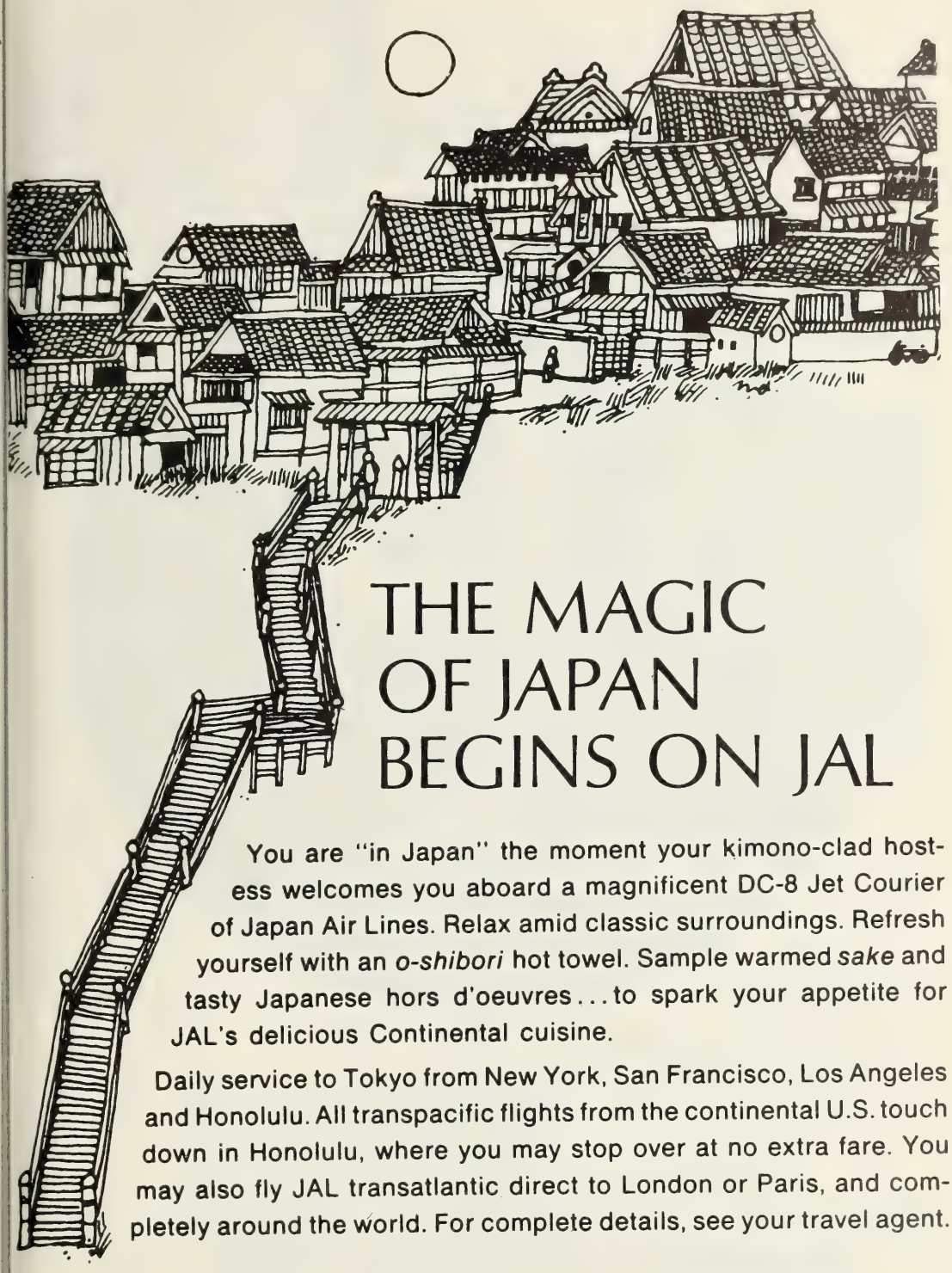
social scoop . . .

The little black velvet
banded with luxurious
white mink, most dramatic
look of the social season.
Sizes 8 to 16, 80.00. . . .
Sorry, no mail or phone orders.

Young Elegants

Second Floor — Main Store

Boston — Framingham — Peabody — Malden
Braintree — Burlington — Bedford, N. H.



THE MAGIC OF JAPAN BEGINS ON JAL

You are "in Japan" the moment your kimono-clad hostess welcomes you aboard a magnificent DC-8 Jet Courier of Japan Air Lines. Relax amid classic surroundings. Refresh yourself with an *o-shibori* hot towel. Sample warmed *sake* and tasty Japanese hors d'oeuvres... to spark your appetite for JAL's delicious Continental cuisine.

Daily service to Tokyo from New York, San Francisco, Los Angeles and Honolulu. All transpacific flights from the continental U.S. touch down in Honolulu, where you may stop over at no extra fare. You may also fly JAL transatlantic direct to London or Paris, and completely around the world. For complete details, see your travel agent.

JAPAN AIR LINES
official airline for EXPO'70

JAL

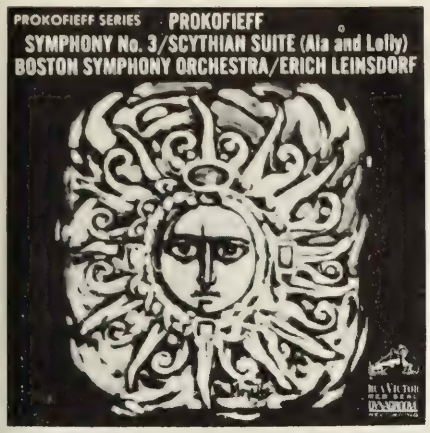
Statler Office Bldg.
20 Providence Street
Tel.: 482-5390

The music man.



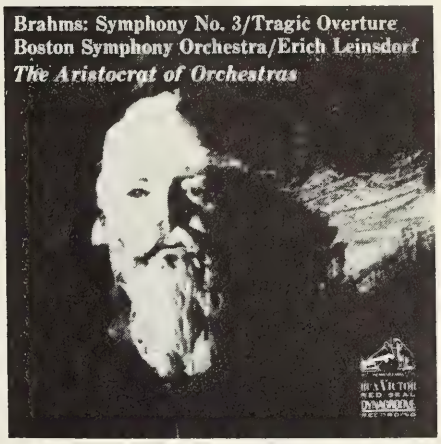
The Boston Globe's music critic, Michael Steinberg, knows the score. His perceptive reviews help keep Boston music on the right beat.

There's more to it. Maybe that's how come everybody's reading The Globe these days.



The first recording of this symphony by a major orchestra and conductor. Both works are spectacular. *Dynagroove.* LSC-2934

Leinsdorf's genius with the German Romantic repertoire is immediately seen in this superb performance. *Dynagroove.* LSC-2936



RCA

BUY YOUR RECORDS BY MAIL *To benefit the Boston Symphony Orchestra*



Rubinstein's third great album in his Boston Symphony-Leinsdorf recordings of the Beethoven concertos. *Dynagroove.* LSC-2947

KEnmore 6-1952

Ludwig
finer furs

Newbury Street Eighteen Boston, Mass.

la maisonette
the little house of many designers
115 newbury street, boston
personally selected fashions
for
town and country



THIS CHRISTMAS
GIVE RECORDS & STEREO EQUIPMENT
GIFTS OF LASTING ENJOYMENT

★★★★★★★★★★★★★★★★★★★★

MINUTE MAN RADIO CO., INC.
30 BOYLSTON ST., HARVARD SQ., 864-8727

Largest Co-operative Bank in Massachusetts
MERCHANTS CO-OPERATIVE BANK
Conveniently located
125 TREMONT AT PARK STREET • BOSTON
WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY
Individual Accounts from $10 to $30,000
Joint, Corporation, Pension, Charitable
and Retirement Accounts up to $30,000.
Quarterly Dividends Paid Since 1881
HENRY H. PIERCE, *President*

You don't release the eighteenth version of a work unless you have good reason.

We have.

During Andre Watts' acclaimed 1967 European tour, he played Brahms' monumental Second Piano Concerto in B Flat. And he brought down the hemisphere: "Watts plays with practically inhuman virtuosity," cried Die Welt. "An outstanding virtuoso," echoed Berliner Morgenpost. Upon his return to the States, the young pianist performed the work in New York, to the tune of praise like this, from the Post: "Andre Watts played as if he were a universe of music. He possesses a gift that defies explanation." We have recorded Watts' triumph in B Flat with Leonard Bernstein leading the New York Philharmonic. Listeners have said they do Brahms' Second, best.



MS 7134 (Stereo Only)

Andre Watts/Leonard Bernstein
The Sound of Genius on
COLUMBIA RECORDS®

© "COLUMBIA," ® MARCAS REG. PRINTED IN U.S.A.



it'll sound a lot better if the heat is sotto voce.

And flameless electric heat is quiet. The quietest you can get. So when you're listening to a symphony in your own home, you can enjoy the full range of the melody. Without an Anvil Chorus of old fashioned heating problems. Find out about flameless electricity tomorrow . . . allegro.

Edison

BOSTON SYMPHONY ORCHESTRA

CONTENTS

Programs for January 3 and 4 1969	723
Future programs	773
Ariadne auf Naxos *by William Mann*	724
A translation of the libretto *by Miles Malleson*	744
The soloists	759

Program Editor ANDREW RAEBURN

"Tell the doctor he can't operate until the market closes."



The man who handles his own investments, part-time. It works out well enough most of the time. But you'd just better not get hit with an important investment decision at the same time you get hit with surgery.

And if you're planning to take a vacation, you'd better plan to take some chores with you: Clipping coupons, exercising options, keeping track of your taxes.

Of course, if you had a Standby Trust at Old Colony, we'd be doing most of those things for you. We take over all the administrative chores. But the investment authority is all yours.

And anytime you're incapacitated, or want a vacation, New England's number one management team of investment experts takes over *full* responsibility for as long as necessary. Permanently if you wish.

So you can lie back and enjoy the quiet luxury of having an operation.

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

EIGHTY-EIGHTH SEASON 1968-1969

TWELFTH PROGRAM

Friday afternoon January 3 1969 at 2 o'clock

Saturday evening January 4 1969 at 8.30

and open rehearsal Thursday evening January 2 1969 at 7.30

ERICH LEINSDORF *conductor*

RICHARD STRAUSS

ARIADNE AUF NAXOS

(original version of 1912)

opera in one act

libretto by Hugo von Hofmannsthal

first performed in Stuttgart October 25 1912

Characters (in order of singing)

Najade	BENITA VALENTE *soprano*
Dryade	EUNICE ALBERTS *contralto*
Echo	CAROLE BOGARD *soprano*
Ariadne	CLAIRE WATSON *soprano*
Harlekin	JOHN REARDON *baritone*
Zerbinetta	BEVERLY SILLS *soprano*
Truffaldin	MALCOLM SMITH *bass*
Brighella	JOHN FERRANTE *tenor*
Scaramuccio	JAMES BILLINGS *tenor*
Bacchus	ROBERT NAGY *tenor*
M. Jourdain	ANDREW RAEBURN *speaking part*

FIRST PERFORMANCE IN THE UNITED STATES

There will be no intermission

A translation of the libretto starts on page 744

Friday's concert will end at about 3.30; Saturday's at about 10.00.

BALDWIN PIANO RCA RECORDS

RICHARD STRAUSS
Ariadne auf Naxos, opera in one act, op. 60
Program note by William Mann

Strauss was born in Munich on June 11 1864; he died in Garmisch-Partenkirchen on September 8 1949. The first version of *Ariadne auf Naxos* was finished in 1912 and staged at Stuttgart on October 25 of that year. Zerbinetta's aria *'Grossmächtige Prinzessin'* was sung by Mabel Garrison at concerts of the Boston Symphony on November 23 and 24 1917. These performances of the original *Ariadne auf Naxos* are the first in the United States.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, trumpet, trombone, glockenspiel, tambourine, triangle, snare drum, timpani, 2 harps, piano, celeste, harmonium and strings.

Genesis

The operatic collaboration between Richard Strauss and the Austrian poet Hugo von Hofmannsthal began (1906-1909) with *Elektra* (a previously existing stage-play) and was confirmed with *Der Rosenkavalier,* the first production of which in 1911 was greatly aided by the unofficial, unacknowledged, unpaid theatrical coaching given by Max Reinhardt to the Dresden cast. Hofmannsthal easily persuaded Strauss that they should give Reinhardt a thank-offering, and they agreed on a German adaptation of a Molière play with incidental music suited to the tiny orchestral pit in Reinhardt's Berlin theatre. Neither expected to spend much time on this, and before embarking on their next major project together — they had decided that it was to be *Die Frau ohne Schatten* — Hofmannsthal proposed a short opera on the old theme of Ariadne and Bacchus on the Island of Naxos. This would involve *opera seria* singers

---

William Mann has been on the musical staff of *The Times* (London) since 1948, and chief music critic of that paper since 1960. He is the author of a book on Richard Strauss's Operas (published in USA by Oxford University Press) and is currently writing a companion volume which will similarly survey all of Mozart's operas. Earlier he wrote a mini-book about J. S. Bach, translated Scherchen's *The Nature of Music,* contributed to the fifth edition of Grove's Dictionary and *The Record Guide,* as well as *Encyclopaedia Britannica* and *Chamber's Encyclopaedia* and numerous symposial books about music. He broadcasts frequently on radio, and sometimes television, about music of all sorts, and has been associate editor of *Opera,* and a regular reviewer for *The Gramophone* for some years. He lives in Wimbledon with his German-born wife, four daughters, and as many homeless friends as his large but crowded house has room for — pianos and record-players and tape-decks seem to take up much of the available space. He enjoys playing the piano, tries spasmodically to come to terms with the guitar, has almost forgotten how to play the double-bass (bull-fiddle in USA), and has not quite abandoned hope of composing some competent, useful music one day. He used to sing but listeners objected. He writes program notes and has translated many songs for the program-books of song recitals, as well as several operas including *The Ring, Tristan und Isolde* and *Fidelio.*

Filene's



KIMBERLY

COLLECTORS

will appreciate the
merits of a beautifully
shaped coatdress,
that's smart any time
of year. From
the Kimberly collection
in the Oxford Shop,
fifth floor
Filene's Boston

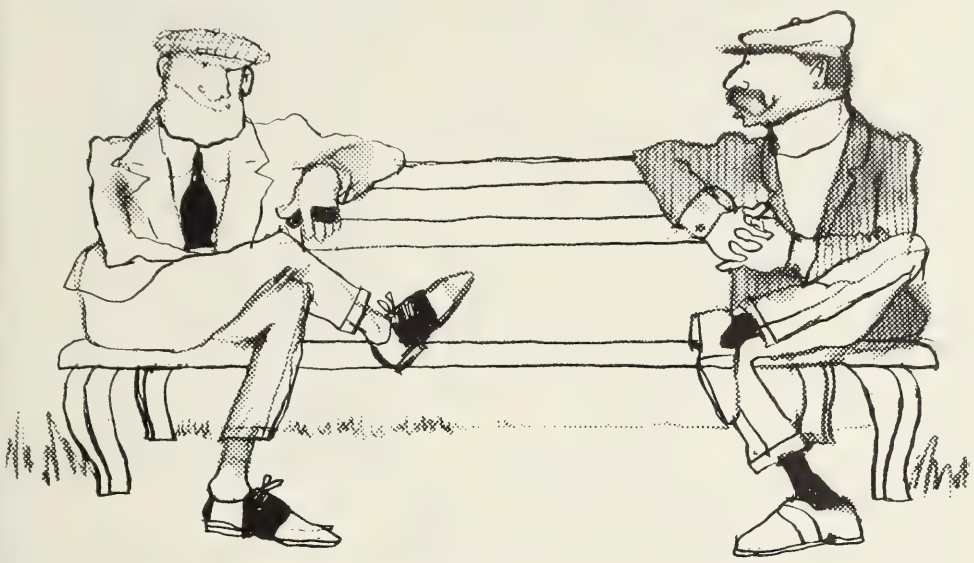
and *commedia dell' arte* characters, and was intended as an exercise for the writer in perfecting his technique of devising words for music, specifically Strauss's music. In May 1911 Hofmannsthal realized that *Ariadne* could well become a pendant to the Molière *Bourgeois Gentilhomme,* replacing the Turkish ceremony at the end. Reinhardt liked the idea, so Hofmannsthal quickly drafted a sketch and sent it to Strauss.

Molière's five acts were reduced to two. Since Reinhardt's German Theater in Berlin had no adequate orchestra pit Strauss would have to score for a small group of players who, Hofmannsthal suggested, should be seated on the stage wearing period costume during the opera. Strauss firmly vetoed this last suggestion, noted that the Molière plot was thin in this abbreviated version, as was the opera scenario, but thought he would enjoy setting it all to music; at once he envisaged the musical framework and the voices involved. He surprised Hofmannsthal by declaring that the star part must be Zerbinetta (this character, imported from Molière's *Les fourberies de Scapin,* was not mentioned at all in Hofmannsthal's original cast list), a role for Selma Kurz, Hempel, or Tetrazzini, and that the *pièce de résistance* of the opera would be her grand coloratura aria. Hofmannsthal acquiesced in this wish and even derived the chief philosophical point of the opera from the prominent contrast of Ariadne with Zerbinetta. But he disliked the idea of importing an expensive star singer, and in the event he thought *Grossmächtige Prinzessin* vulgar and unnecessarily exhibitionistic (it would place the work beyond the powers of small opera companies). As the libretto took shape Strauss became less and less enthusiastic: beautiful as was Hofmannsthal's poetic diction it did not supply Strauss with the dramatically vivid characters he needed to inspire him — they are not personages at all, but types, mouthpieces for poetic ideas. Hofmannsthal was piqued by his collaborator's lack of enthusiasm and failure to understand the serious idea behind the comic jumble of heroic and farcial dramatic styles. Eventually he had to explain to Strauss just what the contents signified, and Strauss rightly insisted that this explanation must be included in the action foregoing the opera, since few spectators could be expected to infer it of their own accord. Hofmannsthal therefore added a scene to his Molière adaptation, in which the casts of the *Ariadne* opera and of the comic intermezzo *Faithless Zerbinetta and her four lovers* are seen together backstage with the supposed composer of the opera, his music teacher, and the lackeys who convey Monsieur Jourdain's orders: during the course of this scene the significance is more or less made clear. Later this scene was set to music as the sung prologue to the revised version of the opera (generally known as *Ariadne 2).* This performance gives us *Ariadne 1* without the prefatory scene in question, so I shall summarize Hofmannsthal's interpretation at the end of this introductory note. There are still a few more historical details that have to be given first.

Strauss completed the full score of *Ariadne 1* on July 22 1912. By now it had been established that the piece as written was musically too demanding for the facilities of Reinhardt's theatre in Berlin. Yet it had been devised for Reinhardt expressly, and both collaborators agreed that only Reinhardt must be allowed to take charge of the première. German opera houses were hotbeds of pride and jealousy, and would

"Boraschi's is
Boston's Best
Italian Restaurant!"

"Boraschi's is
Boston's best
American Restaurant!"



Who are we to argue? Boraschi's Restaurant,
793 Boylston St. (Opposite Prudential) 536-6300

Beverly Sills
"Opera's new superstar"
— Newsweek



Her first solo album
"... a debut of stunning
and unequivocal success."
— The New York Times

BEVERLY SILLS
Bellini and Donizetti Heroines.
Vienna Volksoper Orchestra.
Jussi Jalas, conductor.
WST 17143
NOW AVAILABLE AT ALL RECORD SHOPS.

Westminster abc RECORDS
A PRODUCT OF ABC RECORDS, INC.

almost certainly refuse to admit a guest producer, let alone the sort of guest cast Strauss and Hofmannsthal envisaged. However Richard Strauss was Germany's leading composer and he had persuaded the Royal Theatre in Stuttgart to accept a première there with Reinhardt as producer and Strauss as conductor. Reinhardt would bring his actors from Berlin. Strauss had picked Emmy Destinn for Ariadne, Karl Erb as Bacchus, and Frieda Hempel as Zerbinetta. When it came to the crunch none of these singers was available, and half the Molière cast was from Stuttgart. The local artists and officials did what they could to sabotage rehearsals. But the première took place in orderly fashion on October 25 1912 and was well received. For Ariadne Strauss had discovered an up-and-coming young singer called Missi Jeritza (he had heard her as Offenbach's *Belle Hélène),* later to resume her baptismal name of Maria. From Berlin came Hermann Hadlowker, the Bacchus; Hempel (America's first Feldmarschallin in *Rosenkavalier)* was replaced by Margarethe Siems (the Marschallin in the world première) as Zerbinetta — try if you will to imagine any of today's Marschallins singing *Grossmächtige Prinzessin.*

Bourgeois-Ariadne 1 had numerous local premières, but the style faltered when Reinhardt was not in charge. Elegant French comedy was a style altogether unfamiliar in pre-world-war I Germany, and in due course the collaborators wrote *Ariadne 2* (first performed in 1916) and the extended *Bourgeois 2* with concluding Turkish ceremony. *Ariadne 2* has now become a repertory opera all over the world. But some Straussians have a particularly soft spot for *Ariadne 1,* in which Zerbinetta has an extra solo number, the Bacchus-Ariadne scene is longer, and the opera ends (much more satisfactory, I think) with an ensemble for Zerbinetta and the clowns. In Britain where I live we have had four productions of *Ariadne 1* as against three of *Ariadne 2.* This may prove nothing except that *Ariadne 1* still has something to command it to audiences.

Myth

Ariadne figures in Greek mythology as part of the extensive saga of Theseus (a good modern rationalistic version is told by Mary Renault in *The King Must Die* and its sequel *The Bull from the Sea).* Ariadne was the daughter of King Minos of Crete who exacted from Athens an annual tribute of nobly-born youths and maidens, to be sacrificed to the sacred monster of Crete, half-man, half-bull, called Minotaur, which dwelt in a labyrinth under Minos's palace. Prince Theseus of Athens, determined to end this levy which was sapping the flower of Athenian stock, had himself picked as one of the victims and went to Crete. He met Ariadne, they fell in love, and when the Athenians were driven into the labyrinth she gave him a sword with which to kill the beast and a long ball of string one end of which she held outside the labyrinth so that the Athenians could retrace their steps when the Minotaur was dead. Theseus promised in return to marry Ariadne, and on the homeward journey to Athens she became pregnant by him. But when their ship stopped at the island of Naxos in the Aegean Sea he abandoned her there — some say because she became a manic devotee of Artemis, others because the god Bacchus had fallen in love with her and instructed Theseus in a dream to surrender her. In one version of the

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 ST. BOTOLPH STREET • BOSTON



Provides For The Handicapped Child
In A Free, Private, Day School

A 12 Year Academic Program
Vocational Training • Recreation
Health Program • Transportation

The Industrial School for Crippled Children solicits funds for its operation either through Bequests, Annuities or Life Insurance.

In case of a life agreement a donor gives capital to the Industrial School for Crippled Children and in return receives income for life.

Donors are invited to discuss these matters with the Treasurer.

Treasurer, CHARLES E. COTTING, 10 Post Office Square, Boston

CHARLES H. TAYLOR
President

MRS. CHARLES E. COTTING
Chairman Ladies Committee

For the Holidays

As well as our festive gowns by the great designers . . .
we have

Hostess pajamas — Zany zodiac pictures
Swedish birds in nests — Long skirts
Christmas bibs, aprons, towels, mitts, rugs
Lingerie — Evening bags
Camelot helmet ice buckets — Other men's things
And all sorts of resort wear

BOSTON — *Hurwitch Bros.* — WELLESLEY

myth it was not Bacchus but her priest Onarus who comforted Ariadne on Naxos and fathered her children. More romantic souls preferred to believe, as Hofmannsthal shows, that Bacchus took her away, and gave her a crown of seven stars which even now represent her in the sky at night (the connection with stars reminds us that to the Egyptians Bacchus was Osiris, the Sun-god — to the Greeks he was sometimes Dionysos in whose honour the great drama festivals were held).

The opera of Ariadne on Naxos

This myth had provided subject-matter for numerous operas by, among others, Monteverdi (1608), Cambert (1674), Kusser (1692), Porpora (1714), Handel (1734), Benda (1775-same title as Strauss) and Edelmann (1782). For present purposes we are to believe that Monsieur Jourdain has commissioned a young composer (as it might be Mozart at the time of Idomeneo or earlier) to write an *opera seria* on the theme of *Ariadne auf Naxos*. Rehearsals have taken place and the composer is about to conduct the first performance. Unbeknown to him Monsieur Jourdain has engaged a *commedia dell' arte* troupe of clowns to provide a comic intermezzo which will follow the performance of *Ariadne*. The composer has just adjusted his sensitive nature, with bad grace, to accept this disagreeable fact when Monsieur Jourdain, who as payer of the piper has been fretting over the loss of status he will suffer by the representation in his luxuriously appointed mansion of a desert island, decides to call another tune and sends word that both spectacles are to be executed simultaneously in such a form that the entertainment will be concluded before 9 pm when a fireworks display is due to begin. For Jourdain, whom Hofmannsthal envisaged as a typical member of the public, *opera seria, commedia dell' arte* and fireworks are all fashionable entertainments, none more important than the others except that *Ariadne* is liable to be less entertaining because serious, and fireworks are much the jolliest (Hofmannsthal may have intended a dig at Strauss who set such store by Zerbinetta's vocal fireworks and who was rather bored by the, to Hofmannsthal, profound and moving theme of Ariadne's loneliness and longing for death). It never enters Jourdain's head that the preparation and mounting of such entertainments are difficult, laborious and strenuous; he would regard creative art as a spare-time occupation, like the schoolmaster who, when a pupil announced his intention of being a pianist, asked what he would do during the day time.

This, however, is only a subsidiary theme of *Ariadne auf Naxos*. The work which began as a half-hour intermezzo, a *bonne-bouche* for a

Custom Designing

RICHARD M. DANA, inc.
JEWELERS

43 Central Street, Wellesley
237-2730

Steinberg's Choice: the new records by Michael Steinberg, music critic of The Boston Globe

Stunning Sills; Limpid Leinsdorf

Soprano Beverly Sills, who sings with the Boston Symphony in Strauss's "Ariadne" this month and in the Beethoven Ninth later in the season, has made her first recital record (Westminster), called "*Bellini and Donizetti Heroines.*" The most familiar of the heroines is poor, mad Lucy Ashton from Donizetti's "Lucia," who is represented here by her opening scene, the beautiful "Regnava nel silenzio." The other arias are taken from Donizetti's "Linda di Chamounix" and "Roberto Devereux," both superb pieces, and his "Rosmonda d'Inghilterra," a mistress of the now so fashionable Henry II, and musically not quite so interesting; and Bellini's "I Capuleti ed i Montecchi" and "La Sonnambula," both very lovely. And the singing is stunning. Yes, Callas in Lucia and as sleep-walking Amina had a unique excitement, but the sum of what Sills brings to this music — a voice that is full and steady from its lowest notes to high E flat, a brilliant coloratura technique with no faking, exquisite musical taste in phrasing, temperament, and diction — is so remarkable as to make the release of these performances something really exciting to anyone interested in good singing and in music for good singers. I hope, though, that on her next such record, Sills can land up with a better conductor and orchestra.

For RCA, Erich Leinsdorf has recorded Mozart's "*Cosi fan tutte,*" with Leontyne Price and Tatiana Troyanos as the sisters, George Shirley and Sherrill Milnes as their young men, Ezio Flagello as the cynical, eternal bachelor, and Judith Raskin as Despina, the maid. The orchestra, the seventh character, as Irving Kolodin puts it in his notes, is the New Philharmonia, and it plays (acts?) marvelously. Leinsdorf is very successful with the serious and the mock-serious parts of this enigmatic comedy, and not quite so good at the bubbly. Troyanos and specially Flagello are excellent; the others are never less than good, and all have very fine moments. To put my reservations into perspective, I should add that it seems to be in most respects superior to the other currently available modern versions.



These original record reviews by Michael Steinberg are presented by the Trust Department of New England Merchants Bank, which would also be pleased to review your investment portfolio with a view to improving its performance.

New England Merchants National Bank

A FULL SERVICE BANK

Trust Department • 28 State Street, Boston • 742-4000 • Member F.D.I.C.

great producer, a diverting study for an author who wished to acquire transcendental technique in the librettist's craft, and a little something to keep a frivolous composer busy while *Die Frau ohne Schatten* was maturing — this *opusculum* blossomed into a project of major intellectual substance, a justification of the poet's existence and immortality, and the means whereby his composer-collaborator would be led away from undesirably progressive, post-Wagnerian tendencies into a respectful regard for the claims of great poetry and a suitably subservient attitude to the process of garbing it with pleasant, unobtrusive and easily performable music. Hofmannsthal may thereby have been indulging *folies de grandeur,* but he wrote the libretto of *Ariadne auf Naxos* in a spirit of high professional competence and self-critical seriousness. We had better consider what he was getting at.

Style and Idea

Hofmannsthal took his job as Strauss's librettist very seriously. He was aware that opera librettos were poor from a literary and dramatic point of view, that Strauss was the most prestigious living German opera composer, and that he himself, as the greatest living German poet (in his own estimation), was uniquely well placed to set an exalted standard. For an Austrian with some Italian blood in his veins he was not, I believe, very musical; and for a poet he had little sense of theatre — time and again it was Strauss who redeemed their librettos by suggesting what was not, and what could be, good theatre. But Hofmannsthal was well-read and he thought continually about what made opera librettos truly great. He knew, of course, that in the Dionysiac festivals of ancient Greece a cathartic tragedy was followed by a cheerful satyr-play, and that in baroque opera a comic intermezzo separated the two acts of an *opera seria.* He was familiar with Da Ponte's libretti for Mozart (not to mention Schikaneder's for *Die Zauberflöte)* in which serious and comic, formal and informal, elements are gloriously mingled together. It is my belief that the idea of *Ariadne auf Naxos* originated from Hofmannsthal's

ACADEMIA



School of Languages

CAMBRIDGE
54 Boylston Street
tel: 354-2124

CLASSES
STARTING
JANUARY 13

BOSTON
140 Newbury Street
tel: 266-0560



Rushing through dinner to make the Symphony can ruin the best in fine food and good music.

Why rush either? Symphony Hall is only three minutes away from seven of the city's best restaurants. At Prudential Center.



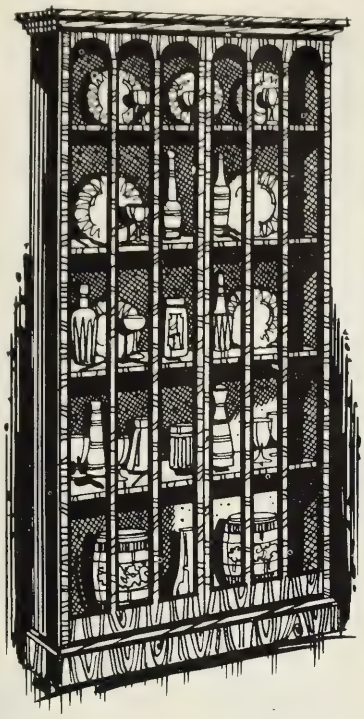


The PRUDENTIAL
INSURANCE COMPANY OF AMERICA
Northeastern Home Office Prudential Center Boston

consideration of these contrasts which could significantly be exteriorized by a blend in which the two identities were kept separate. The Ariadne and Bacchus story allowed him to develop his favourite idea of constancy, and to explain how a one-man woman could submit to another man's embraces. But the collaboration of the *buffo* comedians helped him to present this theme with a diversity and formal compartmentalization that he regarded as suitable for music — and desirable for a composer who favoured the symphonic architecture that was always in danger of reshaping (and therefore spoiling) the librettist's careful plan. Hofmannsthal was often reminding Strauss that no other author of comparable distinction was so unselfish as to work actively with an opera composer; and of *Ariadne* he declared that the whole project was designed simply as a vehicle for Strauss's music, to give the composer pleasure. But already he had evidence that Strauss was bored with the whole idea; Strauss drew inspiration from real people and their human predicaments, especially of the mind, and these do not occur at all in *Ariadne* where the characters are dummies of the ventriloquist Hofmannsthal. The purpose of *Ariadne* was quite selfish: to project a literary idea which was taking hold of the poet's imagination, and to force the composer into a subservient role so that the beauties of the poetry would not be lost. When Strauss gave prime emphasis to Zerbinetta (because she would enliven the music of an otherwise dreary and artificial piece) Hofmannsthal may have realized that *Ariadne* could become a telling allegory of their artistic collaboration: Hugo von Ariadne living alone on his creative island, awaiting the transfiguration of an idea; Zerbinetta-Strauss deriving pleasure and satisfaction from such lowly stimuli as Savonarola and Rückert — and the two united only through mutual incomprehension. This, at least, is my interpretation; if it is true it explains why Hofmannsthal so continually and peevishly attacked Strauss for not appreciating *Ariadne* as a serious work of art. Where Hofmannsthal failed — if he did — was in exteriorizing the technique but not the idea which justified it. Hence his explanatory letter to Strauss, the prose scene introducing the opera, the sung prologue of *Ariadne 2* and the article, in the form of an open letter to the composer, which appeared in the *Neues Tageblatt* on October 12 1912. In the knowledge that this last helped me to understand what *Ariadne auf Naxos* is about I append here my translation of some relevant sentences from it.

'You ask me the meaning of the transformation which Ariadne undergoes in Bacchus's arms, because you feel that here is the vital moment, not only for Ariadne and Bacchus, but for the whole work . . . Transformation is the life of life itself, the real mystery of Nature as creative

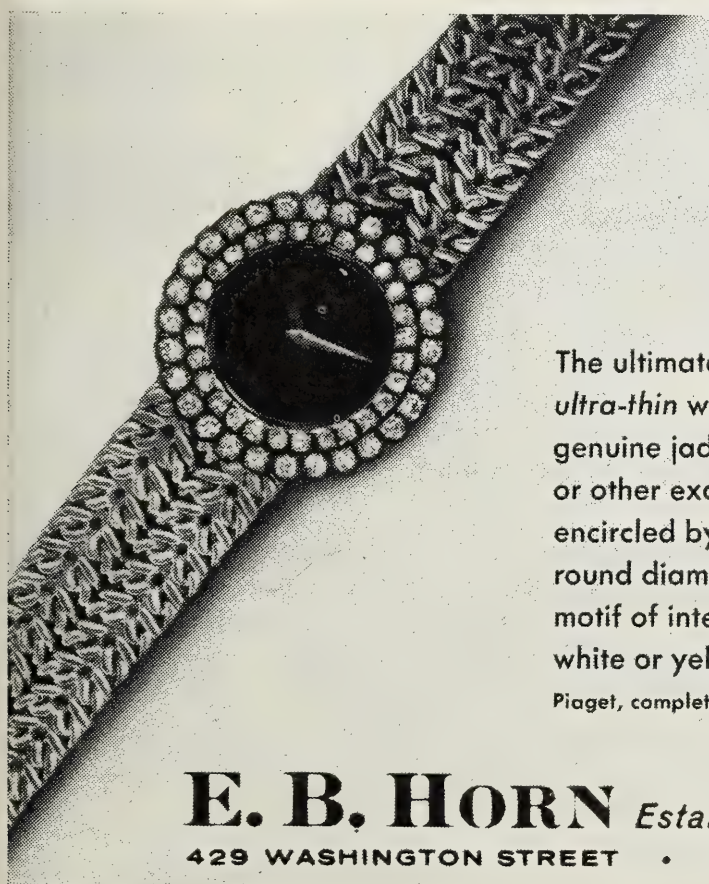
THE DEN GALLERY
Specializing in 18th and 19th Century
American Paintings and Clocks
Objects of Art
3 PINE WOOD ROAD, DOVER, MASS.
Tel. (617) 785-0639 VIC AND OLGA FIRTH — By Appointment only



Something perfect and just for you. A cottage by the sea . . . a country manor . . . a penthouse against the city skyline? We've an abundance of ideas for expressing you and your special tastes. Call 426-1500 for an appointment with one of our thirty Paine designers who will help you create "something perfect."

PAINE furniture

Boston • Natick • Peabody
Springfield • Hartford



PIAGET

CHOICE OF
THE WORLD'S
ELITE

The ultimate in elegance, *ultra-thin* watches with dials of genuine jade, coral, lapis, or other exquisite gemstone, encircled by two rows of radiant round diamonds. Bracelet, classic motif of intertwining leaves in white or yellow 18 kt. gold.

Piaget, completely Swiss Made.

E. B. HORN *Established in 1839*

429 WASHINGTON STREET • BOSTON, MASS.

force. Permanence is numbness and death. Whoever wants to live must surpass himself, must transform himself: he has to forget. And yet all human merit is linked with permanence, unforgetfulness, constancy. This is one of the deep fundamental paradoxes on which existence is constructed, like the temple at Delphi on its yawning crevasse . . . So here we have Ariadne confronting Zerbinetta, as once Elektra confronted Chrysothemis. Chrysothemis wanted to live, nothing more; and she knew that anyone who wants to live must forget. Elektra cannot forget. How could the two sisters understand one another? Zerbinetta is in her element when she is careering from one man to another; but Ariadne could only be one man's wife, can only be one man's relict. She tears her garment; it is the gesture of those who want to escape the world. This is the end of all things, she says, and it is as sad, though not as final, as much said by Elektra, for whom Clytemnestra's bedchamber is the world, and the world is Clytemnestra's bedchamber. For Elektra nothing remains but death; but here the subject is taken further. Ariadne too imagines she yields herself to Death; and "her boat sinks, only to float on new seas". This is transformation, miracle of miracles, the true secret of love. The unfathomable depths of our nature, the bond between us and something unidentifiable, everlasting, which from our childhood, and even from the time before birth, was close within us, may shut from within and leave us lastingly, detrimentally paralysed; shortly before Death, we anticipate, they will re-open: something of the kind, though it can hardly be put into words, is revealed in the minutes which precede the death of Elektra. But in a being not so marked out by fate, a gentler force than death will also unlock these depths; love permeates that being; if love takes hold with its full power, then the utmost depths are released from paralysis: the world is restored to this person, yes he can conjure up a vision of the world even magically as here and hereafter simultaneously. When Ariadne sees before her transfigured self that the cave of her sorrows has been changed into a temple of joy, when her mother's eyes gaze at her out of Bacchus's cloak and the island turns from a prision into a Paradise — what does she realize but that she is in love and alive?

'She was dead and is alive again, her soul is in truth transformed — and of course it is truth at a higher level, so how could it be truth to Zerbinetta and her like? These vulgar life-masks see in Ariadne's experience precisely what they are capable of seeing: the exchange of a new lover for an old. And so the two spiritual worlds are ironically connected in the end, by the only possible connexion: incomprehension. . . .'

For them mutual incomprehension. For us ambivalence: Ariadne is explained by Zerbinetta; Bacchus is set against 'the vulgar mask' of Harlequin, the three nymphs against the grotesque ensemble of clowns — and Hofmannsthal is set against Strauss. But in this last confrontation it is Strauss who wins. Hofmannsthal could imagine and ponder and divine, but Strauss could and did communicate. It is not because of Hofmannsthal but because of Strauss that Igor Stravinsky writes enviously of what he calls 'that now so ascendant *Ariadne*'.

note copyright © 1969 by William Mann

notes continued on page 744

Variations on a theme by Pastene.

Pastene è nobile
Bolla Valpolicella.
A noble wine from
the slopes of Verona.

Aimez-vous Pastene?
Alexis Lichine Pinot
Chardonnay. Imported by
Pastene from France with
love. Or Pastene Gamay
Beaujolais, the proud
Californian with the
Burgundian accent.

Le Nozze di Pastene
Gancia Asti Spumante.
Imported from Italy
for any festive
occasion.



What's your favorite wine: red, white, rose or bubbly? Pastene gives you the best of both worlds in Californian and European wines to suit every taste and purse. Pastene knows the score.

Pastene Wine & Spirits, Inc. 15 Poplar Street • Somerville, Mass.

THE BOSTON SYMPHONY ORCHESTRA IS THE JOHN HANCOCK-INSURED GROUP WE MOST ENJOY HEARING FROM.



"If anybody in this life insurance business can design the right plan for you, it's probably us."

How can a prominent citizen leave $750,000 to his family without putting them in the headlines?

No man wants his family subjected to unwanted publicity and the nuisance of inquisitive outsiders.

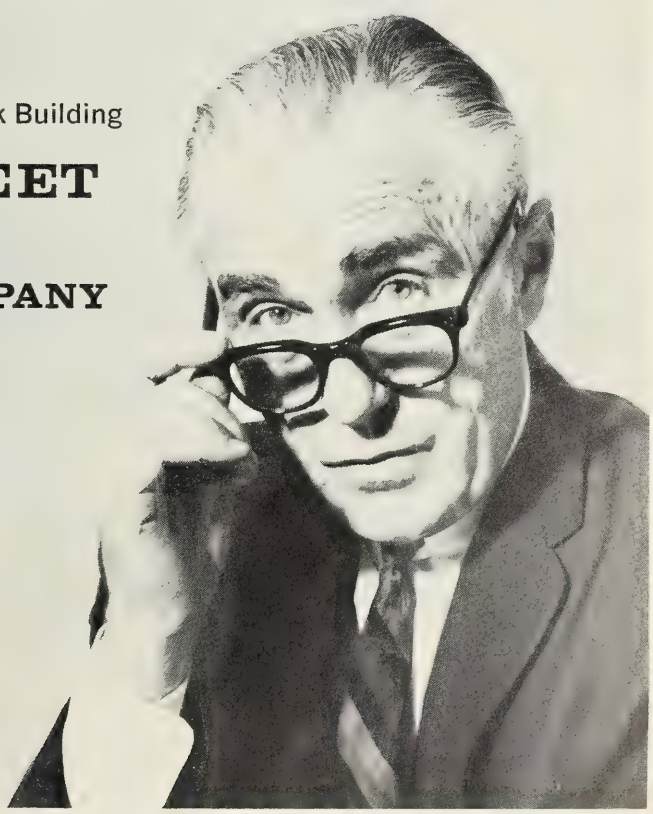
Privacy for property plans is only one of the special advantages which a living trust at State Street Bank can offer. Continuity of income for your beneficiaries... economy...your estate will receive these benefits, too.

As for **the present,** a living trust puts State Street's skilled asset management to work for you on a trial basis. You're free to change or revoke the trust at any time.

Wouldn't you like one of our trust officers to discuss this flexible service with you and your lawyer? Phone 466-3721 for an appointment now.

PERSONAL TRUST DIVISION
225 Franklin Street
Third Floor, State Street Bank Building

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASS.





©1968 NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY, BOSTON

You're here to listen but who listens to you?

Chances are, you discuss your health regularly with your doctor. If you hit a legal snag — such as the car in front of you — you can tell your lawyer. But who can you turn to on the same continuing basis for help with your finances?

Till now, it was difficult to find someone who would lend a concerned ear to your money problems. But your Personal Banker at Shawmut has changed all that. He's the man a widow can turn to for financial advice on a continuing basis.



And if you want to talk about trusts, you have only to phone your lawyer and your Personal Banker to start the wheels in motion. In short, he's the financial adviser to the family, a professional who can shape Shawmut's vast banking and trust services to your family's individual needs. Not just today, but tomorrow and tomorrow and tomorrow.

If you would like your own Personal Banker, one will be assigned to you at the Shawmut office most convenient for you.

The National Shawmut Bank of Boston

Personal Trust Department

A Shawmut Association Bank

Have a Personal Banker at your side, on your side.

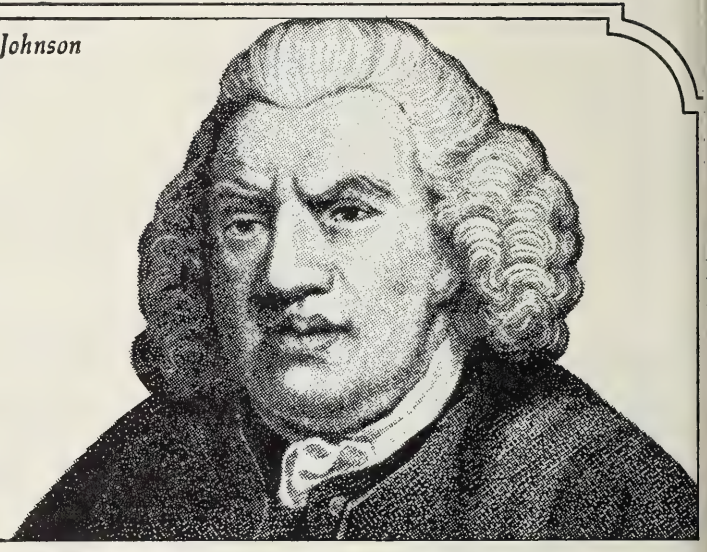


NATIONALLY ACCREDITED

DAY AND EVENING COURSES
Gregg and EZ Alphabetic Shorthand. Start anytime; graduate when ready. One Year Executive Secretarial Course. Intensive Short Courses. Typing individually taught.
INTENSIVE BRUSH-UP COURSES
for "RETURNEES" to JOB MARKET

HICKOX
SECRETARIAL SCHOOL
Founded in 1879
Individual Attention *Individual Promotion*
367 BOYLSTON ST., BOSTON (at Arlington St. MBTA)
267-5920

Samuel Johnson



tax

In his great Dictionary, Dr. Johnson gave a definition for *excise:* "A hateful tax levied upon commodities." Smith, Barney & Co. suspects you might sometimes be willing to apply that adjective to *any* tax.

Excises and commodities aside . . . there is a way to gain additional income *without* additional tax. If the income is from municipal bonds—the debt securities of state or city governments or governmental authorities—it's totally *exempt* from Federal income tax. (Often from state income tax as well, in the state of issuance.)

Smith, Barney's Municipal Bond Department can help you select the bonds best suited to your needs. They *know* municipals, out of long experience with them. To begin with, they'll be glad to send you, upon request, a booklet explaining exactly what municipals are.

One thing they are: a legitimate way to avoid "hateful" taxes.

Smith, Barney & Co.
Incorporated
Members New York Stock Exchange and other leading exchanges
125 High Street, Boston, Mass. 02110



ONE THING'S FOR SURE on the Jack Daniel's tour, we won't rush you. If you want to stop for something, go ahead and stop.



The tour through our distillery takes about an hour. And if you find anything you'd like to linger over, go ahead. You can catch up on anything you missed from Mr. Garland Dusenberry. (He's the man who takes you through.) Just tell him what you missed and he'll take it from there. But he's a talker. So you might end up being with us more than an hour. But if you don't mind, we certainly don't either.



CHARCOAL MELLOWED
DROP
BY DROP

© 1968, Jack Daniel Distillery, Lem Motlow, Prop., Inc.

TENNESSEE WHISKEY • 90 PROOF BY CHOICE • DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 384), TENN.

ARIADNE ON NAXOS

Libretto by Hugo von Hofmannsthal
English translation by Miles Malleson

(Ariadne, in front of a cave on the ground, without moving. Najade, Dryade and Echo on one side.)

Najade Does she sleep?

Dryade Does she sleep?

Najade No, she is weeping!

Dryade Weeping in her sleep! Listen! She groans.

Both Alas! That is what we are used to of her.

Najade Day after day in sorrowful mourning.

Dryade Always new bitter complaints.

Najade Cramps and fits anew.

Dryade Wounded heart for ever, ever!

Echo Ever! Ever!

Dryade Irreconcilable!

Echo Irreconcilable.

All three Alas, that is what we are used to.
Like the soft shaking of leaves,
Like the light swaying of waves,
It glides away above us.
Her tears, her laments,
O, since how many, many days,
They hardly burden your mind!

Ariadne *(on the ground)* Where was I? Dead? And yet
I live, live again, and live still?
But it is no life that I live!
Torn heart, will you go on beating for ever?
(half getting up)
What did I dream of? Alas, forgotten already!
My brain holds nothing:
Only shadows go through a shadow.
And yet, something winces then, and gives so much pain!
Oh!

Echo Oh!

Harlekin *(behind the scenery)* How young and beautiful and exceedingly sad!

Zerbinetta Like a child to look at, but how dark under her eyes!

Harlekin } And difficult, very difficult to console, I am
Truffaldin } afraid.

Ariadne *(without in the least taking notice of them. To herself, in a monologue)*
Once there was something wonderful, it was Theseus-Ariadne;
And it walked in the light and enjoyed life!
Why do I know about it? I want to forget!

There is only one thing that I must find:
It is a shame to be deranged as I am!
One has to shake oneself: yes, that I must find:
The maid, that I was!
I have found it now — Gods! let me keep it!
But I cannot find the name — it has grown together
With another name, one thing
So easily grows into the other, alas!

Najade, Dryade, Echo — *(as if wanting to remind her, to awaken her)* Ariadne!

Ariadne — *(gives a sign of refusal)*
Not ever again! She lives here all on her own,
She breathes lightly, she walks so lightly,
No blade moves where she walks,
Her sleep is pure, her mind is clear,
Her heart is sincere like a spring:
She holds out well, and therefore soon there comes the day,
When she may roll herself into her coat,
When she may cover her face with a cloth,
And may lie in it
And be a corpse! *(she dreams on)*

Harlekin — I am afraid pain has perturbed her senses.

Zerbinetta — Try it with music!

Scaramuccio, Truffaldin — Surely, she is mad!

Ariadne — *(without turning her head, to herself; as if she had heard these last words in her dream)*
Mad, but wise, yes! I know what does you good,
If you keep it far enough from your poor heart.

Zerbinetta — Oh! try then a little song.

Harlekin — Love, hate, hope, and hesitation,
All joy and all pain,
Everything can a heart bear
Once and ever again!

But neither joy nor grief,
Dead to all pains,
That is death for your heart,
And you must not get like that!

You must raise yourself out of the darkness,
Even if it means pains anew,
But you must live, dear life,
Live only once again!

(Echo indifferently repeats, like a bird, the melody of Harlekin's song. Ariadne, without stirring, dreams on)

Zerbinetta — *(half aloud, parlando)* She does not even lift her head.

Harlekin — *(in the same way)* It is all in vain. I felt it while I was singing.

(Echo again repeats the tune)

Zerbinetta But you are completely beside yourself.

Harlekin Never before has any human being touched me like she.

Zerbinetta That is what happens to you with every woman.

Harlekin And perhaps not to you with every man?

Ariadne *(to herself)*
There is a realm where everything is pure:
And it has a name as well: the land of the deceased.
(While talking she gradually gets up from the ground)
Here nothing is pure!
Here everything was added to everything!
(She pulls her garment closer around herself)
But soon a messenger will come,
Hermes they call him.
With his rod
He reigns over the soul:
He drives them on
Like light birds,
Like withered leaves.
You beautiful, quiet God! Look! Ariadne is waiting for you!
Oh, your heart must be free
From all wild pains;
Then his face will beckon to me,
His steps will be before my cave,
Darkness will be upon my eyes,
And his hand will lie upon my heart.
In those beautiful festive garments,
Which my mother gave to me,
Those limbs will rest,
Beautifully adorned and all on their own,
The quiet cave becomes my grave.
But noiselessly my soul
Will follow her new master,
Like a light leaf in the wind,
Follows down, follows so willingly.
You will set me free,
Give me to myself,
You will take away
This burden of a life.
I shall lose myself completely in you,
Ariadne will be with you.

(Harlekin, Brighella, Scaramuccio, Truffaldin, behind them Zerbinetta, begin trying to cheer up Ariadne with a dance. Echo, Najade, Dryade have disappeared during Ariadne's monologue)

All four Madam indulges much too much
in mourning and sadness.
Whatever bad luck may have come upon you,
Time passes by and erases the traces.

We duly respect the pains of love,
But sorrowful yearning we want to avoid.
To cheer you up there humbly draw near
With her attendants this pretty child. *(they dance)*
It is at stake to prove if dancing and singing
Are any use in drying the tears in a beautiful eye.
The caressing sun dries up the tears,
And the loose wind dries up the tears.
To cheer you up, O sad lady, is the order that
This pretty child gave to her attendants.

Zerbinetta *(while the four others go on dancing)*
How they swing their bodies, dance and sing,
I should quite like the one or the other of them.
But the Princess shuts her eyes,
She does not like the dance, she does not like the tune.
(stepping in among the four dancers)
Go away! Leave it! You are getting a burden!

All four *(going on dancing)*
To cheer her up, O sad lady, is the order that
This pretty child gave to her attendants.
But however we dance, however we sing,
We are not lucky, whatever we bring.

Zerbinetta *(pushing them away by force)*
Therefore leave dancing and leave singing,
Withdraw! Back! Do you not understand?
You are only in the way! *(she clears them off the stage)*
(all four exit)
(starts with a low bow before Ariadne)
Mighty Princess, who would not understand
That the sorrows of such noble and illustrious persons
Must be measured with a different scale
Than those of ordinary mortals. But —
(coming one step closer up, but Ariadne does not care for her in any way)
Are we not women among ourselves, and does not beat
In every breast an inconceivable, inconceivable heart?
(again nearer, with a bow. Ariadne covers up her face in order not to have to take notice of her)
To speak of our weakness,
To confess it to ourselves,
Is this not painfully sweet?
You do not want to listen to me —
Beautiful and proud and motionless
As if a monument on your own tomb —
Do you want to confide in anyone else
But this rock and these waves?
(Ariadne steps back to the entrance of her cave)
Princess, listen, — it is not only you alone,
All of us — alas, all of us. What made your heart grow numb,
Who is the woman, who has not gone through all that?

Left alone! In despair! exposed!
Oh! These wild islands are innumerable;
Also amidst of men, I — I myself
Have lived on several of them —
And I have not yet learned to curse all men.
(Ariadne retires to the cave, Zerbinetta addresses the rest of her consolations to the unseen)
Faithless — they are that!
Monsters, without limits!
A short night, a hasty day,
A drift of air, a flowing glance
Changes their heart!
And are we charmed
Against these cruel — delightful,
And inconceivable transformations?
While I still believe I belong wholly to the one,
While I still think to be quite sure of myself,
Already some freedom, tasted never before,
Already some new, furtive love
And its roving bold feeling
Is infatuatingly creeping into my heart.
I am still truthful and yet I am lying already,
I think I am faithful and I am unfaithful already,
Everything is weighted with wrong weights —
And half knowingly and half in ecstasy
At last I betray him and still love him so much!
Yes, half conscious and half in ecstasy,
At last I betray him and still love him so much!
Thus is was with Pagliazzo
And with Mezzetin!
Then there was Cavicchio,
Then Burattin,
Then Pasquariello!
Oh, and sometimes,
It seems to me,
They were two of them!
But never just whims,
Always a 'must'!
Always anew an
Anxious amazement.
How can a heart
So little understand itself?
As a God each one came,
And his steps alone made me mute,
When he kissed my forehead and my cheeks,
I was that God's prisoner
And transformed through and through!
As a God each one came,
And each one transformed me;
And when he kissed my mouth and my cheeks
I surrendered and was mute!
When the new God came,
I surrendered and was mute!

Harlekin *(jumping out from behind the scenery)*
Well preached! But to deaf ears!

Zerbinetta Yes, it seems, the lady and I speak different languages.

Harlekin It seems so.

Zerbinetta The question is, if she will not, in the end, learn
to express herself in my language.

Harlekin Let us wait and see. But what we shall not wait for . . .
(in one leap he is closely up to her and tries to embrace her)

Zerbinetta *(trying to make herself free)* Who do you take me for?

Harlekin For a very charming girl, whose relation to me
urgently requires to be revived . . .

Zerbinetta You saucy creature! And even here!
Two steps off from the lodging of the Princess!

Harlekin Pah, lodging! It is a cave.

Zerbinetta What difference does it make?

Harlekin A great difference: it has no windows. *(again tries to kiss her)*

Zerbinetta *(breaking free by force)* I believe you really could do it!

Harlekin Do not doubt, I could do everything!

Zerbinetta *(measures him at one glance, half to herself)*
To think that there are women who like him
specially because of that . . .

Harlekin And to think, that you, from top to toes, are
one of them!

(Zerbinetta measures him with a glance)

Brighella, *Scaramuccio*, *Truffaldin* *(putting their heads out from behind the scenery, to the right and to the left)*
Hush! Hush! Zerbinetta!

Zerbinetta *(withdrawing from Harlekin, running into the front part of the stage, to herself, nearly to the audience)*
Men! Oh Lord, if you really wanted us to resist,
Why did you make them so variable!
(she ends, out of prose, with a roulade)

All four To console a stubborn person,
Oh leave this painful business!
If she does not want to be consoled,
Let her weep, she may be right!

(Zerbinetta dances from one to the other, knowing how to flatter each of them)

Brighella *(in a foolish manner)*
But I shall not be stubborn,
If you will be kind to me.
Oh, I would not ask for more,
I shall be very pleased.

Scaramuccio *(with a sly expression)*
On this island
There are beauty spots.
Come, let me show them to you,
I know where they are.

Truffaldin *(clumsy and greedy)*
If I only had a carriage,
And a horse to it,
I should soon have the little girl
Somewhere to myself!

Harlekin *(discreet is the background)*
How she squanders eyes and hands,
I shall quietly wait here for the end!

Zerbinetta *(dancing from one to the other)*
Always a 'Must', never a whim,
Always anew an anxious amazement!

(all four, with Zerbinetta, in various ways linking up)

Brighella I am not stubborn.

Harlekin I shall quietly wait.

Zerbinetta *(while dancing)* Thus it was with Pasquariello,
and so with Mezzetin!

Scaramuccio If I only had this girl . . .

Truffaldin I knew what I did!

Zerbinetta *(while dancing)* Then with Cavicchio and with Burattin!

Two of them Come, let me lead you,
I shall quietly wait.

Zerbinetta *(while dancing)* Oh, and sometimes, it was two of them!

Two There are pretty spots:
I knew what I did!

Zerbinetta Oh, and sometimes it was two of them!
(While dancing she seems to lose one shoe.
Scaramuccio quickly seizes it and kisses it.
She lets him put it on her foot, while leaning on Truffaldin, who has fallen at her feet on her other side)

Zerbinetta *(speaking of Truffaldin)* How ardently he lowers himself!
(of Scaramuccio, stretching out to him the palm of her hand, for him to kiss it)
How pressure is returned with pressure!

Zerbinetta }
Scaramuccio } Hand and lip, mouth and hand,
What a convulsive, enchanting band!

(Scaramuccio and Truffaldin recede. Brighella clumsily jumps towards Zerbinetta, wants to embrace her, but she dexterously escapes him)

Zerbinetta *(dancing again)* If I make him jealous of these,
The stubborn fellow — how plainly
The stubborn fellow will dance about!

Brighella *(stiffly dancing)*
If she makes me jealous of these
How pliantly shall I dance
Around this pretty doll!

Scaramuccio *(also dancing)*
If she makes us jealous of him,
Ho, how pliantly all will dance
Around her to win her favour!

Truffaldin *(in the same way)*
How well she knows how to make them all
Dance pliantly and to make them all jealous
Of each other without pause!

(while all three dance around, she throws herself, in the background, into Harlekin's arms and hurries off with him)

Scaramuccio, *Brighella*, *Truffaldin* *(finding themselves on their own)*
For me her shoe! For me her glance!
For me her hand! That was the sign,
Slyly must I sneak away,
The heavenly creature is waiting for me,
She has selected me for her joy!
(All three furtively sneak into the scenery; immediately afterwards Scaramuccio reappears first, masked. To himself)
Hush! Where is she? Where can she be?
(spying around)

Brighella *(masked, quiet and foolishly-sly)*
Hush, where is she? Where can she be? *(turns and bumps into Scaramuccio, as he returns)*

Truffaldin *(masked, coming forward at the same moment as Brighella turns.)*
Hush, where is she? Where can she be?
(also bumping into the two others; all three stagger into the middle of the stage)

All three *(each to himself)* Silly chance! But I cannot be recognized!

Zerbinetta's voice *(from the back, sounding as if from some distance behind the cave)* How can a heart
So little understand itself?

(Brighella, Scaramuccio, Truffaldin look at each other)

Harlekin's voice *(invisible)* Oh, how charming and delicate these limbs!

Zerbinetta's voice Hand and lip, mouth and hand!

The three fellows Hei, hei!

Harlekin's voice How pressure is returned with pressure!

Zerbinetta's voice What a convulsive, enchanting band!

The three fellows *(angrily and sadly dancing off the stage)*
Hei, hei, hei, hei! This thief! This thief!
That base, mean thief!
Hei! Hei! Hei! Hei!

(The stage is empty, the three masked characters having left it. Interlude of the orchestra, referring to Bacchus, strange, and mysterious; then: Najade, Dryade, Echo hastily enter, nearly at the same time)

Dryade *(excited)* A charming wonder!
Najade An enchanting boy!
Dryade A young God!
Echo A young God, a young God!
Dryade So you know?
Najade His name?
Dryade Bacchus!
Najade An enchanting boy!
Dryade Listen to me!
Najade Listen to me!
Dryade His mother died at his birth.
Najade The daughter of a king.
Dryade The sweetheart of a God, the sweetheart of a God!
Najade What sort of a God?
Echo *(enthusiastic)* The sweetheart of a God, the sweetheart of a God!
Najade *(eagerly)* What sort of a God?
Dryade But the baby — oh, listen — nymphs, nymphs brought him up!
Echo *(enthusiastic)* Nymphs brought him up, nymphs brought him up!
Najade / *Dryade* Nymphs! The tender, godly child!
All three Oh, that it was not us!
Echo *(like a bird)* Oh, that it was not us!
Dryade He grows like a flame in the wind,
Najade He is no longer a babe — boy and man!
Dryade Quickly on board with his wild mates!
Najade Sails up in the night in the wind!
Dryade He at the rudder.
Najade / *Dryade* Bold! The boy!
Echo *(bird-like)* He at the rudder!
Najade / *Dryade* Hail to the first adventurer!
Echo He at the rudder, he at the rudder!
Dryade The first! you know what it was?
Najade Circe! Circe! at her island
The ship lands, to her palace
Their feet rove, with torches, at night . . .
Dryade *(taking the words out of Najade's mouth)*
At the doorstep she receives him,
To the table she drags him,
Serves him a meal, fetches him a drink.

Najade *(eagerly)* The charmed drink! The charmed lips!
Too sweet gifts of love!

Echo Too sweet gifts of love!

Dryade *(triumph in her voice)*
But the boy — but the boy! —
When she, impudent and presumptive,
Beckons him to her feet —
Her tricks are in vain,
Because no animal sinks to the ground!

All three All her tricks are in vain,
Because no animal sinks to the ground!

Dryade Wrested from her arms,
Pale and astonished, without mocking —
Not transformed, not bound,
A young God is standing before her!

Echo *(bird-like, enthusiastic)*
Not transformed!

Najade
Dryade } *(at the entrance to the cave)* Ariadne!

Najade Is she asleep?

Dryade Is she asleep?

Najade No, she can hear us!

Dryade *(announcing, for Ariadne)* A charming wonder!

Najade A boy! A God!

Dryade *(all the time towards the cave)*
Yesterday still the guest of Circe,
With her lying at her meal,
Sipping from her charmed drink —

Echo Not transformed! Not transformed!

Najade Today he is here with us!

Dryade Do you hear?

Najade Do you hear?

Both together *(softly)* Ariadne!

(Bacchus' voice can be heard. At the same moment, as if pulled by magic force, Ariadne steps out of the cave, listening. The three nymphs, also listening, retire.)

Bacchus' voice *(young, charming, dreaming)*
Circe, can you hear me?
You hardly did me any harm. —
But those, who completely belong to you,
What are you doing to them?
Circe, I could flee you,
Look, I can smile and rest —
Circe, what was your desire
To do to me?

Ariadne *(into his song, to herself, very softly)*
He affects all pains,
Dissolving old torments!
To the heart inside your heart he reaches.

Najade
Dryade
Echo

(softly, timidly)
Ring, ring, sweet voice,
Strange bird, sing again,
They give life, your laments,
Such songs enchant us!

Bacchus' voice

(melancholy, charmingly)
But I departed from you, untransformed.
Why do sultry feelings
Stick to my benumbed senses,
As if I was stupified by herbs
That make me sleepy, like an animal of the woods!
Circe — what you were not allowed to do to me,
Is it yet being done to me?

Ariadne

(as before)
Oh messenger of death! sweet is your voice!
Balm into my blood, and sleep into my soul!

Najade
Dryade
Echo

(after her voice seems to stop, softly)
Ring, ring, sweet voice,
Sweet voice, ring again!
Your laments give life,
Your songs enchant us!

Bacchus' voice

(gaily, with something like charming mockery, and nearer)
Circe, I could flee!
Look, I can smile and rest — !
Circe, what was your desire
To do to me?

Ariadne

(at the same time as he, her eyes shut, her hands lifted upwards into the direction where the voice came from, softly)
Do not load too heavily
With night enchantment
In advance my weak senses!
The one who has been waiting for you long,
Take her away!

Zerbinetta

(hurriedly entering, with a low bow before Ariadne)
Princess! What reward do I deserve for this message?
A man dwells on this island, a God!
A wonder, an incomparable wonder,
Dwells here, walks here! And will soon reach
this hill, this cave here!
And then — it is a man, and what a man!
And yet nothing of man's roughness, of man's hardness —
Cheeks like a woman, like a roe's his eyes,
To watch him going, to steal after him:
Nothing more beautiful I ever experienced!
Furtively to follow his traces:
He walks, but he does not go! He glides, he swims,
Unresolutely he roves, his hands lifted up,
He laughs: a youngster, no, a child!
You think of a young roe,
That is scared, and startles in the morning wind.

Is it the same person, who suddenly listens,
If something stirs in the boughs,
Who stretches himself and with a jump,
With an inconceivable wild swing
Hurls himself down on an animal, like a panther?
Oh, everything stoops, everything crowds around him
To be caught by these hands also,
Even if it means ending their lives under their pressure!

Echo *(enchanted)* Even if it means ending their lives under their pressure!

Zerbinetta But he — as if he cared for utterly different things
Than what his hands do — oh —
He lets escape what he just caught,
Does not even look after it —
A shadow, as of a dark wreath,
Which an invisible hand twists for him,
Is flying across his face,
Which changes from a bright to a dark gleam.
But his eyes search in the distance;
A beautiful, half melancholy song
Streams from his sweet, bold lips,
I do not know how it can have come to his mind!

Najade, *Dryade* *(softly)* A sweet song! We heard it well!

Zerbinetta Heard it? And the Princess not yet,
Not yet trimmed for receiving
Such a guest!

Ariadne *(ghostly)* He is coming to me!

Zerbinetta Quiet! She is as if removed!

(they adorn Ariadne, who is without a will of her own, unconscious)

Zerbinetta No wonder, that she could hear his voice!
But she has not seen him yet!
Her clasps quickly, and bring her coat!
Sandals onto her pretty feet!
Can you not feel it: he is near!
What has to happen here, does it not urge you on?

Ariadne *(very tenderly)* They have adorned me. My grave is here.
Oh, my mother. Ariadne now goes away from here.
(Bacchus enters and stands before Ariadne)

Ariadne *(in a sudden shock, covering her face with her hands)*
Theseus! *(then quickly bowing)*
No! No! It is the beautiful, restful God!
I greet you, you messenger of all messengers!

(Zerbinetta, Najade, Dryade, Echo bowing low, withdraw. Ariadne and Bacchus are on their own)

Bacchus *(quite young, very tender in his voice)*
You beautiful being! Are you the goddess of this island?
Is this cave your palace? Are these your servants?
Do you sing magic songs at your loom?
Will you take a stranger in there with you,
And will you lie with him at your meal,
And will you serve him some magic drink?
And oh, who surrenders to you, do you change him, too?
Alas! Are you also the same sort of witch?

Ariadne I do not understand you.
Is it, Sir, that you want to test me?
My senses are confounded with lying without comfort for such a long time!
I live here, and I have been waiting for you, waiting for you,
Since days and nights, how many — oh, I cannot remember!

Bacchus How? You know me? You have known of me before?
You greeted me with a name.

Ariadne No! No! You are not him,
My mind is a bit confused.

Bacchus Who am I then?

Ariadne *(bowing)* You are master of a dark ship,
That goes along the dark path.

Bacchus *(nodding)* I am master — of a ship.

Ariadne *(suddenly, violently)* Take me! There! Away from here with this heart!
It is no more use in this world.

Bacchus *(tenderly)* So you want to come with me on my ship?

Ariadne I am ready. Why do you ask? Is it, that you want to test me?

(Bacchus shakes his head)

Ariadne *(with suppressed fear)* How do you produce this change? with your hands?
With a rod? Or is it a drink,
You give to drink? You spoke about a drink!

Bacchus *(lost in her sight)* Did I speak of a drink, I do not remembe

Ariadne *(nodding)* I know, that is what you do there; where you lead me to!
Who stays there, quickly forgets!
The word, the breath is quickly gone!
One rests, and rests from resting again;
For there no one is weak with weeping, —
He has forgotten, what gave him pains:
Nothing is valid, that has been valid here, I know —
(she shuts her eyes)

Bacchus *(profoundly moved, unconsciously solemn)*
If I am a God, if a God made me,
If my mother died in flames,
When my father appeared to her in flames,
If Circe's spell did not work on me,
Because I am proof against it, because balm and ether
To mortal blood pulsates in my veins;
Listen, you being, standing before me,
Listen you, you who want to die:
Then all the eternal stars will die sooner
Then you will die in my arms!

Ariadne *(anxiously stepping back from the power of his voice)*
Those were magic words! Alas! So quickly!
Now there is no way back. Can you make one forget
Just between one glance and the next?
Does everything, everything recede from me?
The sun? The stars from myself?
Are all my pains gone for ever, for ever? Oh!
(breathing)
Is nothing left of Ariadne but one breath?
(she sinks, he holds her)

Bacchus I tell you, now life only begins
for you and me! *(he kisses her)*

Ariadne *(wrestling from him, unconscious, looking around her with great astonishment and fear)*
Did not the world lie on my breast? Did you,
Did you blow it away? *(pointing towards the cave, childishly afraid)* There lay a poor dog,
Pressed to the ground, on cold nettles,
With worms and wood-lice, and poorer than they.

Bacchus Now the innermost joy of your pains
Climbs up in your and my heart!

Ariadne You magician! You transformer, you!
Does not, from the shadow of your coat,
My mother's eye glance upon me?
Is that your country of shadows?

Bacchus Thus blessed? So utterly not wanting the earthly world?
You yourself, you do not need it, you magician!

Ariadne Is there no way over to the other side? Are we there already?
Are we there? How could it happen?
Even my cave, beautiful! arching over a blissful bed,
A holy altar! How wonder —, wonderfully to transform all!

Bacchus You! Everything is you!
I am changed from what I was!
The senses of the God are awake in me,
To embrace your whole, wonderful being!
I stretch my limbs in a godly joy!
This cave here! This cave of your pains
I shall draw around you and me for deepest joy!
(the air carries him, and with him Ariadne, suddenly to the front of the grotto)

Najade, *Dryade*, *Echo* — *(all three out of sight)*
Ring, ring, sweet voice,
Strange bird, sing again,
They give life, your laments,
Such songs enchant us!

Ariadne — *(hanging on Bacchus' arm. They can both still be seen at the entrance of the grotto)*
What of myself is hanging on your arm?
Oh, what of myself, who am vanishing, what secre
would you catch with the breath of your mouth?
What remains, what remains of Ariadne?
let my pains not be in vain!
(vine and ivy fall down, hiding them both. Their voices blend together)

Ariadne's voice
Let my pains not be in vain,
Let Ariadne be with you!

Bacchus' voice
You I needed for all that!
Now I am different from what I was,
Through your pains I am rich,
Now I stretch all my limbs in godly joy!
And sooner the eternal stars will die,
Then you will die in my arms!

(Zerbinetta, Harlekin, Scaramuccio, Truffaldin and Brighella have entered the stage; at first they are quiet and listen; then when the two voices stop)

Zerbinetta — *(jumping forward and repeating her rondo in mocking triumph)*
And when the new God comes,
We silently surrender!
And he kisses our hand and cheek,
And we give ourselves up to his prison,
And are transformed through and through!
(she gives her hand to Harlekin, the rest doing the same, in couples; Zerbinetta dances and sings, with her partner)
Thus it was with Pagliazzo
And with Mezzetin!
Then with Cavicchio,
Then Burattin!
But never whims,
Always a 'Must'.
Always anew an
Anxious astonishment:
That a heart can so little
Understand itself!

(the others all join in, and they exit, singing and dancing)

ARIADNE AUF NAXOS by Richard Strauss
Copyright 1912, 1913, 1916, 1922, 1924 by Adolph Furstner & Furstner Ltd.
Copyright Renewed 1940, 1941, 1944, 1949, 1951
Copyright and Renewal assigned to Boosey & Hawkes Ltd.
Translation copyright by Miles Malleson and reprinted by his kind permission.

THE SOLOISTS

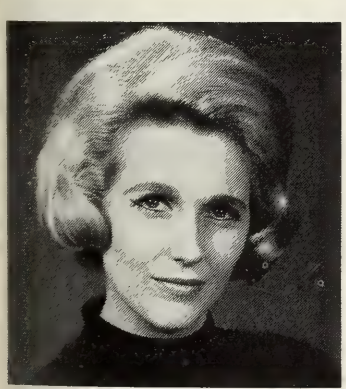


BENITA VALENTE, who comes from Delano, California, won the Metropolitan Opera Auditions in 1960. When she was soprano-in-residence at the Marlboro Festival, she sang in many concerts with Rudolf Serkin, and later made recordings with him for Columbia Records. She became well known in the musical world, and in 1962 started her successful European career, appearing at the Zürich and Freiburg Operas among other places. She now sings frequently both in Europe and the United States. During the past seasons she has appeared with the Baltimore Opera, the Dallas Symphony, the Philadelphia Orchestra and the Cincinnati Symphony. She has also been heard recently in Berlin, Hamburg, Amsterdam, Stuttgart, Cologne, Bonn and Nuremberg. Benita Valente makes her debut with the Boston Symphony in these performances of *Ariadne*.



Sedge LeBlang

EUNICE ALBERTS, who made her professional debut with the Boston Symphony after graduating from the New England Conservatory of Music, was born in Boston. Her mother was the noted singer Adele Alberts, who taught her daughter to sing almost as soon as she could talk. During her career Eunice Alberts has performed with all the major orchestras in the country, among them the New York Philharmonic, the Washington National Symphony, the Philadelphia Orchestra, the Buffalo, Cincinnati and Dallas Symphonies. For several years she has been principal contralto of the Opera Company of Boston, and has sung in productions of *Falstaff, Hansel and Gretel, Boris Godunov, Faust* and *The Rake's progress*. She has made recordings for several companies, including RCA Victor. Eunice Alberts was last heard with the Boston Symphony in performances of Beethoven's Ninth symphony.



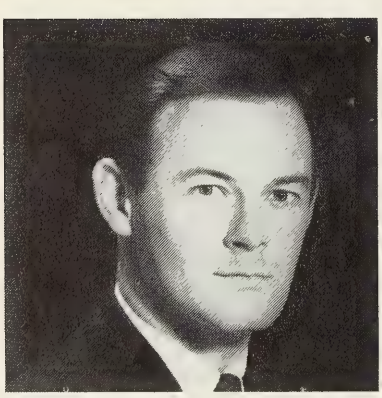
CAROLE BOGARD, who makes her debut with the Boston Symphony at these performances of *Ariadne,* appears regularly in opera, oratorio and concert. Audiences in Boston heard her in the Opera Company of Boston's production of *Hippolyte et Aricie*. Last season she toured with the American National Opera Company, taking leading roles in *Carmen, Falstaff* and *The Rake's progress*. She has recently appeared with the San Francisco and Oakland Symphonies; last summer she sang a cantata by Henze at the Lincoln Center Festival, and made an appearance at the Smithsonian Institute in Washington. Next year she will return to the Carmel Bach Festival and sing Britten's *Les Illuminations* with the Virtuosi of San Francisco. Her repertoire ranges from Monteverdi to Stravinsky, and she has taken the title role in a recording of *L'Incoronazione di Poppea* for Cambridge Records.



CLAIRE WATSON, who last appeared with the Boston Symphony in performances of Act one of Wagner's *Die Walküre,* was studying with Elisabeth Schumann in New York in 1951, and sang one day for Otto Klemperer. He was so impressed that he invited her to Europe to coach with him. She went, and during her stay in Vienna she sang for the guests at a party given in her honor. Emanuel List was there, and suggested she go immediately to Graz to audition. The result was a contract to open the fall season of the Graz Opera as Desdemona in Verdi's *Otello.* This, her first stage appearance, was a great success and she was invited to stay to sing other roles.

But she decided to return to America to look after her growing family, and did not return to Europe for four years. She was engaged by the Frankfurt Opera where she sang many roles, including Elsa in *Lohengrin,* Pamina in *The magic flute,* Aida and Tatiana in *Eugene Onegin.* In 1958 she sang at the Bavarian State Opera in Munich, where she still sings regularly, and made her debut at the Royal Opera House, Covent Garden. Claire Watson is also a member of the Vienna State Opera, has appeared at the Salzburg Festival, and has been a guest at the Berlin Opera, La Scala, Milan, the Festivals of Glyndebourne, Edinburgh and Holland as well as other leading opera houses in Europe.

Claire Watson made her American debut two years ago at the San Francisco Opera, and has been heard since with the Chicago Lyric Opera and the Teatro Colon in Buenos Aires. She has made many recordings on the London, RCA Victor, Angel and Everest labels.



JOHN REARDON, leading baritone at the Metropolitan Opera, studied voice with Martial Singher. He sings regularly with other American opera companies in New York, Washington, Santa Fe, Boston, Houston, New Orleans, Cincinnati and Dallas, and has appeared in Europe, in Paris and at the Festival of two worlds at Spoleto. Well known for his portrayal of traditional roles, Don Giovanni, Scarpia, Count Almaviva among them, he is equally at home in contemporary opera. He has sung in the world premières of Moore's *Wings of the dove,* Hoiby's *Natalia Petrovna,* Menotti's *Labyrinth* and *The saint of Bleeker Street,* and Levy's *Mourning becomes Elektra.* He has also appeared in the American premières of operas by Shostakovich, von Einem and Hindemith. John Reardon has sung with many of the major American orchestras, has been seen on television, and recorded for RCA Victor, Columbia, Decca, Desto, Serenus and Seraphim Records. He last appeared with the Boston Symphony at the 1966 Berkshire Festival as Papageno in a concert performance of *The magic flute.*



Since her debut with the New York City Opera in 1955 BEVERLY SILLS has sung with almost every major opera company in the United States. Abroad she has appeared with the Vienna State Opera, the Lausanne Opera, the Opera Nacional of Mexico City, the Teatro Colon in Buenos Aires and the Lirico Teatro Municipale in Santiago, Chile. She has also been heard with many symphony orchestras, the Pittsburgh Symphony and the Philadelphia Orchestra among them. With the Boston Symphony Beverly Sills has appeared many times, most recently at the 1968 Berkshire Fesitval in arias by Mozart. Her repertoire is enormous, and she had extraordinary success as Cleopatra in Handel's *Giulio Cesare,* Donna Anna in Mozart's *Don Giovanni,* the queen of the night in *Die Zauberflöte,* a part she sang with the Boston Symphony in 1966, and in the leading roles in Nono's *Intolleranza,* Moore's *The ballad of Baby Doe,* Weisgall's *Six characters in search of an author,* as well as in the classic operas like *Manon, Faust, Lucia di Lammermoor* and *La Traviata.* She has sung all the heroines in *The tales of Hoffmann,* and the three very different heroines of Puccini's *Il Trittico.* A pupil of Estelle Liebling, Beverly Sills lives near Boston with her husband and five children. She has made many recordings on the RCA and ABC-Westminster labels.



MALCOLM SMITH, a native New Yorker, holds degrees from Columbia University, Oberlin Conservatory of Music and Indiana University. His musical career began in 1962 when he was chosen as bass soloist for Bach's B minor Mass on a tour of the USSR by the Robert Shaw Chorale. Engagements with the Baltimore and Cincinnati Symphonies followed, then performances and recordings with the Utah Symphony. Meanwhile he launched his operatic career, and has sung in Chicago, San Francisco, Houston, Cincinnati, Central City and St Louis in many varied roles. In the autumn of 1965 Malcolm Smith made his debut with the New York City Opera in Prokofiev's *Flaming Angel.* Since that time he has sung many leading roles, including those in *Don Rodrigo, La Bohème, The magic flute, Don Giovanni* and *The barber of Seville.* He has appeared recently with the Houston Symphony under Sir John Barbirolli, the National Symphony, and on television. His European debut took place at the Festival of two worlds in Spoleto as King Mark in *Tristan und Isolde.* Malcolm Smith makes his first appearance with the Boston Symphony in these performances of *Ariadne.*



JOHN FERRANTE received his musical education at the Hartt College of Music and at the Conservatory in Fontainebleau, France with Nadia Boulanger. He returned to teach at Hartt, and while on the faculty there he performed tenor roles with the Connecticut Opera and appeared as soloist with the New Orleans Philharmonic, Baltimore Symphony and Hartford Symphony Orchestras. In 1960 he made his debut with the New York Pro Musica, and since then he has regularly sung both tenor and countertenor roles. As soloist he has been heard in *Messiah* with Thomas Dunn, in the title role of Handel's *Solomon,* and has taken part in many 'Evenings with P.D.Q. Bach'. In twentieth century repertoire he has taken the solo tenor part in Orff's *Carmina Burana,* Baba the Turk in Sarah Caldwell's production of *The Rake's progress* and Oberon in Britten's *A midsummer night's dream.* John Ferrante makes his first appearance with the Boston Symphony Orchestra at these performances of *Ariadne.*



JAMES BILLINGS studied music at Wichita University, then took his master's degree at Boston University. After further training at the Berkshire Music Center he began his professional career. A specialist in buffo roles, his repertoire is enormous, ranging from Mozart and Donizetti to Menotti, Britten and Blacher. In both *La Bohème* and *Madam Butterfly* he is familiar with four different roles. He has sung with many companies, including the Opera Company of Boston, the Chicago Lyric Opera, the Lake George Opera, the Washington Opera Society and the American National Opera Company, and has been heard in Europe at the Festival of two worlds at Spoleto. He has also been a stage director, a pianist and a chorus master with some of the companies with which he has sung. During the present season he appears again with the Opera Company of Boston, and continues as the chorus master. He has just returned from Milwaukee, where he sang in a production of *Die Fledermaus.* James Billings makes his first appearances with the Boston Symphony at these performances of *Ariadne.*



ROBERT NAGY was born in Lorain, Ohio, and studied at the Cleveland Institute of Music, where he graduated in 1957. He joined the Metropolitan Opera the same year, and sang many roles during his early years with the company. In the fall of 1967 he sang Otello for the first time with the Seattle Opera, and this season he sang Radames. He also sings Otello this season and is adding Tristan to his repertoire. Last spring he appeared as Siegmund in *Die Walküre* with the Geneva Opera. Other leading roles he has sung at the Metropolitan are Erik in *The flying Dutchman,* Gherman in *The Queen of spades,* Don José in *Carmen* and Aegisth in *Elektra.* Robert Nagy has also appeared recently with the Toledo Opera and the Pittsburgh Symphony. He makes his debut with the Boston Symphony with these performances of *Ariadne auf Naxos.*



Boris and Milton

ANDREW RAEBURN, program editor and recording co-ordinator of the Boston Symphony, came to the United States to be assistant to the Music Director four years ago. Born in London, he took a degree in history at King's College, Cambridge, then was assistant manager of Philomusica of London for a year before becoming Music Director of Argo Records where he produced many recordings of choral and chamber music. Apart from his work with the Orchestra, Andrew Raeburn teaches at Boston University.

PENSION FUND CONCERT

The Boston Symphony Orchestra's 146th Pension Fund Concert took place on Sunday December 15. The Orchestra, conducted by Richard Bonynge, played music by Mozart, Donizetti and Maillart; Joan Sutherland and Anastasios Vrenios sang arias and duets by Handel, Rossini, Auber, Verdi, Donizetti and Balfe. Miss Sutherland ended the program with the sleepwaking scene from Bellini's *La Sonnambula.*

Subscribers from Milton, headed by Mrs Edward Bowditch Watson, gave red carnations which were worn by the players, Trustees, members of the staff, ushers and program boys. Bouquets were also presented to the guest artists.

Thanks to the generosity of Miss Sutherland, Mr Bonynge and Mr Vrenios, who very kindly donated their services, the Pension Fund benefited by the sum of $17,000.

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases



Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston

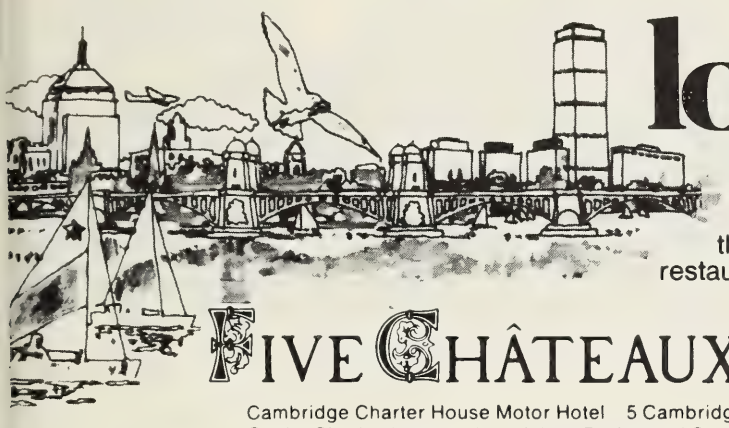
SUBSCRIBERS' EXHIBITION

The annual exhibition of paintings by Friends, subscribers and members of the Boston Symphony Orchestra will take place from January 24 to February 11.

Paintings must be brought to Symphony Hall on Monday January 20 and Tuesday January 21. Application blanks may be obtained at the Friends' Office, or at the Box Office on the evenings of concerts. It is essential that applications be submitted during the week before January 21.

In case the concert should end:

Clap (If someone in front yells "Bravo", yell "Bravo"). Get up out of your chair and walk to Mass. Avenue Exit. Turn left and walk 30 paces to Donald Cox Rogers Square. Turn right. Look left. Look right. Cross. Proceed straight to large hole in the ground. Follow the hurricane fence to large block of granite on St. Paul Street inscribed, "1904". Turn left. Walk to Christian Science Publishing Building. Circumvent it and proceed to large hole. Turn left and walk two hundred paces. Walk inside Sheraton-Boston Lobby (on the Symphony side of Prudential Center). Stop. Decide between Mermaid Bar, Cafe Riviera or Kon-Tiki Ports or turn left and take a waiting escalator to next level. Get off. Decide between Persian Lounge and Falstaff Room. If you want to go to El Diablo, you're on your own.



lord it over

the city of Boston in a restaurant so regal the Charles is known as our moat

FIVE CHÂTEAUX RESTAURANT

HCA HOTELS

Cambridge Charter House Motor Hotel 5 Cambridge Parkway
On the Charles between Longfellow Bridge and Science Museum. Parking. 491-3600



Fishelson's

Fleuriste Français

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

Lucca, Italy
New York
Toronto

FILIPPO BERIO OLIVE OIL

Boston
Montreal
Chicago



"The Golden Can"

FILIPPO BERIO 100% ITALIAN OLIVE OIL
Produced and Packed only in Lucca, Italy
THE NATURAL COLD PRESSED JUICE OF SELECTED OLIVES
Light, Sweet and Delicious
FILIPPO BERIO OLIVE OIL, INC., 27 Bay State Road, Boston, Mass. 02215 • Tel. 266-0325



"COMPANIONS UNLIMITED"

is the name of the Union's steadily expanding program for helping the lonely, the elderly, the handicapped. If you have the desire to help and the time to give, call Special Services at the Union, 536-5651.

THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

A nonprofit social service organization • 264 Boylston Street • Boston 02116

The Cafe Budapest

Before Symphony

The Lounge Budapest

After Symphony

COCKTAILS, CRÊPE FLAMBÉE

Strolling Violinist

Copley Square Hotel—RE 4-3388

Open Daily 12 - 1 P.M.

The House of Quality Furs

Since 1858

Kakas

93 NEWBURY STREET

ORIGINATED 1858

LARGEST OUTSIDE BOSTON

ASSETS NOW OVER $60 MILLION

SPECIALIZING IN SAVINGS AND HOME FINANCING

THE QUINCY CO-OPERATIVE BANK

QUINCY HANOVER

HESLIP E. SUTHERLAND
President



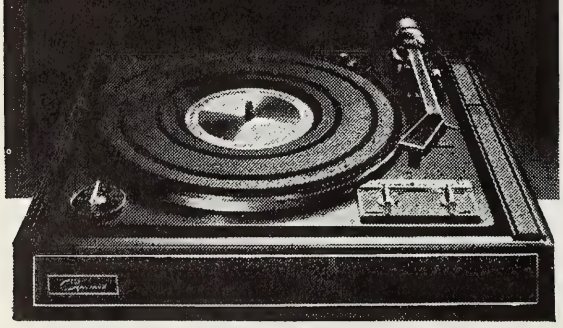
Boston's Elizabeth Carleton House assures a gracious and dignified retirement to men and women over 65, couples or individuals, of good health and buoyant temperament . . . Spacious private rooms in a handsome environment . . . A distinguished Board and administration provide a secure and comfortable way of life for members of the Carleton House "Family." . . . Financial plans are flexible. The Committee on Admissions welcomes inquiries.

ELIZABETH CARLETON HOUSE
2055 Columbus Avenue Boston Mass. 02119
Write for brochure

Tat Saunders INC.
THE RITZ CARLTON HOTEL, BOSTON
PALM BEACH, FLORIDA
Pretty Clothes for All Occasions
MANCHESTER WATCH HILL

WHERE TO BUY

Garrard®
World's finest automatic turntables . . . synchronously powered for perfectly constant record speed.



Radio Shack Corp. • 730 Commonwealth Avenue
Radio Shack Corp. • 167 Washington Street
Lafayette Radio • 584 Commonwealth Avenue
Lechmere Sales Co. • 88 First St., Cambridge, Mass.
World of Music • 25 West Street
and other high fidelity dealers

GARRARD, WESTBURY, N.Y. 11590
British Industries Co., division of Avnet, Inc.

— marion ruth
A large and carefully selected variety of china, stainless steel, furniture, glass and accessories—displayed for your convenience in co-ordinated table settings in the contemporary manner. Good design gift ideas by outstanding international designers and craftsmen.
Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

For information about space and rates in the
BOSTON
SYMPHONY ORCHESTRA
PROGRAM
Call Advertising Department
Symphony Hall • 266-1492
Donald T. Gammons

Boston's
Internationally Famous
Italian Restaurant

Open 7 Days 11 A.M. to 1 A.M.

Polcari's
283 Causeway St.
(1 minute from No. Station)
For Reservations Tel. RI 2-4142

DALOZ
Cleansers
of Fine Clothes
and Household
Furnishings for a
Discriminating
Clientel
Phone 265-2400
1863

It's on the menu . . .

The dining room open till 9 p.m.

THE RITZ CARLTON
BOSTON



HIGH NOTE
5% annual rate

FIVE FOR ALL
DIVIDENDS COMPOUNDED
QUARTERLY
NO NOTICE REQUIRED FOR WITHDRAWAL

- SEND FOR FREE SAVE-BY-MAIL KIT
- WE PAY POSTAGE BOTH WAYS

OUR DIVIDENDS ARE NOT SUBJECT TO MASS. STATE INCOME TAX
SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS
and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630
DORCHESTER OFFICE: 347 WASHINGTON STREET — PHONE CO 5-7020

GOMBERG

MUSIC WORKSHOP MUSIC

Individual instruction on the violin for intermediate and advanced students—chamber music—to further the understanding of music.

For information write
ROBERT GOMBERG
143 Beaconsfield Road, Brookline, Mass.

MALBEN'S

FRUIT — STEAK AND GOURMET SHOPPE



100 NATURAL CHEESES

Harry & David's Products and Fruit Cakes
Ready to Eat Turkeys
***Also* Pheasants — Quail**
Rabbits — Squabs — Ducks
Imported Prosciutto — Smoked Salmon
Romanoff's Private Stock Fresh Caviar

158 Massachusetts Ave., Boston • Free Delivery • 266-1203

CONFIDENCE...

Can be as simple as a visit to our Trust Department, with your counsel, to make sure that your plans for the future will be carried out exactly as you planned. Our Trust Department specialists are always available to work with you, and your counsel, to see to it that your instructions will be maintained. We think you'll have every confidence in US and in the way we will execute your wishes.

you never come second with US

UNITED STATES TRUST COMPANY

Member Federal Deposit Insurance Corporation

30 Court Street, Boston
In the New Government Center

A Fine Specialty Shop

catering from head to toe
to young gentlemen who
wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the
Church Street Garage (right next door)

31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

T.O. METCALF CO.
ESTABLISHED 1871

Value

FOR YOUR PRINTING DOLLAR

For Proof

CALL 426-5050

51 MELCHER ST., BOSTON
T.O. METCALF CO.



Bach or badminton, the best footwear you can play in comes from Converse. Another noteworthy item: Converse/Hodgman weatherproof clothing. For hunting, fishing, boating, or even performing Handel's Water Music.

★ converse
Malden, Massachusetts 02148

GREATER BOSTON
SINCE 1832

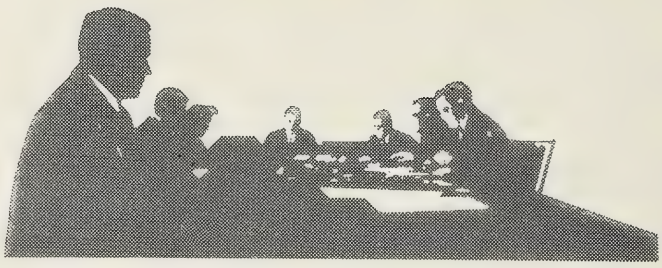
J.S. WATERMAN & SONS
SINCE 1832
FUNERAL SERVICE

SERVICE AT
ANY DISTANCE

J. S. Waterman & Sons, Inc.

BOSTON WELLESLEY WAYLAND

THE BOSTON COMPANY, INC.



The "Financial Cabinet" specializing in advisory and management services for private capital.

INVESTMENT, TRUST AND PERSONAL BANKING SERVICES
Boston Safe Deposit and Trust Company

INVESTMENT COUNSELING
Houston • The Boston Company of Texas
Los Angeles • Bailey and Rhodes
Louisville • Todd-Boston Company, Inc.
New York • John W. Bristol & Co., Inc.
• Douglas T. Johnston & Co., Inc.
San Francisco • Henderson-Boston Company, Inc.
Seattle • Loomis & Kennedy, Inc.

INVESTMENT TECHNOLOGY AND RESEARCH
The Boston Company, Inc.

ECONOMIC AND FINANCIAL COUNSELING
Rinfret-Boston Associates, Inc., New York

OIL AND GAS INVESTMENT COUNSELING
The Boston Company of Texas, Houston

REAL ESTATE INVESTMENT COUNSELING
Henderson-Boston Company, Inc., San Francisco
The Boston Company Real Estate Counsel, Inc., Boston

MUTUAL FUND
The Johnston Mutual Fund Inc.

MANAGEMENT CONSULTING
Boston • The Boston Consulting Group, Inc.
London • Attwood-Boston Consultants Ltd.
Milan • Gennaro Boston Associati, S.p.A.
Tokyo • The Boston Consulting Group of Japan K.K.

We will be happy to send you a copy of our annual report.

THE BOSTON COMPANY, INC.
100 FRANKLIN STREET • BOSTON, MASSACHUSETTS 02106
TELEPHONE (617) 542-9450

FUTURE PROGRAMS

THIRTEENTH PROGRAM
Friday afternoon January 10 at 2 o'clock
Saturday evening January 11 at 8.30

ERICH LEINSDORF *conductor*

PISTON	Prelude and allegro for organ and strings BERJ ZAMKOCHIAN
BEETHOVEN	Symphony no. 6 in F op. 68 'The Pastoral'
FRANCK	Symphonic variations ANDRE WATTS
LISZT	Piano concerto no. 1 in E flat ANDRE WATTS

Walter Piston will be seventy-five on January 20. In his honor the Orchestra will play his *Prelude and allegro for organ and strings* with Berj Zamkochian as soloist. Born in Rockland, Maine, Mr Piston has been associated with Boston's musical life for many years. After graduating from Harvard *summa cum laude,* he was appointed to the Music Faculty following two years of study in Paris. In 1944 he became Professor of Music and the first recipient of the Chair of Music endowed by Walter W. Naumburg. The Boston Symphony has given the world premières of four of Walter Piston's symphonies and of many other of his works for orchestra. E. Power Biggs was soloist at the most recent performances in this series of the *Prelude and allegro,* which were given in April 1945 under Serge Koussevitzky's direction.

André Watts, the young pianist who has at the age of 22 already caused great excitement in the musical world, will make his debut with the Orchestra at next week's concerts.

FOURTEENTH PROGRAM
Friday afternoon January 24 at 2 o'clock
Saturday evening January 25 at 8.30

GEORGES PRÊTRE *conductor*

LALO	Overture to 'Le Roi d'Ys'
SIBELIUS	Symphony no. 5 in E flat op. 82
MESSIAEN	Chronochromie (1960)
RAVEL	La Valse

programs subject to change

BALDWIN PIANO
RCA RECORDS

GERTRUDE R. NISSENBAUM
VIOLIN

Tel. LOngwood 6-8348

340 TAPPAN STREET
BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANO

Telephone:
KEnmore 6-4062

88 EXETER STREET
COPLEY SQUARE, BOSTON

ROLAND HAYES, Tenor

In addition to his regular concert commitments, will accept a few advanced students for instruction in interpretative singing.

Concentration will be on the musical and emotional evaluation of the word and phrase in Italian, French, German, and English poetry.

58 ALLERTON ST., BROOKLINE, MASS.

"Mr. Sullo's piano playing represents genuine musicality and a formidable technic."
Cyrus Durgin, "Boston Globe," 4/18/53

SALVATORE SULLO
- PIANO -

Foreign Judge at Final Degree Exams in Principal Italian Conservatories: 1965 and 1967

2 Michelangelo St., Boston, Mass. Tel. 227-8591

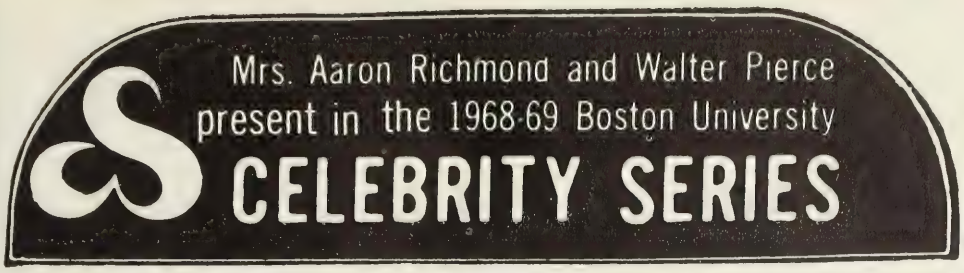
MINNIE WOLK
Pianoforte Studio
42 Symphony Chambers
246 Huntington Avenue, Boston
opp. Symphony Hall
Residence 395-6126

KATE FRISKIN
Pianist and Teacher
8 Chauncy Street
Cambridge, Massachusetts
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech

- in Industry
- in Education
- in Therapy
- in Theatre

Near Harvard Square KI 7-8817



SAT. JAN. 18 at 2:30 and 8:30 • **JOHN HANCOCK HALL**

PAUL TAYLOR DANCE COMPANY

Program: "Agathe's Tale"; "Lento"; "Public Domain."

John Hancock Hall box-office opens Jan. 13 (HA 1-2000)

Mail Orders Now to John Hancock Hall, 180 Berkeley St., Boston 02116. Make checks payable to Celebrity Series and enclose self-addressed stamped envelope.

Remaining tickets: Matinee $5.00 & $3.00. Evening $5.50 & $3.00.

SAT. JAN. 18 at 8:30 P.M. • **SYMPHONY HALL**

THE ROMANIAN FOLK BALLET

with its thrilling folk orchestra and singers. Company of 100

"The most engaging folk dance troupe since Moiseyev." — *Sat. Review*

Remaining tickets at box-office

SUN. JAN. 19 at 3 • **SYMPHONY HALL**

ARTUR RUBINSTEIN

The World Renowned Pianist

Remaining tickets at box-office

STEINWAY PIANO

SUN. JAN. 26 at 3 • **SYMPHONY HALL**

JANET BAKER

The glorious British mezzo-soprano
in her first Symphony Hall recital

"A communicative radiance and personal warmth that border on magic."
— *New York Times*

A program of songs by Mozart, Schumann, Wolf and Faure.

Seats Now at Box-Office: $5.00, $4.00, $3.50, $3.00

STEINWAY PIANO

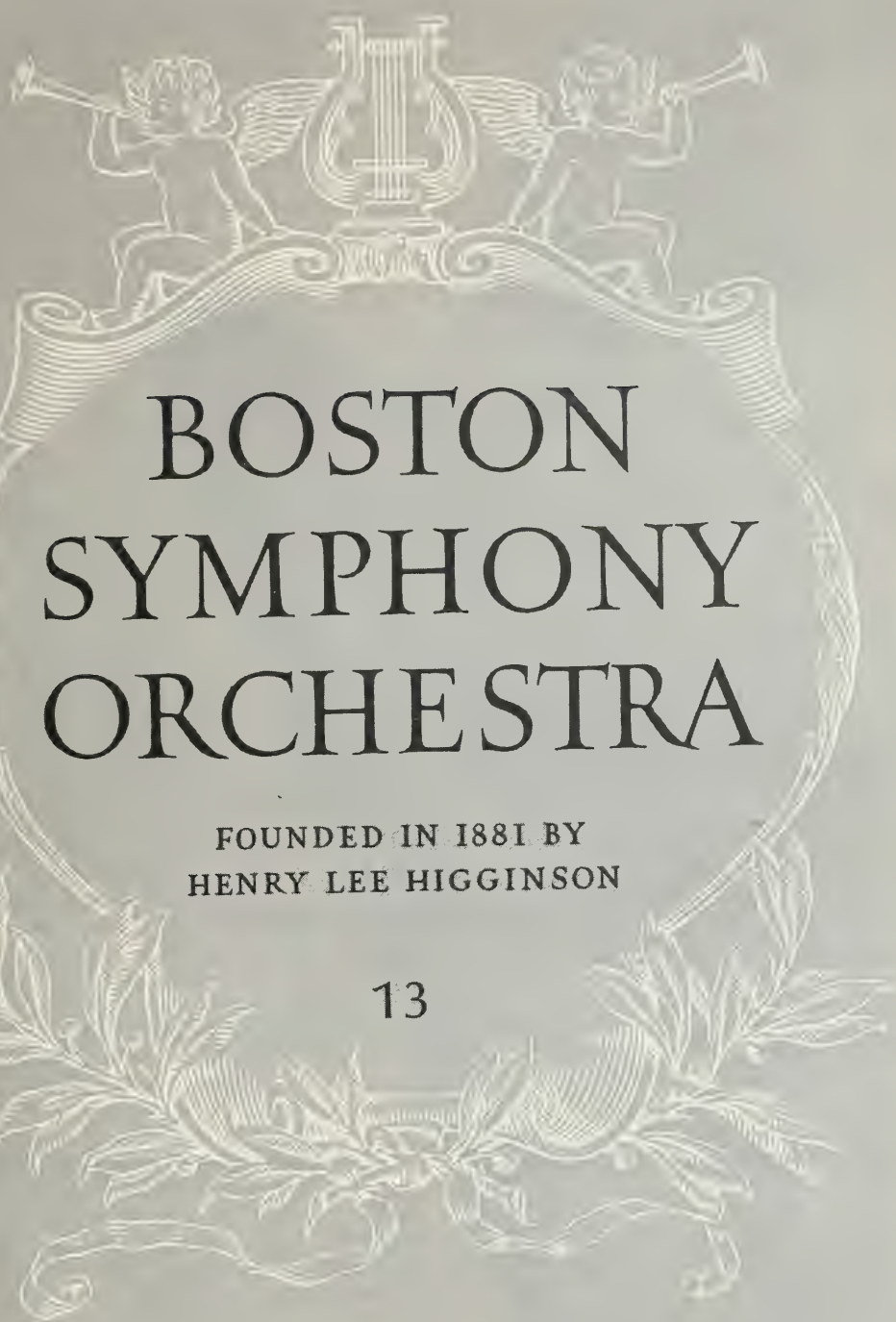
Magnificent Possession



Baldwin

Baldwin Piano & Organ Company
160 Boylston Street
Boston, Massachusetts 02116
Telephone 426-0775

Baldwin is the official piano of the Boston Symphony Orchestra. Erich Leinsdorf, Music Director.

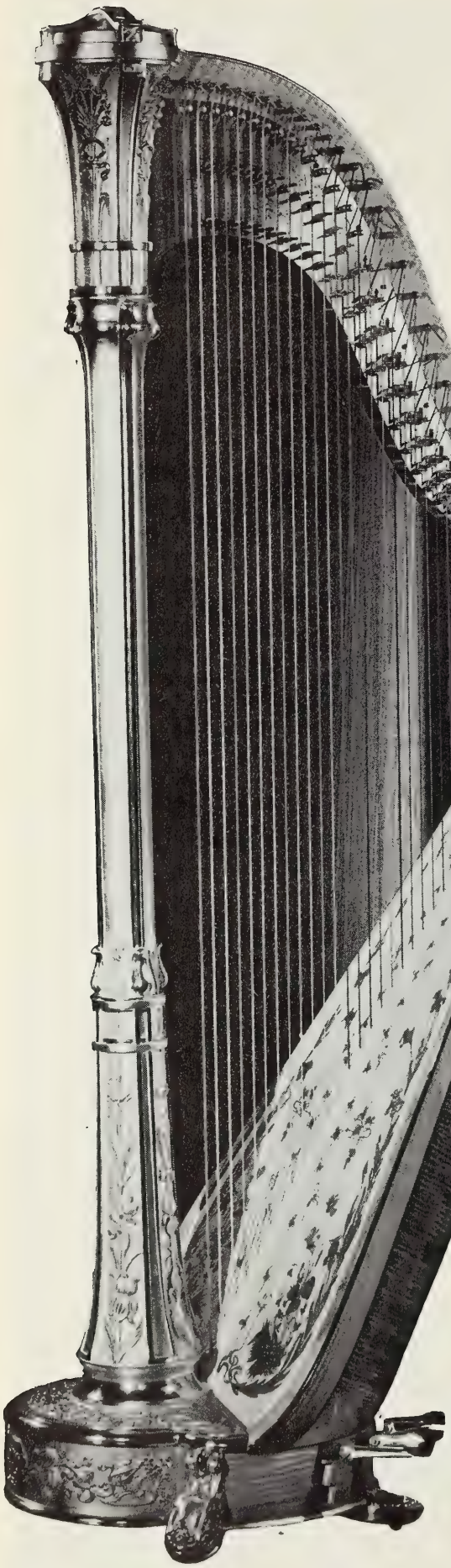


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

13

EIGHTY-EIGHTH SEASON 1968-1969



Exquisite Sound

From the palaces of ancient Egypt to the concert halls of our modern cities, the wondrous music of the harp has compelled attention from all peoples and all countries. Through this passage of time many changes have been made in the original design. The early instruments shown in drawings on the tomb of Rameses II (1292–1225 B.C.) were richly decorated but lacked the fore-pillar. Later the "Kinner" developed by the Hebrews took the form as we know it today. The pedal harp was invented about 1720 by a Bavarian named Hochbrucker and through this ingenious device it became possible to play in eight major and five minor scales complete. Today the harp is an important and familiar instrument providing the "Exquisite Sound" and special effects so important to modern orchestration and arrangement. The certainty of change makes necessary a continuous review of your insurance protection. We welcome the opportunity of providing this service for your business or personal needs.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

Richard P. Nyquist — Charles G. Carleton

147 Milk Street Boston, Massachusetts

Telephone 542-1250

PAIGE OBRION RUSSELL

Insurance Since 1876

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA INC.

TALCOTT M. BANKS *President*
PHILIP K. ALLEN *Vice-President*
ROBERT H. GARDINER *Vice-President*
JOHN L. THORNDIKE *Treasurer*
ABRAM BERKOWITZ
ABRAM T. COLLIER
THEODORE P. FERRIS
FRANCIS W. HATCH
ANDREW HEISKELL
HAROLD D. HODGKINSON
E. MORTON JENNINGS JR
EDWARD M. KENNEDY
HENRY A. LAUGHLIN
EDWARD G. MURRAY
JOHN T. NOONAN
MRS JAMES H. PERKINS
SIDNEY R. RABB
RAYMOND S. WILKINS

TRUSTEES EMERITUS

HENRY B. CABOT
PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT

ADMINISTRATION OF THE BOSTON SYMPHONY ORCHESTRA

THOMAS D. PERRY JR *Manager*

JAMES J. BROSNAHAN
Associate Manager, Business Affairs

HARRY J. KRAUT
Associate Manager, Public Affairs

MARY H. SMITH
Concert Manager

MARVIN SCHOFER
Press and Public Information

program copyright © 1969 by Boston Symphony Orchestra Inc.

SYMPHONY HALL BOSTON MASSACHUSETTS

"A greatest symphony orchestra does now e
and it is headquartered in Boston, Massachuse

Hi F





Red Seal Recordings

RCA

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE BOARD OF OVERSEERS OF THE
BOSTON SYMPHONY ORCHESTRA INC.

ABRAM T. COLLIER *Chairman*

ALLEN G. BARRY *Vice-Chairman*

LEONARD KAPLAN *Secretary*

MRS FRANK ALLEN
OLIVER F. AMES
LEO L. BERANEK
GARDNER L. BROWN
MRS LOUIS W. CABOT
MRS NORMAN CAHNERS
ERWIN D. CANHAM
RICHARD P. CHAPMAN
JOHN L. COOPER
ROBERT CUTLER
BYRON K. ELLIOTT
MRS HARRIS FAHNESTOCK
CARLTON P. FULLER
MRS ALBERT GOODHUE
MRS JOHN L. GRANDIN JR
STEPHEN W. GRANT
FRANCIS W. HATCH JR
MRS C. D. JACKSON
HOWARD JOHNSON
SEAVEY JOYCE
LAWRENCE K. MILLER
LOUVILLE NILES
HERBERT W. PRATT
NATHAN M. PUSEY
PAUL REARDON
JOHN HOYT STOOKEY

SYMPHONY HALL BOSTON MASSACHUSETTS

R.H. Stearns



your sea
treasure

Tina Lesar Original from Gabar . . . for your resort expedition! Gay floral in pimento/lime/pink on ribbed cotton pique. From our collection. Sportswear.

BOSTON: At the start of The Freedom Trail, 140 Tremont Street, 482-0260.
CHESTNUT HILL: 232-8100. NORTHSHORE: 532-1660.
SOUTH SHORE PLAZA: 848-0300. BURLINGTON MALL: 272-5010.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Alfred Krips
George Zazofsky†
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Eiichi Tanaka*
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird†

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Max Hobart
John Korman
Christopher Kimber
Spencer Larrison

violas
Burton Fine
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Hugh Matheny

english horn
Laurence Thorstenberg

clarinets
Gino Cioffi
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets
Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones
William Gibson
Josef Orosz
Kauko Kahila

tuba
Chester Schmitz

timpani
Everett Firth

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Olivia Luetcke

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Sheldon Rotenberg.

† Raymond Sird plays on the third stand for part of the season, while George Zazofsky is on leave of absence.

Makanna, Inc.

The Trousseau House of Boston



Today's Silhouette

Belted, pocketed and flared—plaid taffeta topped with velveteen and rimmed in White satin. Red top with Black and White plaid skirt or Green with Red and Green plaid. Sizes 8-14. $145.00

416 Boylston Street, Boston

54 Central Street, Wellesley

This is

De Scenza

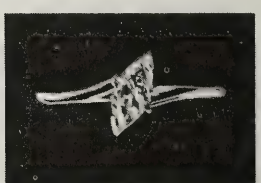


4.61 carat diamond of exquisite color surrounded by tapered baguettes in platinum $8400
(subject to prior sale)

Specialists in gemology with a reputation for service and dependability earned over the past fifty-three years offering recognized brand name at incomparable savings

. . . and this is

De Scenza



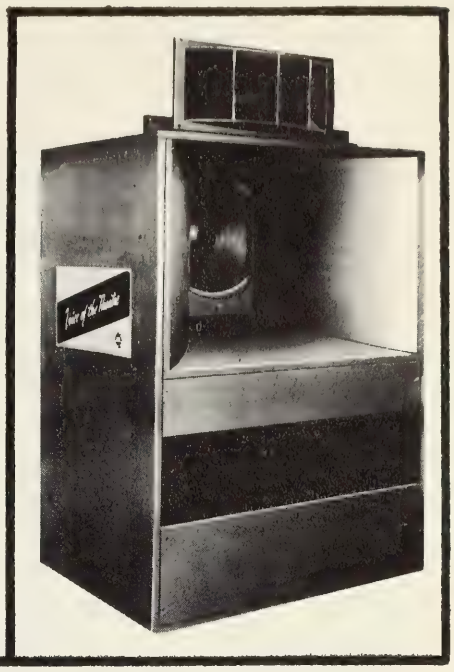
marquise diamond engagement ring in 14k white gold setting $185

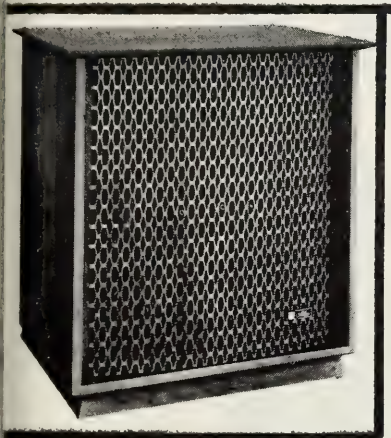
Alfred F. DeScenza & Son, Inc.
387 Washington Street
Boston, Massachusetts, 02108
Phone (Area code 617) 542-79

Mass. residents please add 3% sales tax

Old Faithful

For over 20 years the Altec "Voice of the Theater" has provided recording studios with the precise reproduction demanded by professional musicians — exceeding any other speaker in this demanding task.





New Faithful

Now "Voice of the Theater" components are available in attractively styled cabinets to provide the critical audiophile with precise musical reproduction in his own home.

TECH hifi exchange

TECH hifi exchange

Waltham
677 Main St.
893-4434

Cambridge
95 Vassar St.
864-4434

JORDAN MARSH



social scoop . . .

The little black velvet
banded with luxurious
white mink, most dramatic
look of the social season.
Sizes 8 to 16, 80.00. . . .
Sorry, no mail or phone orders.

Young Elegants

Second Floor — Main Store

Boston — Framingham — Peabody — Malden
Braintree — Burlington — Bedford, N. H.

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN L. THORNDIKE
Vice President

JOHN Q. ADAMS
Vice President, John Hancock Mutual Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

JAMES O. BANGS
Trustee

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

GEORGE S. JOHNSTON
Scudder, Stevens & Clark

ALBERT B. HUNT
Trustee

EDWARD F. MACNICHOL
Trustee

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

PHILIP H. THEOPOLD
Chairman of Exec. Committee, Real Estate Investment Trust of America

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

The music man.



The Boston Globe's music critic, Michael Steinberg, knows the score. His perceptive reviews help keep Boston music on the right beat.

There's more to it. Maybe that's how come everybody's reading The Globe these days.

BOSTON SYMPHONY ORCHESTRA

TICKET RESALE AND RESERVATION PLAN

The ticket resale and reservation plan has now operated for the past five seasons and has proved a great success. The Trustees wish again to thank subscribers who have taken part, and to bring it once more to the attention of all other subscribers and Friends.

Should you find that you are unable to attend one of the concerts for which you have tickets, the Trustees hope that you will allow others, who cannot obtain tickets for this subscription series, to have the opportunity to hear the Orchestra. You can do this by telephoning Symphony Hall (266-1492), and giving your name and ticket location to the switchboard operator. Your ticket then becomes available for resale, and the income gained is paid to the Pension Fund of the Orchestra. Subscribers who release their tickets for resale will receive a copy of the program of the concert they miss, and written acknowledgment of their gift for their tax records.

Those who wish to request tickets for a specific concert should telephone Symphony Hall and ask for 'Reservations'. Requests will be attended to in the order in which they are received, and, since the Management has learned by experience how many returned tickets to expect, no reservation will be confirmed unless the caller can be assured of a seat. Tickets ordered in this way may be bought and collected from the box office on the day of the concert two hours before the start of the program. Tickets not claimed half an hour before concert time will be released.

Last season the ticket resale and reservation plan helped reduce the Orchestra's deficit by more than $21,900.

"COMPANIONS UNLIMITED"

is the name of the Union's steadily expanding program for helping the lonely, the elderly, the handicapped. If you have the desire to help and the time to give, call Special Services at the Union, 536-5651.

THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

A nonprofit social service organization • 264 Boylston Street • Boston 02116



The Cafe Budapest

Before Symphony

The Lounge Budapest

After Symphony

COCKTAILS, CREPE FLAMBEE

Strolling Violinist

Copley Square Hotel—RE 4-3388

Open Daily 12 - 1 P.M.



DECCA STEREO SALE

4.79 NOW 2.89

5.79 NOW 3.49

MINUTE MAN RADIO CO., INC.

30 BOYLSTON ST., HARVARD SQ., 864-8727

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET • BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $30,000

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



The 1969 Fleetwood Brougham. Cadillac Motor Car Division

enhance Cadillac's distinctive new beauty, you can select from a
of new personal conveniences, including a Dual Comfort front seat
th individual adjustments for driver and passengers. It's one more
reason why Cadillac is unique in the world of motoring.

Cadillac



GEOFFREY BEENE'S

navy capelet dress

has its own white

crepe shirt. Wear

it now and be one

jump ahead of spr

French Shops,

seventh floor

Filene's

BOSTON SYMPHONY ORCHESTRA

CONTENTS

Program for January 10 and 11 1969 795

Future programs 837

Program notes by James Lyons

Piston — Prelude and allegro for organ and strings 796

Beethoven — Symphony no. 6 in F op. 68 'The Pastoral' 798

Franck — Symphonic variations for piano and orchestra 815

Liszt — Piano concerto no. 1 in E flat 819

Recent reviews from New York 821

The soloist 824

Program Editor ANDREW RAEBURN

"Tell the doctor he can't operate until the market closes."



The man who handles his own investments, part-time. It works out well enough most of the time. But you'd just better not get hit with an important investment decision at the same time you get hit with surgery.

And if you're planning to take a vacation, you'd better plan to take some chores with you: Clipping coupons, exercising options, keeping track of your taxes.

Of course, if you had a Standby Trust at Old Colony, we'd be doing most of those things for you. We take over all the administrative chores. But the investment authority is all yours.

And anytime you're incapacitated, or want a vacation, New England's number one management team of investment experts takes over *full* responsibility for as long as necessary. Permanently if you wish.

So you can lie back and enjoy the quiet luxury of having an operation.

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

EIGHTY-EIGHTH SEASON 1968-1969

THIRTEENTH PROGRAM

Friday afternoon January 10 1969 at 2 o'clock
Saturday evening January 11 1969 at 8.30

ERICH LEINSDORF *conductor*

PISTON — Prelude and allegro for organ and strings

BERJ ZAMKOCHIAN

in celebration of Walter Piston's 75th birthday

BEETHOVEN — Symphony no. 6 in F op. 68 'The Pastoral'

Awakening of happy feelings on reaching the countryside: allegro ma non troppo

At the brook's edge: andante molto mosso

Festive gathering of the country people: allegro

Thunderstorm: allegro

Shepherd's song — happy and thankful feelings after the storm: allegretto

intermission

FRANCK — Symphonic variations for piano and orchestra

ANDRÉ WATTS

LISZT — Piano concerto no. 1 in E flat

ANDRÉ WATTS

André Watts plays the Baldwin piano

Friday's concert will end at about 3.55 ; Saturday's at about 10.25.

BALDWIN PIANO
RCA RECORDS

PROGRAM NOTES
by James Lyons

WALTER PISTON
Prelude and allegro for organ and strings

Walter Piston was born in Rockland, Maine on January 20 1894. The Prelude and allegro was composed for the Germanic Museum series of Sunday morning organ recitals, sponsored by Mrs Elizabeth Sprague Coolidge and broadcast by the Columbia Broadcasting Company. The piece was broadcast on August 8 1943 by E. Power Biggs and string players of the Boston Symphony Orchestra; Arthur Fiedler conducted. The first public performances were given by the Boston Symphony, conducted by Serge Koussevitzky, with E. Power Biggs as soloist, on Friday and Saturday October 29 and 30 1943.

First, a personal word in the form of a heartwarming true story. It will be news to Walter Piston when he reads it here because it has just happened. A friend of the writer who loves music deeply but who is not a musician — probably he could not even point to middle C on a piano — telephoned over the Christmas holiday to report with relish that a lot of miscellaneous books which he bought at auction had yielded one marvelous volume, and already he had read it cover to cover. It seems that here and there he had found himself over his head, but the writing was so lucid that he managed to get through all the rough spots. In fact, the prose style was such a joy and he learned so much that now he wants to read the book again. But first, he thinks, he will look into the possibilities of taking up an instrument because this book had gotten him so excited. Besides, he is sure that if he could play something, he would get a lot more out of his reading the next time. The funny thing, he said, is that his initial reaction to the book, before he read a couple of pages and found himself unable to put it down, was annoyance — whatever was he going to do with a college text entitled *Orchestration* when he did not know anything about music? Well, now he does know something, thanks to the literary graces and didactic skills of an author who must have assumed that he was writing only for pre-professional musicians. That author is, of course, Walter Piston. And this vignette from far beyond Harvard Yard is perhaps an appropriate offering to a great teacher on his 75th birthday.

Walter Piston's association with the Boston Symphony Orchestra dates from March 1928, when Serge Koussevitzky conducted the world première of Symphonic piece. During the forty-one years that have

---

James Lyons, an alumnus of the New England Conservatory and a graduate of Boston University, was born in Peabody, Massachusetts. He wrote about music for The Boston Post *and* The Boston Globe, *and contributed to* The Christian Science Monitor. *He was editor and critic for* Musical America, *and has been for eleven years the editor of* The American Record Guide. *He is also a teacher of psychology at New York University.*

---

elapsed, the Boston Symphony has played the great majority of the composer's orchestral works, and has given the first performances of the First, Third, Sixth and Eighth symphonies, and of the Concerto for orchestra, the Viola concerto (Joseph de Pasquale), the Fantasy for english horn with strings and harp (Louis Speyer and Bernard Zighera) and the Suite for orchestra. Mr Piston himself conducted the premières of the Suite for orchestra (in 1930), the Concerto for orchestra (in 1934) and the Symphony no. 1 (in 1938). The other works were directed by Serge Koussevitzky, Charles Munch and Erich Leinsdorf.

Friends and admirers of Walter Piston are to be found world-wide. Their affection and respect is admirably crystalized in the appreciations which follow. The first is quoted from the *Harvard Alumni Bulletin* (he graduated from Harvard in 1924):

'Final artistic judgments await the verdict of history. Yet there are few men of music in the world today who would not assign to Walter Piston a significant place in the music of our time. Shy, witty, affable, Piston has succeeded in synthesizing the most important characteristics of modern music with his own artistry and technical perfection. Like his music, he gives a pleasant incisive impression, and his Down East twang frankly reveals the American heritage which combined with the Italian warmth of his paternal grandfather. High school training in mechanics and blacksmithing, a job as draftsman for the Boston Elevated, schooling in painting and drawing were all asides to his musical career, and he earned money for music lessons by playing jazz and ragtime. The influence of Archibald T. Davison brought him to Harvard College as a member of the Class of 1924 and at Harvard he has been ever since, with the exception of two years in Paris on a Paine Fellowship. [He retired from the University in 1960.] As he advanced to full Professor, he progressed in musical breadth. He set down the fundamental principles, enlivened by past examples, in his *Principles of Harmonic Analysis* (1933), *Harmony* (1941), *Counterpoint* (1947) [and *Orchestration* (1955)], departing from the dogma of older texts. "He has summed up the

The New England Conservatory of Music
presents

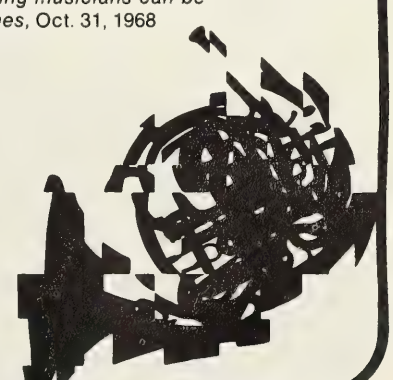
"Music from Marlboro"

"Those musicians from Marlboro! . . . young . . . talented . . . superbly trained . . . perfect ensemble players . . . frightening in their proficiency. No better young musicians can be found in the United States." Harold C. Schonberg, *N.Y. Times*, Oct. 31, 1968

Wed / January 29
Jordan Hall, 8:30 p.m.
Second in a series of three concerts

Bartók / Sonata No. 2 for violin and piano
Schubert / Lieder
Mussorgsky / 'Songs and Dances of Death'
Brahms / Trio in E-flat major for horn, violin and piano, op. 40

Pina Carmirelli, violin
Richard Goode, piano
Thomas Paul, basso
John Barrows, horn



tendencies of the past twenty years and given them broad and masterful expression," a critic has written. "His unique contribution is to have done this . . . with outstanding excellence in a country where few have made a name for themselves as thoroughly craftsmanlike artists." '

The second was written by Nicolas Slonimsky, teacher, musician and revered musical scholar:

'In the constellation of modern American composers, Walter Piston has now reached the stardom of the first magnitude. He has not exploded into stellar prominence like a surprising nova, but took his place inconspicuously, without passing through the inevitable stage of musical exhibitionism or futuristic eccentricity. True, there is a barking dog in the score of Piston's suite from the ballet *The incredible flutist,* but the canine sound effect is used *ad libitum*. The music of Walter Piston derives its vitality from immanent impulses, without extraneous motivation. In the matter of music form, Walter Piston does not solicit public attention by strange conceits, and calls a musical spade a spade rather than a rectangular ferreous lamina socketed on a ligneous handle. Generally, he prefers matter-of-fact designations, such as Sonata, Concertino, or Suite. If he refurbishes the old forms, he keeps their recognizable features. In harmony and counterpoint he adopts without partiality such means of musical expression as are suitable to the task at hand. His music is eminently tonal, but when it is his purpose, he ornaments the design with atonal lacery.'

Of the Prelude and allegro, John N. Burk wrote in his note for the first performance by the Boston Symphony Orchestra:

'The Prelude is quiet in character, with melodic development in the strings and a background in three-part canon for the organ. The Allegro is a free development in variation form of a theme first set forth by the lower strings. The organ part in this movement is in the classical toccata style.'

LUDWIG VAN BEETHOVEN
Symphony no. 6 in F major op. 68 'The Pastoral'

Beethoven was born in Bonn in December 1770 (probably the 16th); he died in Vienna on March 26 1827. He completed the 'Pastoral' Symphony in 1808. The première took place at the Theater-an-der-Wien (Vienna) on December 22 of 1808, the concert consisting entirely of unplayed music by Beethoven, including the C minor Symphony, the Fourth Piano concerto and the Choral fantasia. The first Boston Symphony performance took place on January 6 1882 when Georg Henschel conducted. Erich Leinsdorf conducted the most recent performances in this series at the opening concerts of the Orchestra's eighty-fourth season on September 25 and 26 1964.

The instrumentation: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani and strings.

Hypotheses begin with hunches, and often they are rather inelegant, common-sensical, 'everybody knows that' propositions. But sometimes we do not *really* know. For instance, some research-oriented historiographer of music could oblige us all by devising a methodology with

which to quantify this innocuous-sounding notion: the greatest composers do not generate the best ideas — they only do the most with them.

Impressive supporting evidence can be called up without overmuch reflection. An example would be the nocturne. It is by now fairly well established that the genus 'night-piece' was evolved by the Irish pianist and sometime composer John Field (1782-1837), who had been ten years dead when Chopin wrote *his* earliest nocturne. Field's are almost naïvely idyllic, and there is nothing in them that Chopin had to borrow. He did, however, help himself to the concept; and because he loved the darkness in a far different way he lent to the genre a sense of sharing secret intimacies and passions, an attar of moonlight, an aura of twilight-zone mystery — none of these is among the felicities to be found in the Field prototypes. Chopin made another man's form uniquely his own, and carried it to the outer limits of musical expression.

Obviously it would be academic in the extreme to ask whether or not we would have Chopin's nocturnes without Field's. Chopin would have managed, you may be sure; and let us agree that it is Field who is remembered because of Chopin, not vice versa.

The implicit and more pertinent question posed has to do with the importance of originality per se. And it gives one pause to realize that the 'problem' of precedence seems never to have troubled the truly innovative composers — an elect category which, to continue the analogy, would not include Field but most certainly *would* include Chopin.

Patently no master composer could be lacking in imagination, but it well may be that the authentic creative impulse abhors novelty (for novelty's sake); and indeed they would seem to be mutually exclusive. With the big men, who did what first always has been immaterial; as often as not the great minds of music have been set in motion by perceiving undeveloped possibilities in somebody else's fait accompli. It might be concluded that any idea, even a genius's, becomes noteworthy only when it is implemented by genius. This would obtain however viable the idea. Dusty archives must be rich in good ones that were not brought off by their inventors.

(The foregoing applies with special force to that vast repertoire subsumed under the rubric of 'program music'. This is a subject strewn with semantic traps; but at least it requires that certain loaded words, such as 'idea', be used in their unambiguously literal meanings.)

Custom Designing

RICHARD M. DANA, inc.

JEWELERS

43 Central Street, Wellesley

237-2730

Among the celebrated ideas which did not pan out the first time around perhaps the most fascinating and surely the most relevant case in point would be *Tongemälde der Natur* — 'A musical picture of nature' — the 'grand symphony' for fifteen instruments (!) produced in the mid-1780s by the minor Swabian composer Justin Heinrich Knecht (1752-1817). Probably none of us has heard this work, nor ever will. But would you believe that without it Beethoven's Sixth symphony might not have been written, or in any event not with its 'pastoral' connotations?

Ironically, and extraordinarily, it is possible to say with a straight face that Knecht's piece had a decided influence upon Beethoven *and* that it had no influence whatever. For all we know, Beethoven never heard it performed; and he may not even have seen the music, although this is difficult to credit. But whether or not he heard the work or studied it does not matter. The *crucial* fact is that the Knecht score was advertised, unto a detailed description of its programmatic story line, in the 1796 edition of Beethoven's op. 2 piano sonatas. (For the edification of younger readers who may take umbrage at this crass commercialism, it ought to be noted that the practice used to be widespread; book publishers continued to do it until the 1930s.)

Sir George Grove, in an understatement that politely minimizes the natural pride of youthful authorship, speculated that Beethoven 'must often have read Knecht's suggestive titles on the cover [!] of his own sonatas. If so, they lay dormant in his mind . . . until 1808' — that is, until the year in which he composed the 'Pastoral' Symphony.

The erudite Belgian critic and historian François-Joseph Fétis (1784-1871) seems to have been convinced that Beethoven took more from Knecht than an idea, whether or not consciously. But the indignant Grove, in his original *Dictionary,* threw this allegation of plagiarism right out of court:

'Fétis would have us believe that Knecht actually anticipated not only the general scheme of the "Pastoral" Symphony but some of its figures and passages. But this is not the case. The writer purchased the score and parts of Knecht's work . . . and is able to say that beyond the titles the resemblances between the two works are obviously casual, Knecht's being in addition commonplace, entirely wanting in that "expression of emotions" which Beethoven enforces, and endeavoring to depict the actual sights and sounds, which he [Beethoven] deprecates.'

It goes without saying that many composers other than Knecht had portrayed nature in music prior to Beethoven. The only one who really needs to be mentioned is the Abbé Georg Joseph Vogler (1749-1814), who wrote a *Pastorale* for organ with a 'program' that parallels the sequence of subtitles for the last three movements of op. 68.

Like the 'Pastoral', Knecht's *Tongemälde der Natur* is in five movements. Here are both outlines:

1 (Knecht). A beautiful countryside where the sun shines, the soft breezes blow, the streams cross the valley, the birds twitter, a cascade murmurs, a shepherd pipes, the sheep leap, and the shepherdess lets her gentle voice be heard.

1 (Beethoven). Awakening of happy feelings on reaching the countryside.

2 (Knecht). The heavens are suddenly darkened, all breathe with difficulty and are afraid, the black clouds pile up, the wind makes a rushing sound, the thunder growls from afar; the storm slowly descends.

2 (Beethoven). At the brook's edge.

3 (Knecht). The storm, with noise of wind and driving rain, roars with all its force; the tops of the trees murmur, and the torrent rolls down with a terrifying sound.

3 (Beethoven). Festive gathering of the country people.

4 (Knecht). The storm is appeased little by little; the clouds scatter, and the sky clears.

4 (Beethoven). Thunderstorm.

5 (Knecht). Nature, in a transport of gladness, raises its voice to heaven and gives thanks to its Creator in soft and agreeable song.

5 (Beethoven). Shepherd's song — happy and thankful feelings after the storm.

Knecht's storm is proportionately much longer, but otherwise a perusal of the respective outlines should confirm that Beethoven was quite unconcerned with originality as such. Moreover, like the burglar who leaves a trail of clues because he *wants* to be apprehended, Beethoven placed squarely on the title page of the 'Pastoral' what amounts to a comparison of his work and Knecht's 'musical picture of nature'. The op. 68, he wrote, is 'More an expression of feelings than [a] painting or [an] actual description'. Considering the circumstances, Beethoven may be said to have thus combined a tacit confession of guilt with an accurate differentiation of the two scores and, in effect, an implied value judgment in his own favor!

Beethoven's extant sketchbooks provide a wealth of *a priori* insights into the 'Pastoral' (which began to take shape as early as 1803, while he was writing the *Eroica,* and continued even as he was completing the Fifth Symphony in 1808). The following collation of unrelated jottings, all from a single sketchbook, approximates a précis of his creative purpose in this symphony:

'Sinfonia characteristica, or a recollection of country life. . . . All painting in instrumental music, if pushed too far, is a failure. . . . Sinfonia pastorella. Anyone who has an idea of country life can make out for himself the intentions of the author without many titles. . . . People will

notes continued on page 814

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 ST. BOTOLPH STREET • BOSTON



Provides For The Handicapped Child
In A Free, Private, Day School

A 12 Year Academic Program
Vocational Training • Recreation
Health Program • Transportation

The Industrial School for Crippled Children solicits funds for its operation either through Bequests, Annuities or Life Insurance.

In case of a life agreement a donor gives capital to the Industrial School for Crippled Children and in return receives income for life.

Donors are invited to discuss these matters with the Treasurer.

Treasurer, CHARLES E. COTTING, 10 Post Office Square, Boston

CHARLES H. TAYLOR
President

MRS. CHARLES E. COTTING
Chairman Ladies Committee

For Winter Escapees

We are prepared to abet your exodus with unusual casual wear for hot sunny days, finery in all degrees of formality for balmy tropical nights and new Spring costumes to enhance your arrival and departure.

BOSTON *Hurwitch Bros.* WELLESLEY

Steinberg's Choice: the new records by Michael Steinberg, music critic of The Boston Globe

Stunning Sills; Limpid Leinsdorf

Soprano Beverly Sills, who sings with the Boston Symphony in Strauss's "Ariadne" this month and in the Beethoven Ninth later in the season, has made her first recital record (Westminster), called "*Bellini and Donizetti Heroines.*" The most familiar of the heroines is poor, mad Lucy Ashton from Donizetti's "Lucia," who is represented here by her opening scene, the beautiful "Regnava nel silenzio." The other arias are taken from Donizetti's "Linda di Chamounix" and "Roberto Devereux," both superb pieces, and his "Rosmonda d'Inghilterra," a mistress of the now so fashionable Henry II, and musically not quite so interesting; and Bellini's "I Capuleti ed i Montecchi" and "La Sonnambula," both very lovely. And the singing is stunning. Yes, Callas in Lucia and as sleep-walking Amina had a unique excitement, but the sum of what Sills brings to this music — a voice that is full and steady from its lowest notes to high E flat, a brilliant coloratura technique with no faking, exquisite musical taste in phrasing, temperament, and diction — is so remarkable as to make the release of these performances something really exciting to anyone interested in good singing and in music for good singers. I hope, though, that on her next such record, Sills can land up with a better conductor and orchestra.

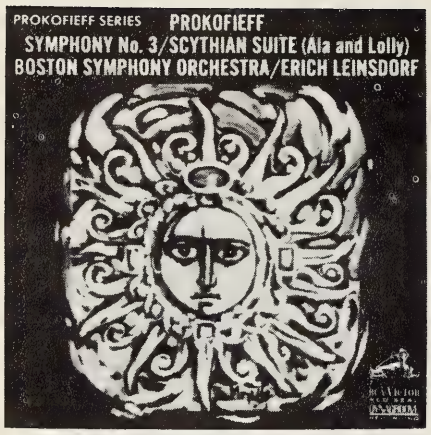
For RCA, Erich Leinsdorf has recorded Mozart's "*Cosi fan tutte,*" with Leontyne Price and Tatiana Troyanos as the sisters, George Shirley and Sherrill Milnes as their young men, Ezio Flagello as the cynical, eternal bachelor, and Judith Raskin as Despina, the maid. The orchestra, the seventh character, as Irving Kolodin puts it in his notes, is the New Philharmonia, and it plays (acts?) marvelously. Leinsdorf is very successful with the serious and the mock-serious parts of this enigmatic comedy, and not quite so good at the bubbly. Troyanos and specially Flagello are excellent; the others are never less than good, and all have very fine moments. To put my reservations into perspective, I should add that it seems to be in most respects superior to the other currently available modern versions.



These original record reviews by Michael Steinberg are presented by the Trust Department of New England Merchants Bank, which would also be pleased to review your investment portfolio with a view to improving its performance.

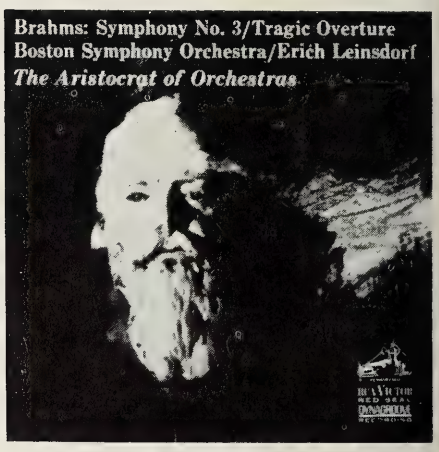
New England Merchants National Bank A FULL SERVICE BANK

Trust Department • 28 State Street, Boston • 742-4000 • Member F.D.I.C.



The first recording of this symphony by a major orchestra and conductor. Both works are spectacular. *Dynagroove.* LSC-2934

Leinsdorf's genius with the German Romantic repertoire is immediately seen in this superb performance. *Dynagroove.* LSC-2936



RCA

BUY YOUR RECORDS BY MAIL *To benefit the Boston Symphony Orchestra*



Rubinstein's third great album in his Boston Symphony-Leinsdorf recordings of the Beethoven concertos. *Dynagroove.* LSC-2947



Rushing through dinner to make the Symphony can ruin the best in fine food and good music.

Why rush either? Symphony Hall is only three minutes away from seven of the city's best restaurants. At Prudential Center.



The PRUDENTIAL
INSURANCE COMPANY OF AMERICA
Northeastern Home Office Prudential Center Boston



ONE THING'S FOR SURE on the Jack Daniel's tour, we won't rush you. If you want to stop for something, go ahead and stop.



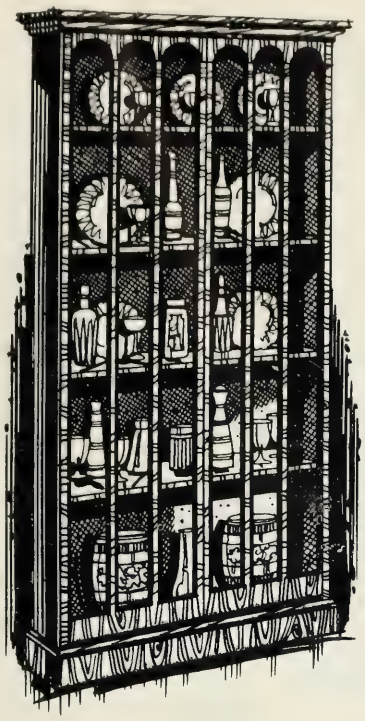
The tour through our distillery takes about an hour. And if you find anything you'd like to linger over, go ahead. You can catch up on anything you missed from Mr. Garland Dusenberry. (He's the man who takes you through.) Just tell him what you missed and he'll take it from there. But he's a talker. So you might end up being with us more than an hour. But if you don't mind, we certainly don't either.



CHARCOAL MELLOWED DROP BY DROP

© 1968, Jack Daniel Distillery, Lem Motlow, Prop., Inc.

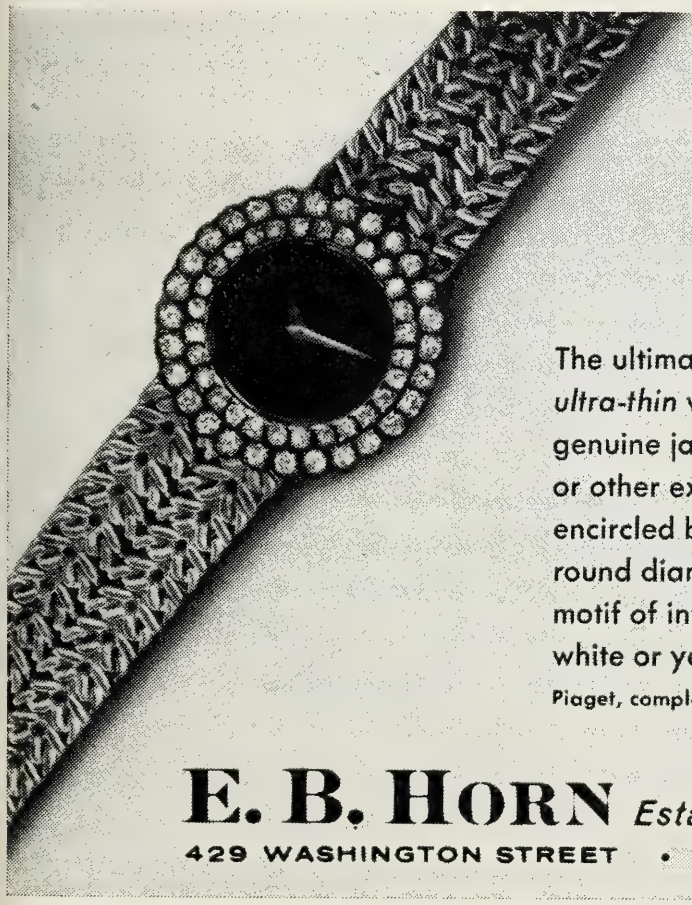
TENNESSEE WHISKEY • 90 PROOF BY CHOICE • DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 384), TENN.



Something perfect and just for you. A cottage by the sea . . . a country manor . . . a penthouse against the city skyline? We've an abundance of ideas for expressing you and your special tastes. Call 426-1500 for an appointment with one of our thirty Paine designers who will help you create "something perfect."

PAINE furniture

Boston • Natick • Peabody
Springfield • Hartford



PIAGET

CHOICE OF THE WORLD'S ELITE

The ultimate in elegance, *ultra-thin* watches with dials of genuine jade, coral, lapis, or other exquisite gemstone, encircled by two rows of radiant round diamonds. Bracelet, classic motif of intertwining leaves in white or yellow 18 kt. gold.

Piaget, completely Swiss Made.

E. B. HORN *Established in 1839*

429 WASHINGTON STREET • BOSTON, MASS.

You don't release the eighteenth version of a work unless you have good reason.

We have.

During Andre Watts' acclaimed 1967 European tour, he played Brahms' monumental Second Piano Concerto in B Flat. And he brought down the hemisphere: "Watts plays with practically inhuman virtuosity," cried Die Welt. "An outstanding virtuoso," echoed Berliner Morgenpost. Upon his return to the States, the young pianist performed the work in New York, to the tune of praise like this, from the Post: "Andre Watts played as if he were a universe of music. He possesses a gift that defies explanation." We have recorded Watts' triumph in B Flat with Leonard Bernstein leading the New York Philharmonic. Listeners have said they do Brahms' Second, best.



MS 7134 (Stereo Only)

Andre Watts/Leonard Bernstein
The Sound of Genius on
COLUMBIA RECORDS

"COLUMBIA," MARCAS REG. PRINTED IN U.S.A.

Variations on a theme by Pastene.

Pastene è nobile
Bolla Valpolicella.
A noble wine from
the slopes of Verona.

Aimez-vous Pastene?
Alexis Lichine Pinot
Chardonnay. Imported by
Pastene from France with
love. Or Pastene Gamay
Beaujolais, the proud
Californian with the
Burgundian accent.

Le Nozze di Pastene
Gancia Asti Spumante.
Imported from Italy
for any festive
occasion.



What's your favorite wine: red, white, rose or bubbly? Pastene gives you the best of both worlds in Californian and European wines to suit every taste and purse. Pastene knows the score.

Pastene Wine & Spirits, Inc. 15 Poplar Street • Somerville, Mass.

THE BOSTON SYMPHONY ORCHESTRA IS THE JOHN HANCOCK-INSURED GROUP WE MOST ENJOY HEARING FROM.



"If anybody in this life insurance business can design the right plan for you, it's probably us."

How can a prominent citizen leave $750,000 to his family without putting them in the headlines?

No man wants his family subjected to unwanted publicity and the nuisance of inquisitive outsiders.

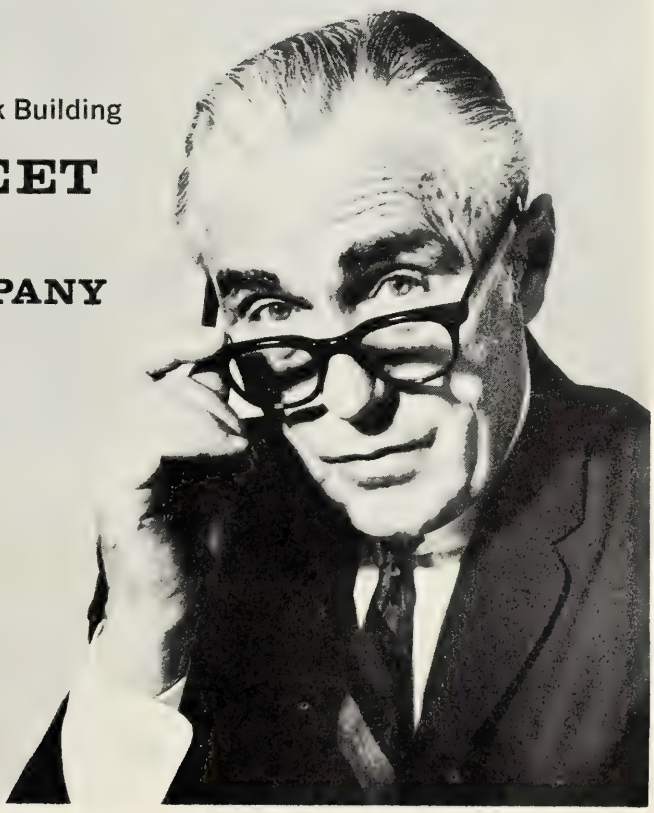
Privacy for property plans is only one of the special advantages which a living trust at State Street Bank can offer. Continuity of income for your beneficiaries... economy...your estate will receive these benefits, too.

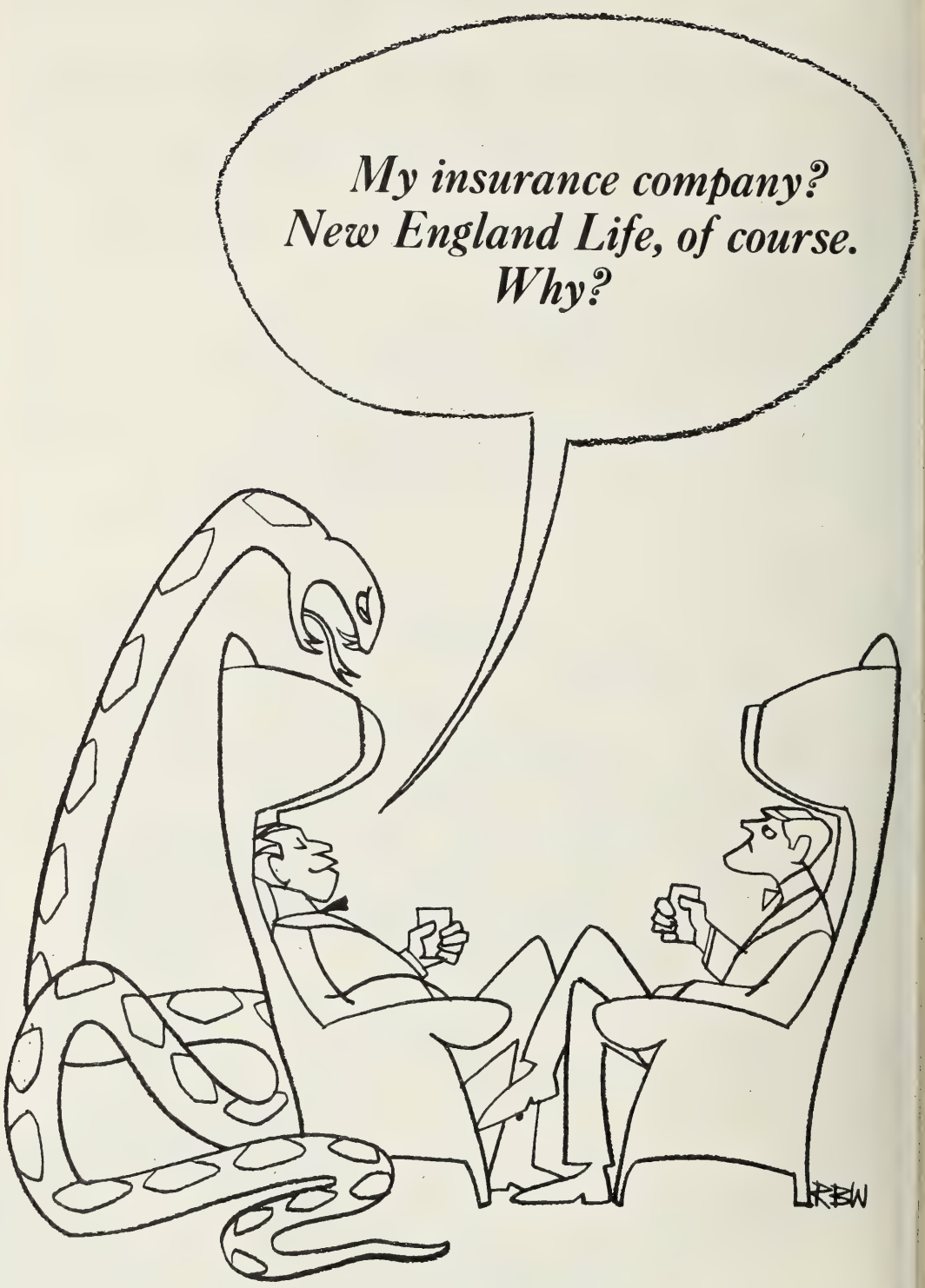
As for **the present,** a living trust puts State Street's skilled asset management to work for you on a trial basis. You're free to change or revoke the trust at any time.

Wouldn't you like one of our trust officers to discuss this flexible service with you and your lawyer? Phone 466-3721 for an appointment now.

PERSONAL TRUST DIVISION
225 Franklin Street
Third Floor, State Street Bank Building

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASS.





©1968 NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY, BOSTON

You're here to listen but who listens to you?

Chances are, you discuss your health regularly with your doctor. If you hit a legal snag — such as the car in front of you — you can tell your lawyer. But who can you turn to on the same continuing basis for help with your finances?

Till now, it was difficult to find someone who would lend a concerned ear to your money problems. But your Personal Banker at Shawmut has changed all that. He's the man a widow can turn to for financial advice on a continuing basis. And if you want to talk about trusts, you have only to phone your lawyer and your Personal Banker to start the wheels in motion. In short, he's the financial adviser to the family, a professional who can shape Shawmut's vast banking and trust services to your family's individual needs. Not just today, but tomorrow and tomorrow and tomorrow.

If you would like your own Personal Banker, one will be assigned to you at the Shawmut office most convenient for you.



The National Shawmut Bank of Boston

Personal Trust Department

A Shawmut Association Bank

Have a Personal Banker at your side, on your side.



not require titles to recognize the general intention to be more a matter of feeling than of painting in sounds. . . . Pastoral Symphony: no picture but something in which the emotions are expressed which are aroused in men by the pleasure of the country (or) [something] in which some feelings of country life are set forth. . . . '

Tovey devotes more than twelve pages to his extremely minute analysis of this work (in Volume I of his *Essays),* which he describes without qualification as 'a perfect classical symphony'. Perhaps the essence of Tovey's brilliant article may be found in these three short sentences: '. . . Beethoven has told us, with certain very broad particulars . . . that this symphony expresses his love of country life. If it does not express ours, so much the worse for us. . . . The Pastoral Symphony has the enormous strength of someone who knows how to relax.'

Beethoven's faithful *famulus* Anton Schindler, in his 1860 biography, movingly recalls the natal circumstances of this music:

'One day in the latter half of April 1823, a time of many troubles and reverses, Beethoven decided to take a respite by returning north to Heiligenstadt and its lovely surroundings. It was a place where he had put many musical works on paper and where, too, he had conducted his studies of nature; but he had not been there for ten years. The sun shone warmly and the landscape was already arrayed in its most beautiful spring finery. . . . Between Heiligenstadt and [Nussdorf] there lies the pleasant, grassy valley of a gently murmuring brook that rushes down from a nearby mountainside. While crossing this valley, overhung here and there by tall elm trees, Beethoven would frequently pause and let his enraptured gaze wander over the spectacular scene before him. Once he sat down on the grass and, leaning against an elm, asked me if there was a yellow-hammer singing in the topmost branches of the trees. But all was quiet. Then he said, "It was here that I composed the 'Scene at the Brook', and the yellow-hammers up there, the quails, the nightingales, and the cuckoos composed along with me." . . . . The *Pastoral* symphony! Just as a painter makes his whole landscape harmonious while completing each section, so, too, Beethoven painted his tone picture. The foreground is quiet; the detailed sections blend smoothly. After the fears and apprehensions aroused by the thunderstorm, the background is quiet once more, and when in the very last measures we hear the distant notes of the horn, we feel we have been in the great concert-hall of Nature.'

It remains to touch lightly on Beethoven's 'expression of feeling' in this work. It is defensible to define the 'Pastoral' as absolute music (whatever that really is) or as descriptive music. But why not rejoice in it as music *qua* music? Those who find themselves uncomfortable with this alternative may take consolation in the Solomon-like adjudication of George Putnam Upton, the nineteenth-century critic whose little handbooks used to be required reading for concertgoers. The 'Pastoral', he announced blandly, 'is absolute programme-music'!

CÉSAR FRANCK
Symphonic variations for piano and orchestra

César Franck was born in Liège on December 10 1822; he died in Paris on November 8 1890. He composed the Symphonic variations in 1885. The first performance took place at a concert of the *Société Nationale de la Musique* in Paris on May 1 1886. Louis Diémer, to whom the piece is dedicated, was the soloist and Franck himself conducted. Courtlandt Palmer was the soloist at the first performance by the Boston Symphony, which took place in Philadelphia on January 16 1901; Wilhelm Gericke conducted. The most recent performances in this series were given on October 9 and 10 1959; Jorge Bolet was soloist and the conductor was Charles Munch.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets and strings.

Patches of whole cloth make a crazy quilt of music history, though sometimes the fabric is the more durable for being loose-woven. But the reason César Franck presents a special case is not that we are misinformed about him, exactly. It is rather, when you get right down to it, that most of our Franckian perspectives are based on no information at all as regards roughly the first fifty years of his life.

Yes, the biographical facts are available enough. The trouble is that they can tell us little or nothing about the music of Franck we are apt to hear, which literally dates from a different epoch. For among celebrated composers Franck was indubitably the latest of the late-bloomers, and trying to trace his creative growth systematically is bound to be an exercise in frustration because for years on end there was simply no development to be discerned.

To put it another way, none of the early data seems to relate meaningfully, somehow, to the man we have come to 'know' so well from the powerful and justly popular D minor Symphony. Small wonder — Franck composed his only symphony when he was past sixty-five!

However it may be rationalized, a half-century of time is no trifling lacuna. And still the same concertgoers who can talk knowledgeably about Beethoven's youth in Bonn, or Brahms's in Hamburg, seem always to perceive Franck as a figure of mature years who might as well have been born in his late middle age. (It is like a perverse restatement of the so-called homuncular or 'little man' theory so dear to certain educationists — the notion that a boy is actually an adult in all save physical characteristics.)

More to the point at hand, it is as if we had not thought to look beyond the stereotype — what Walter Lippmann, if memory serves, once described as the picture in our heads. That definition is even more telling than usual in this instance because there really *is* a picture. Moreover, one could with justice speak of it as *the* picture of César Franck.

To be specific, the suggestion here is that a kind of universal Franckian image has been derived from the famous painting by Jeanne Rongier which shows the *Maître* at the console, in the solitary splendor of his organ loft at Sainte Clotilde, looking as though he were lost in a rapture of contemplating the sublime. (As it happens, both the Rongier oil and the *Variations symphoniques* date from 1885.)

None less than Philip Hale, in a corresponding prose-portrait, has told us that Franck 'went through this life as a dreamer, seeing little or nothing of that which passed about him, thinking only of his art, and living only for it. True artists are subject to this kind of hypnotism — the inveterate workers, who find the recompense of their labor in the accomplished fact, and an incomparable joy in the pure and simple toil of each day. They have no need to search for the echo in the crowd.'

Similarly, one often encounters this appraisal by J. Guy Ropartz: 'All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries. . . . Franck was no more of an exception to this rule than other great composers have been. . . .'

Whole cloth? Fabrication? Either metaphor would be coming down perhaps a bit too hard. But both of these estimates are at best half-true, if not mischievous.

In the first place, Franck's marriage was a miserable failure. It is therefore no surprise that he preferred to spend as many hours as possible away from his spouse, and obviously the organ loft provided sanctuary. (In this same connection, perhaps, consider the following verified anecdote. Among the middle-aged Franck's most favored pupils was a strikingly beautiful Parisienne of Irish parentage named Augusta Holmès. When *another* favorite pupil heard from one of the composer's admirers that Franck was an authentic mystic, he replied tactfully but with no uncertain emphasis: 'A mystic? Go and ask Augusta Holmès!')

In the second place, Franck was throughout his long professional career a notably practical man. Whatever else music was to him, it was his livelihood. He accumulated heavy responsibilities, and he met them from the beginning in the only way he knew — by teaching and performing. In his thirty years at Sainte Clotilde he must have spent thousands of hours on such chores as improvising postludes. Obligatory dalliance with sustained chords and alternating stops does not suggest private communication with the Infinite.

In the third place (actually the first, chronologically), it might be mentioned that no Frenchman in those days could marry without his father's consent until he had reached his twenty-fifth birthday. And it is a matter of record that César Franck — having endured more than a dozen painful years as a would-be piano virtuoso under the domination of a malicious, ruthlessly-driving, success-obsessed parent who makes the martinetish Leopold Mozart seem saintly by comparison — availed himself of French law to the letter. He launched his rebellion at age twenty-three (on a Sunday afternoon, while his mother and father were out for a stroll) by precipitately bolting the household that had been his prison. Then, precisely on the day he became twenty-five, he took as his wife an iron-willed young lady who had been quite inappropriately christened Félicité. Soon *she* would be his heaviest cross to bear, and he would bear it to the day he died.

But when did Franck the prodigy become Franck the composer? Ironically this, too, had been his father's idea — which is a factor not to be gainsaid in pondering Franck's subsequent eschewal of the creative role. Franck *père* had reasoned that the surest road to musical fame was that of the pianist-composer *à la* Beethoven. Accordingly, Franck's op. 1

(like Beethoven's!) was a set of three trios, published in 1842. His only other early work of consequence was also his father's idea: the Biblical eclogue *Ruth,* given its première shortly before the reluctant composer's flight to freedom in 1846.

Against this background it is readily seen why Franck became a composer manqué so prematurely. The dropout (as it could be described in the language of our own time) may not have been 'caused' by marriage, but it did happen immediately after the wedding. The reliable Léon Vallas states flatly that Franck 'disappeared from public musical life' in early 1848, and the disappearance was to last for fully twelve years. Vallas comments on this 'astonishing musical silence' with a coolly logical self-colloquy:

'Why, one asks, should this startling young virtuoso on the piano and the organ allow himself to be confined to his parish organ-loft and his twopenny-halfpenny pupils? Why should this ebullient young composer, this precocious mind . . . so much admired by Spontini, Meyerbeer, Liszt — why should he suddenly throw overboard all his creative hopes and ambitions?'

Because: 'Here was a young artist faced with the inescapable procession of each day's material demands; he was bowed down under the burdens and labors that they incessantly heaped on his back. He had a family of four children to provide for, he was saddled with his imprudent promise to repay his father's debts, he still wanted to be helpful to his brother Joseph [thought to be the composer in the family, but only by the family], and to a brother of his wife's, who was . . . a "sponger". . . .'

Can this be the same César Franck who went through this vale of tears 'as a dreamer, seeing little or nothing of that which passed about him', who was ahead of his time and was thus 'of necessity . . . misunderstood' by his contemporaries?

The truth of the matter is that when Franck was ready the world was, too. He began to approach readiness when he began to achieve financial security, and the latter came with his Sainte Clotilde appointment. That was in 1858.

From then forward Franck composed as steadily as his duties permitted, slowly gathering friends for his music. Among his earliest and staunchest defenders was the influential Hans von Bülow, which certainly helped to establish his reputation abroad. And it is pretty obvious that the 'dreamer' was shrewd enough to be a mover and shaker in his own behalf as well. In the spring of 1866, for instance, there was an all-Franck concert in Paris attended by the admiring Franz Liszt and a covey of important well-wishers, including the Princess Metternich. Then as now, such galas did not come about spontaneously; the guarded inference is that Franck was not averse to playing those social and political games for which successful composers have shown high aptitudes all through history.

Beyond question, however, Franck's fortunes were consolidated decisively in 1870 with the founding of the Société nationale. This organization represented a fair cross section of the schools then current, but its avowed purpose was 'to act in brotherly unity' and its motto was plainly chauvinistic — *'Ars gallica'*. The nucleus of the membership comprised a solid phalanx of Franckophiles: Massenet, Duparc, Fauré,

and a little later the shamelessly sycophantic d'Indy. Thenceforth, hardly a week went by in which Franck's music was not lovingly presented to ever more appreciative audiences. And his belated eminence was given official Establishment confirmation in 1872 with a professorship at the Conservatoire.

It was in 1872, also, that Franck composed *Panus angelicus*. This datum would not seem to be especially relevant, but it is worthy of mention as an aid to perspective because *Panus angelicus* is the earliest of Franck's works (aside from some of the organ pieces) to be heard today with any frequency.

The point is that for any composer the promise of performance is the best of all possible motivations. And so we may say with impunity that the Franck catalogue would not bulk large if it had not been for the 'patriotism' of the Société nationale. But even so, if Franck's claim to posterity had to rest on what he composed prior to the Piano quintet (1879) he would hardly be worth a modern lexicographer's attention.

Fortunately, production means growth where there is any degree of genius. And it is clear in retrospect that through the 1870s, working with unsuspected reserves of energy, Franck made up for decades of part-time composing. At the threshold of the 1880s he had achieved total control over his distinctive chromatic style; and in the few years then remaining to him he did, finally, become that *Maître* depicted in the Rongier painting.

This is oversimplification, to be sure; but it is absolutely not to concede any efficacy in the Franckian mystique. It is only to concede that the table of known elements in the chemistry of artistic creation cannot account for certain phenomena. What arrested and what accelerated Franck's development we can surmise, more or less to our satisfaction. But no one can say with any precision how a sort of noncomposer, aged forty, became a composer of sorts, aged fifty, and then a first-class composer (arguably a 'great' one) in his sixties. Perhaps it is enough to be grateful that Franck lived to prove what he did, at the end, prove magnificently — that in art as in life, the race is not always to the swift.

No such equivocation is needed for the *Variations symphoniques*. Structurally it is stunning, but the listener will discern without benefit of analysis that the whole is something more than the sum of its parts. Six variations ostensibly comprise the latter, though Sir Donald Francis Tovey describes the piece as 'a finely and freely organized fantasia' (students are commended to Volume III of his *Essays*). It is difficult to detect anything mystical in the score, but Vallas insists that it is programmatic, that it is about good *vs.* evil — 'a great tragedy expressed in music'. In context this seems, upon close reading, to be a fancifully French way of equating Franck's propounding of conflict (between piano and orchestra, between initially disparate components of the thematic material) with Beethoven's. The hyperbole is not out of order. Maurice Cauchie, in his preface to the Eulenburg edition, sees the work rather differently: 'One feels that in writing it Franck set out to please only himself.' This is less simplistic than it appears, and when you stop to think about it Cauchie's estimate requires only the spelling-out of its own implicit caveat to be the last word. Which is to say that only a man who could compose a masterpiece could have composed the *Variations symphoniques*, and that one hopes Franck was as pleased with it as he surely should have been.

FRANZ LISZT
Piano concerto no. 1 in E flat

Liszt was born in Raiding, Hungary on October 22 1811; he died at Bayreuth on July 31 1886. The E flat Concerto postdated the one in A major (known as no. 2), and was completed from earlier sketches in 1849. Hector Berlioz conducted the first performance on February 17 1855; Liszt himself was soloist. The first performance by the Boston Symphony was given at the opening concerts of the 1885-1886 season; Adèle Margulies was soloist and Wilhelm Gericke conducted. In the history of the Boston Symphony many famous virtuosi have played the concerto, including Ernst von Dohnanyi, Mark Hambourg, Vladimir de Pachmann, Moritz Rosenthal, Josef Hofmann, Ferruccio Busoni, Max Pauer, Serge Rachmaninov, Ignaz Friedman, Alexander Borovsky and Robert Casadesus. The most recent performances in this series were given on November 20 and 21 1964 when Van Cliburn was soloist and Erich Leinsdorf conducted.

The instrumentation: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, triangle, cymbals, timpani and strings.

The poet and sometime music critic Heinrich Heine, whose veracity may be taken for granted, tells us that one night after a Liszt recital he saw two elegant countesses race each other to the stage, exchange harsh words and harsher blows, and then wrestle themselves to ignominious exhaustion in front of the footlights — all of this merely to gain possession of a snuffbox that *Der Meister* had left behind him on the piano!

Fascinated but bewildered by what he had seen, Heine challenged a physician to explain the presumably atypical behavior of these high-born ladies. Could medical science say why women variously squealed in ecstasy and swooned into a full faint whenever Liszt performed? On the occasion chronicled, Heine was not able to get a clear answer: the doctor 'spoke of magnetism, galvanism, and electricity; of contagion . . . of histrionic epilepsy; of the phenomenon of tickling; of musical cantharides [aphrodisiacs]. . . .' (A century later the diagnostic categories would have changed, but no doubt the clinical report would be similarly evasive.)

A simpler reply might have been that these unseemly demonstrations did not just happen — that Liszt in fact more or less planned them, or at least set the scene for some such spontaneous (and hopefully spectacular) impropriety. The truth of it is that Liszt rather regularly 'forgot' some readily replaceable item (more often than not it was a pair of gloves) expressly to give his fans a souvenir to fight over. For this giant among keyboard giants was also a showman *par excellence*. He knew, because he had worked at it, that his very presence was a marketable commodity. In a field that was even then highly competitive he had painstakingly achieved an image of uniqueness which, in effect, removed him from all competition. The press and the public agreed: there were many pianists, but Franz Liszt was something special.

Nowadays only his music sustains the renown that he earned as a platform personality, but Liszt's surname gleams as brightly as ever in the concert world because he had the goods as a composer, too. After a hundred-odd years his concertos are still worthy of the greatest artists — indeed, they are examinations that all must pass who would enter the charmed circle of The Piano Virtuoso.

Liszt was his own best critic in pianistic matters. His criteria for selecting a concerto demanded that it be 'clear in form, brilliant in expression, and grand in style'. Those he wrote himself satisfy all three requirements.

He was nineteen when he jotted down the main theme of the E flat — the theme that opens *and* closes this remarkable display piece. Not until twenty years later did he get around to composing the whole, and then he twice revised the score. He even tinkered with it after the first performances, but *not* because the powerful Eduard Hanslick (in a scathing and silly review) had dubbed it 'The Triangle Concerto' on account of the prominent role assigned to that innocent instrument in the scherzo section.

In fact, Liszt was way ahead of his time in giving the percussion battery a fair deal in his expressive scheme. At this remove his defense of that audacious view has a certain piquancy: 'I do not deny that [the triangle] may give offense, especially if struck too strongly and not precisely. A preconceived disinclination and objection to percussion instruments prevails, which is somewhat justified by the frequent misuse of them. . . . I shall, however, continue to make use of them, and I think I shall yet win for them some effects that are little known.' He did, at that.

Liszt risked further opprobrium — and duly got it — for abandoning the conventional fast-slow-fast concerto layout. Except for a momentary traditional pause after the opening movement the E flat unfolds without interruption, and actually there are no movements as such (although the usual subdivisions are indicated in the Eulenburg score). Accordingly, the structure is not seamless by any orthodox standards. But neither is it shaky, for the free-flowing invention is lent a marvelous semblance of unity by Liszt's 'transformation of themes' technique. The finale, for example, is but a livelier recapitulation and reworking of material from the *Quasi adagio*.

'This kind of *binding* together and rounding off an entire piece at its close is somewhat my own,' Liszt remarked, 'but it is quite maintained and justified from the standpoint of musical form.' He was correct on both counts.

As a commentary on the curse pronounced by Hanslick — that 'ferocious esthetic Comstock of nineteenth-century criticism', as Lawrence Gilman put it, who 'drew aside the skirts of his unsullied dressing-gown and turned this erring Concerto out into the snowy night' — it ought to be noted for the record that Vienna was denied this music for only twelve years. The intrepid Sophie Menter revived it there with immense success, Hanslick notwithstanding.

In 1903, by which time the E flat was securely ensconced in the international repertoire, an English critic spoke of it as 'quite the most brilliant and entertaining of concertos' and added: 'No person genuinely fond of music was ever known to approach it with an unprejudiced mind and not like it.' So much for the Olympian voice of the *Neue freie Presse*.

program notes copyright © by James Lyons

RECENT REVIEWS FROM NEW YORK

The New York Times December 19 1968

There was an unexpected change in last night's program of the Boston Symphony in Philharmonic Hall. Erich Leinsdorf, just recovered from the flu (he had to skip last week's concerts in Boston) opened the evening with Rossini's 'L'Italiana in Algeri' overture instead of the Variations for orchestra by Arnold Schoenberg. Presumably he did not have the chance to rehearse the very difficult Variations, and he put in something that he and the orchestra would have no trouble speeding through.

But the real novelty of the program went on as scheduled. That was the Piano concerto no. 1 in B flat minor by Xaver Scharwenka, a work that has not turned up in this city for a couple of generations (as a guess). Earl Wild was the pianist.

The concerto is a period piece — a bravura work in the late 19th century rhetoric. It is not an original work. Scharwenka was not one of music's original thinkers, and one can have fun tracing the various composers who play a part in this work. Grieg is there, and Tchaikovsky, and Liszt and Schumann and Chopin and Anton Rubinstein and Saint-Saëns. Toward the end of the last movement there is a theme that prefigures Rachmaninov and the 'Warsaw' concerto, which is something of a feat considering that Scharwenka's was composed in 1877.

That said, the concerto nevertheless was great fun. It is a wing-ding of a romp, one in which the pianist starts with a great splurge and scarcely removes his hands from the keys for the next half hour. It has pretty melodies, and it has a fiendishly difficult solo part. Nobody but a very experienced virtuoso could have put this concerto together, and the writing here tells us a great deal about Scharwenka himself as a pianist. He must have been a powerhouse.

It is easy to sneer at music like this, but it has value. Somebody once observed that difficulties overcome are a part of art. The B flat minor concerto poses all kinds of problems for the soloist, and it takes a very clever and very proficient pianist to solve them.

This kind of music is not to be judged in terms of Brahms or Beethoven. It should be judged (to jump into another art) in terms of 'Trilby' or 'The first violin'. Period composers do reflect their age, and Scharwenka did, completely. It was a comfortable age, an age when the virtuoso was king, an age where sentiment ruled. The big composers could transcend it by expressing a monumental inner vision. The minor ones like Scharwenka reflected the superficial aspects of an age, and did it with style and grace.

And so the Scharwenka B flat minor concerto was a charming, lightweight and exhibitionistic work. It was done to a turn by Mr Wild, Mr Leinsdorf and the Boston Symphony. Mr Wild is an underestimated pianist. As a technician he belongs up with the big boys — Horowitz,

Bolet, name anybody. As an artist he has developed to a point where his style is secure, his phrasing has authority, and his tone is varied by constant delicate applications of color.

The second movement of the concerto whirls along with unison scale passages, prestissimo, and the way Mr Wild played it was actually startling. It was sheer control all the way through with a feathery touch, minimum pedal and absolutely clear articulation. But there was not one place in the concerto where he was not master of the writing, and there is some very complicated as well as very massive writing. Mr Wild played it like a romantic hero of the keyboard, and he had a fine accompaniment from Mr Leinsdorf.

Now that the ice has been broken, how about some more? The Hummel A minor, Moszkowski E major, the d'Albert, the Saint-Saëns Third, the Rubinstein D minor? There is so much to explore.

Mr Leinsdorf conducted a lively 'Italiana in Algerì' and closed his program with an extended suite from Prokofiev's 'Romeo and Juliet' ballet. Whatever one thinks of the music, and some of it is uncomfortably trivial, there was no denying the splendor of the interpretation. The Boston Symphony played like the great orchestra it is, and Mr Leinsdorf conducted with strong rhythm, suavity and taste. You could tell that he loves this music.

Harold C. Schonberg

The New York Post December 19 1968

Pianist Earl Wild, Erich Leinsdorf and the Boston Symphony came up with a forgotten piece last night in Philharmonic Hall. Its success was so great it might well bring about a resurge of romanticism in concerto programming. Wild sat about 29 minutes playing consistently more notes per minute than I ever remember hearing during that period before. And they were good notes, brilliantly played.

A Polish Don Juan, Xaver Scharwenka was composer-pianist, and he wrote his Piano concerto no. 1 in B flat minor in 1877 when he was 27. He played the Hanover première himself, and also the first performance by the Boston Symphony, Arthur Nikisch conducting, in 1891. Appropriately for its virtuosity, the composition is dedicated to Franz Liszt.

Even authorities on the piano literature have dismissed Scharwenka, whose brother, three years older, was also a composer. I telephoned one such authority after the concert to verify. He had never bothered to look at the score.

Harold Schonberg, my New York Times colleague, is an exception, and he suggests also that there are at least 20 other glowing romantic concertos which might well be revived.

In three movements, the piece has no slow movement, only a melodic interlude here and there and some secondary themes of lyrical feeling. But no matter how lyrical the mood, the accompaniment frolics along with zest, high jinks and pertinence.

The stunning performance brought not only an ovation for pianist and conductor, but an ovation of words during intermission from the audience. Everywhere one heard, 'Wasn't that great?' — or 'great fun?'

Scharwenka's themes either had a disarmingly spontaneous virtuosity or an immediate appeal.

They appeared to emerge from folk origins into a sophistication which vouched for a composer of sizable inspiration and skill. He obviously loved his instrument and wrote for it with unqualified joy and awareness. The concerto is more than a display piece. True, it doesn't invade the psychological underground. It loves life, revels in the sun, and says so in music.

Wild's performance, executed with musical fanfare but without theatrics, must be summed up in superlatives. In its way, it was simply astounding. He began with a Niagara Falls of notes and kept pouring them out with scintillation for a half hour. Wild once studied with a pupil of Scharwenka and his interpretation indicated that the lessons were part seance.

Harriett Johnson

ACADEMIA



School of Languages

CAMBRIDGE
54 Boylston Street
tel: 354-2124

CLASSES
STARTING
JANUARY 13

BOSTON
140 Newbury Street
tel: 266-0560

THE SOLOISTS



Fabian Bachrach

BERJ ZAMKOCHIAN was born and educated in Boston. He studied organ with George Faxon at the New England Conservatory, and after graduation was appointed to the organ faculty there. His professional career has taken him throughout the United States and Canada, and to Europe and Asia. In 1965 he became the first American organist to tour the Soviet Union, where he played concerts in Moscow, Leningrad and Erevan. He returned to the USSR during the 1967 and 1968 seasons. Next April Berj Zamkochian will appear in London, Munich and Vienna and will begin his fourth tour of the USSR.

He has appeared as soloist with the Boston Symphony on many occasions, and has recorded the Organ Symphony of Saint-Saëns and the Concerto of Poulenc with the Orchestra, conducted by Charles Munch, for RCA Victor. His other recordings on the Symphony Hall organ appear on the label of the Gregorian Institute of America. Recently Berj Zamkochian has received honors from Pope Paul VI and Cardinal Agagianian. He is on the faculties of Boston College and Regis College.



Twenty-two year old ANDRÉ WATTS makes his debut with the Boston Symphony Orchestra at these concerts. He started to study the piano with his mother when he was seven. Two years later he won a competition to play a Haydn concert for one of the Philadelphia Orchestra children's concerts, appeared the following summer at the Robin Hood Dell, and at the age of fourteen he was soloist again with the Philadelphia Orchestra in Franck's 'Symphonic Variations'. He auditioned for Leonard Bernstein shortly afterwards, and early in 1963 was soloist at a New York Philharmonic Young People's concert. Three weeks later he stepped in to take the place of Glenn Gould, who was ill, at two regular New York Philharmonic subscription concerts. Since then André Watts has been studying at the Peabody Conservatory and taking on an increasing number of solo engagements. He has played with many of the major orchestras in the United States, and in Europe with the London Philharmonic and the Berlin Philharmonic. During a State Department tour in the autumn of 1967 he made solo appearances abroad in many cities, including Paris, Munich, Milan, Athens and Teheran. André Watts records for Columbia Records.

RECORDINGS by the
BOSTON SYMPHONY CHAMBER PLAYERS and
CLAUDE FRANK guest artist
with notes and commentary by PETER USTINOV

BEETHOVEN	Serenade in D op. 25
BRAHMS	Piano quartet in C minor op. 60
CARTER	Woodwind quintet
COPLAND	Vitebsk
FINE	Fantasia for string trio
MOZART	Flute quartet in D K. 285 Oboe quartet in F K. 370
PISTON	Divertimento for nine instruments

LM/LSC-6167

BRAHMS	Horn trio in E flat op. 40
COLGRASS	Variations for four drums and viola
HAIEFF	Three bagatelles for oboe and bassoon
MOZART	Piano quartet in G minor K. 478 Quintet for piano and winds in E flat K. 452
POULENC	Trio for oboe, bassoon and piano (1926)
SCHUBERT	String trio no. 1 in B flat
VILLA-LOBOS	Bachianas Brasileiras no. 6 for flute and bassoon

LM/LSC-6184

The Boston Symphony Chamber Players
record exclusively for

RCA

BOSTON SYMPHONY ORCHESTRA

CONCERT POSTPONEMENTS

There have been very few occasions in the history of the Boston Symphony Orchestra when it has been necessary to postpone a concert because of inclement weather or a mishap like the power failure in November 1965. Today most of the Orchestra's many subscribers and the players themselves live some distance from Symphony Hall, and travel many miles, usually by automobile, to the concerts. When there is a winter storm and the traveling becomes difficult, the switchboard at Symphony Hall is swamped with calls about the possibility of a postponement.

To make it easier to discover what plans the Orchestra has made, several radio stations in the Boston area have kindly offered to broadcast any notice of a change in the concert schedule.

If you are in any doubt about a concert's taking place, please tune to one of the following radio stations rather than call Symphony Hall. These stations will announce the Orchestra's plans as soon as a decision has been made.

WBZ	1030 kc AM
WCRB	1330 kc AM and 102.5 mc FM
WEEI	590 kc AM and 103.3 mc FM
WEZE	1260 kc AM
WHDH	850 kc AM and 94.5 mc FM
WRKO	680 kc AM and 98.5 mc FM



it'll sound a lot better if the heat is sotto voce.

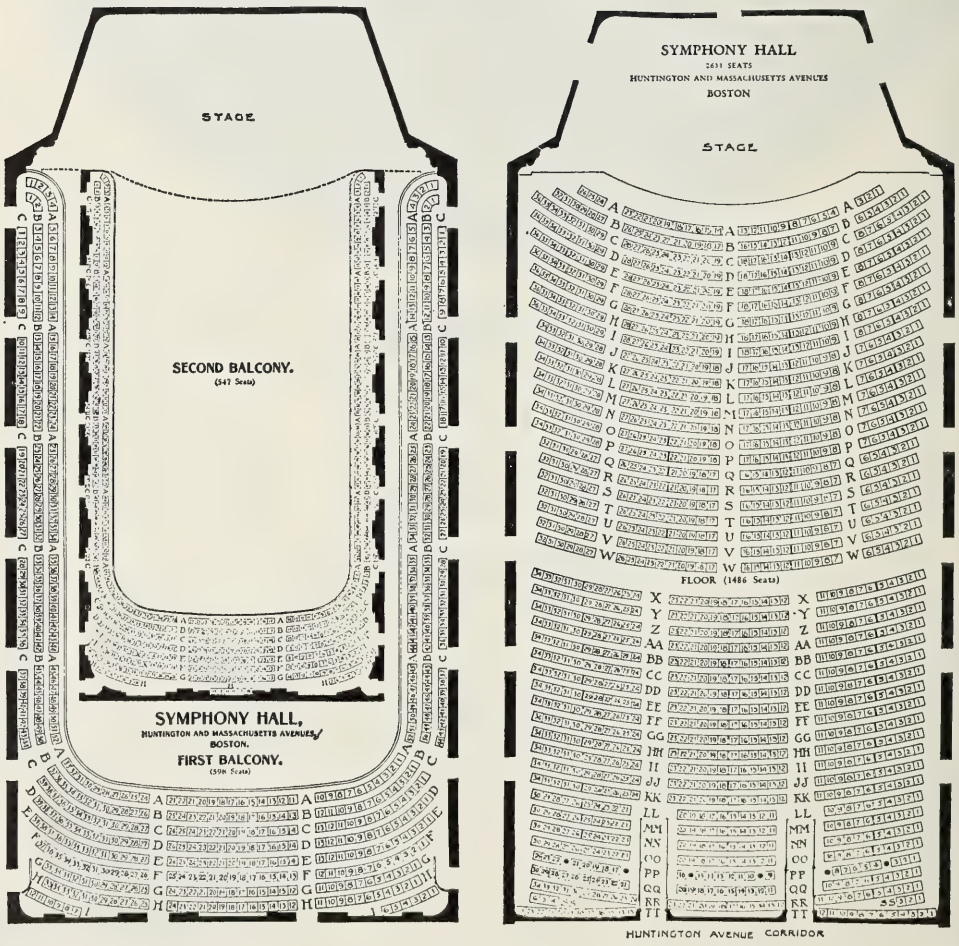
nd flameless electric heat is quiet. The quietest you can get. So hen you're listening to a symphony in your own home, you can enjoy ıe full range of the melody. Without an Anvil Chorus of old fashioned eating problems. Find out about flameless ectricity tomorrow . . . allegro.

Edison

SUBSCRIBERS' EXHIBITION

The annual exhibition of paintings by Friends, subscribers and members of the Boston Symphony Orchestra will take place from January 24 to February 11.

Paintings must be brought to Symphony Hall on Monday January 20 and Tuesday January 21. Application blanks may be obtained at the Friends' Office, or at the Box Office on the evenings of concerts. It is essential that applications be submitted during the week before January 20.

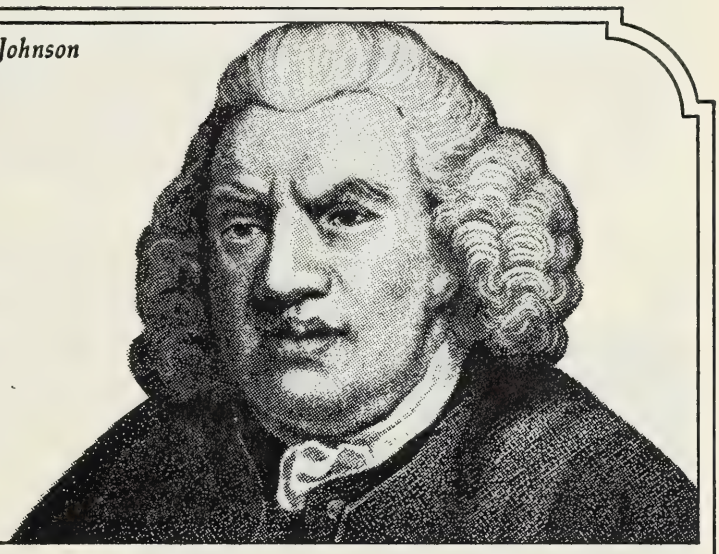


NATIONALLY ACCREDITED

DAY AND EVENING COURSES
Gregg and EZ Alphabetic Shorthand. Start anytime; graduate when ready. One Year Executive Secretarial Course. Intensive Short Courses. Typing individually taught.
INTENSIVE BRUSH-UP COURSES
for "RETURNEES" to JOB MARKET

HICKOX
SECRETARIAL SCHOOL
Founded in 1879
Individual Attention *Individual Promotion*
367 BOYLSTON ST., BOSTON (at Arlington St. MBTA)
267-5920

Samuel Johnson



tax

n his great Dictionary, Dr. Johnson ave a definition for *excise:* "A hateful ax levied upon commodities." Smith, arney & Co. suspects you might some- mes be willing to apply that adjective o *any* tax.

Excises and commodities aside . . . here is a way to gain additional in- ome *without* additional tax. If the ncome is from municipal bonds—the lebt securities of state or city govern- nents or governmental authorities—it's totally *exempt* from Federal income tax. (Often from state income tax as well, in the state of issuance.)

Smith, Barney's Municipal Bond Department can help you select the bonds best suited to your needs. They *know* municipals, out of long experience with them. To begin with, they'll be glad to send you, upon request, a booklet explaining exactly what municipals are.

One thing they are: a legitimate way to avoid "hateful" taxes.

Smith, Barney & Co.
Incorporated
Members New York Stock Exchange and other leading exchanges
125 High Street, Boston, Mass. 02110



Boston's Elizabeth Carleton House assures a gracious and dignified retirement to men and women over 65, couples or individuals, of good health and buoyant temperament . . . Spacious private rooms in a handsome environment . . . A distinguished Board and administration provide a secure and comfortable way of life for members of the Carleton House "Family." . . . Financial plans are flexible. The Committee on Admissions welcomes inquiries.

ELIZABETH CARLETON HOUSE
2055 Columbus Avenue Boston Mass. 02119
Write for brochure

Ta Saunders INC.
THE RITZ CARLTON HOTEL, BOSTON
PALM BEACH, FLORIDA
Pretty Clothes for All Occasions
MANCHESTER WATCH HILL

WHERE TO BUY

Decorate your home with music . . .
Wharfedale
ACHROMATIC
SPEAKER SYSTEMS
Wholly natural sound, free of spurious resonances or artificial modulations



W70D
$199.95
Six models: $52.95 to $317.60

Lechmere Sales • 88 First St., Cambridge
Lechmere Sales • 688 Providence Pike, Dedham
Lafayette Radio • Route 9, Natick
Lafayette Radio • Route 1 and Walnut St., Saugus
World of Music • 25 West St., Boston
and other high fidelity dealers
British Industries Corp., a division of Avnet, Inc.

— marion ruth
A large and carefully selected variety of china, stainless steel, furniture, glass and accessories—displayed for your convenience in co-ordinated table settings in the contemporary manner. Good design gift ideas by outstanding international designers and craftsmen.
Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

For information about space and rates in the
BOSTON
SYMPHONY ORCHESTRA
PROGRAM
Call Advertising Department
Symphony Hall • 266-1492
Donald T. Gammons

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases



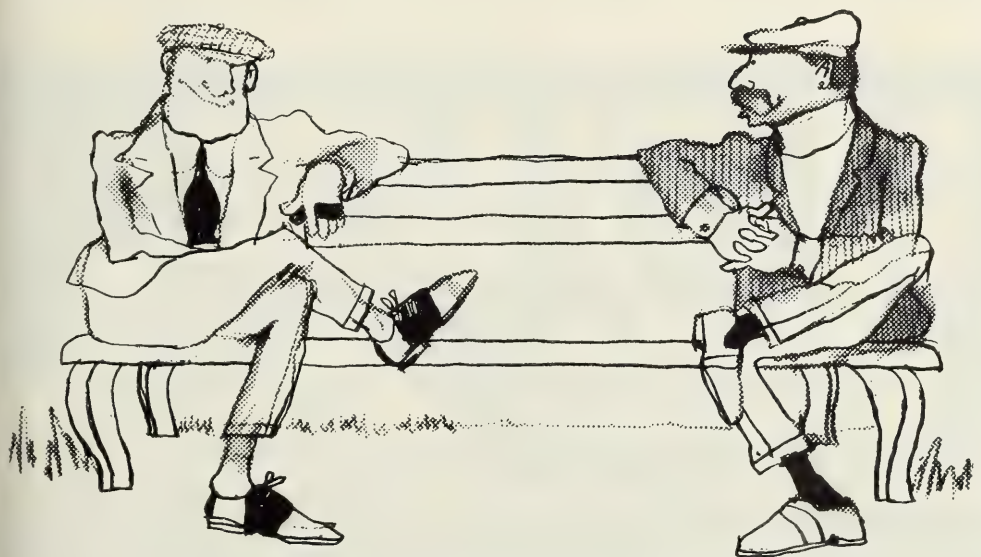
Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston

"Boraschi's is Boston's Best Italian Restaurant!"

"Boraschi's is Boston's best American Restaurant!"



Who are we to argue? Boraschi's Restaurant,
793 Boylston St. (Opposite Prudential) 536-6300

Fishelson's

Fleuriste Français

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

A bank for all reasons

COMMONWEALTH NATIONAL BANK

Main Office: 150 Causeway Street • 6 Beacon • 717 Boylston • 89 Broad
1610 Commonwealth • Lincoln Office: 350 Broadway, Chelsea

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

CUTTY SARK

AMERICA'S No.1
SELLING SCOTCH



DISTILLED AND BOTTLED IN SCOTLAND BLENDED 86 PROOF
THE BUCKINGHAM CORPORATION, IMPORTERS; NEW YORK, N. Y.

Boston's
Internationally Famous
Italian Restaurant

Open 7 Days 11 A.M. to 1 A.M.

Polcari's
283 Causeway St.
(1 minute from No. Station)
For Reservations Tel. RI 2-4142

DALOZ
Cleansers
of Fine Clothes
and Household
Furnishings for a
Discriminating
Clientel
Phone 265-2400
1863

It's on the menu . . .

The dining room open till 9 p.m.

THE RITZ CARLTON
BOSTON



HIGH NOTE
5% annual rate

FIVE FOR ALL
DIVIDENDS COMPOUNDED
QUARTERLY
NO NOTICE REQUIRED FOR WITHDRAWAL

- SEND FOR FREE SAVE-BY-MAIL KIT
- WE PAY POSTAGE BOTH WAYS

OUR DIVIDENDS ARE NOT SUBJECT TO MASS. STATE INCOME TAX
SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS
and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630
DORCHESTER OFFICE: 347 WASHINGTON STREET — PHONE CO 5-7020

GOMBERG

MUSIC WORKSHOP

Individual instruction on the violin for intermediate and advanced students—chamber music—to further the understanding of music.

For information write
ROBERT GOMBERG
143 Beaconsfield Road, Brookline, Mass.

MUSIC

MALBEN'S

FRUIT — STEAK AND GOURMET SHOPPE



100 NATURAL CHEESES

Harry & David's Products and Fruit Cakes
Ready to Eat Turkeys
***Also* Pheasants — Quail**
Rabbits — Squabs — Ducks
Imported Prosciutto — Smoked Salmon
Romanoff's Private Stock Fresh Caviar

158 Massachusetts Ave., Boston • Free Delivery • 266-1203

CONFIDENCE...

Can be as simple as a visit to our Trust Department, with your counsel, to make sure that your plans for the future will be carried out exactly as you planned. Our Trust Department specialists are always available to work with you, and your counsel, to see to it that your instructions will be maintained. We think you'll have every confidence in US and in the way we will execute your wishes.

you never come second with US

UNITED STATES TRUST COMPANY

Member Federal Deposit Insurance Corporation

30 Court Street, Boston
In the New Government Center

A Fine Specialty Shop

catering from head to toe
to young gentlemen who
wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the
Church Street Garage (right next door)

31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

T.O. METCALF CO.
ESTABLISHED 1871

Value

FOR YOUR PRINTING DOLLAR

For Proof

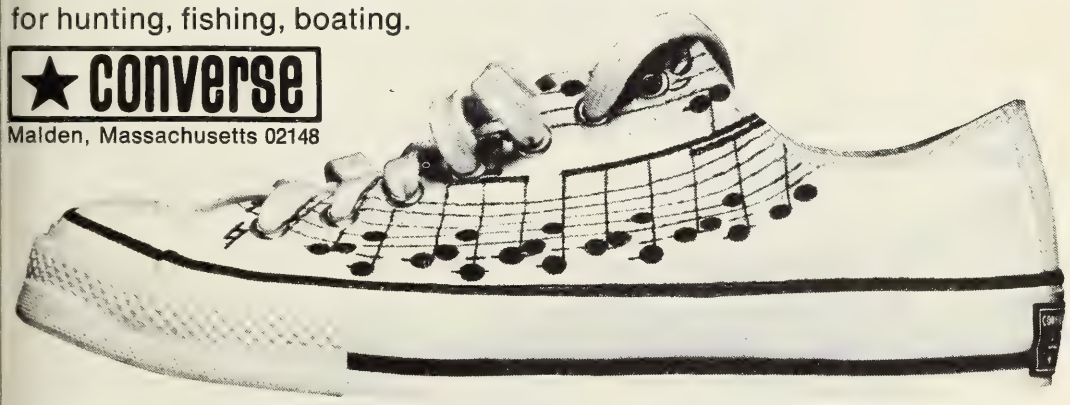
CALL 426-5050

51 MELCHER ST., BOSTON
T.O. METCALF CO.

Brilliant scoring!

The same footwear that's helped produce such great scores for leading sports teams, also has a talent for just playing around. Equally noteworthy performers ... Converse/Hodgman foul weather clothing and boots for hunting, fishing, boating.

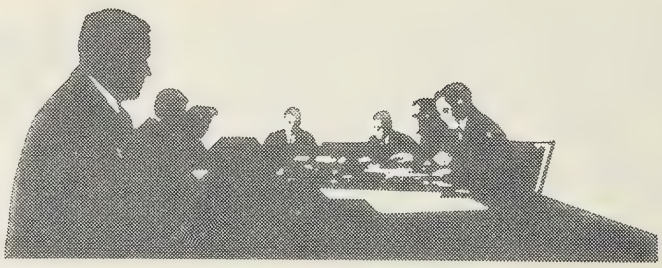
★ converse
Malden, Massachusetts 02148



In case the concert should end:

Clap (If someone in front yells "Bravo", yell "Bravo"). Get up out of your chair and walk to Mass. Avenue Exit. Turn left and walk 30 paces to Donald Cox Rogers Square. Turn right. Look left. Look right. Cross. Proceed straight to large hole in the ground. Follow the hurricane fence to large block of granite on St. Paul Street inscribed, "1904". Turn left. Walk to Christian Science Publishing Building. Circumvent it and proceed to large hole. Turn left and walk two hundred paces. Walk inside Sheraton-Boston Lobby (on the Symphony side of Prudential Center). Stop. Decide between Mermaid Bar, Cafe Riviera or Kon-Tiki Ports or turn left and take a waiting escalator to next level. Get off. Decide between Persian Lounge and Falstaff Room. If you want to go to El Diablo, you're on your own.

THE BOSTON COMPANY, INC.



The "Financial Cabinet" specializing in advisory and management services for private capital.

INVESTMENT, TRUST AND PERSONAL BANKING SERVICES
Boston Safe Deposit and Trust Company

INVESTMENT COUNSELING
Houston • The Boston Company of Texas
Los Angeles • Bailey and Rhodes
Louisville • Todd-Boston Company, Inc.
New York • John W. Bristol & Co., Inc.
• Douglas T. Johnston & Co., Inc.
San Francisco • Henderson-Boston Company, Inc.
Seattle • Loomis & Kennedy, Inc.

INVESTMENT TECHNOLOGY AND RESEARCH
The Boston Company, Inc.

ECONOMIC AND FINANCIAL COUNSELING
Rinfret-Boston Associates, Inc., New York

OIL AND GAS INVESTMENT COUNSELING
The Boston Company of Texas, Houston

REAL ESTATE INVESTMENT COUNSELING
Henderson-Boston Company, Inc., San Francisco
The Boston Company Real Estate Counsel, Inc., Boston

MUTUAL FUND
The Johnston Mutual Fund Inc.

MANAGEMENT CONSULTING
Boston • The Boston Consulting Group, Inc.
London • Attwood-Boston Consultants Ltd.
Milan • Gennaro Boston Associati, S.p.A.
Tokyo • The Boston Consulting Group of Japan K.K.

We will be happy to send you a copy of our annual report.

THE BOSTON COMPANY, INC.
100 FRANKLIN STREET • BOSTON, MASSACHUSETTS 02106
TELEPHONE (617) 542-9450

FUTURE PROGRAMS

FOURTEENTH PROGRAM
Friday afternoon January 24 at 2 o'clock
Saturday evening January 25 at 8.30

GEORGES PRÊTRE *conductor*

LALO	Overture to 'Le roi d'Ys'
SIBELIUS	Symphony no. 5 in E flat op. 82
MESSIAEN	Chronochromie (1960)
RAVEL	La Valse

Next week the Orchestra will be away for the fourth tour of the season. There will be concerts in Philharmonic Hall, where André Watts and Berj Zamkochian will be soloists, and a performance of *Ariadne auf Naxos* in Carnegie Hall. Erich Leinsdorf will conduct.

The next programs in this series will be in two weeks' time.

The distinguished French conductor Georges Prêtre will make his debut with the Boston Symphony. His varied program will include the first Boston performance of Olivier Messiaen's *Chronochromie*. The composer has written an introduction to the piece which includes the following paragraph: 'The musical material of *Chronochromie* is twofold. The "temporal" or rhythmic material consists of 32 different durations which are used in symmetrical interversions, while always retaining their original order. The permutations thus obtained are heard either separately and fragmentarily, or superposed three by three. The sonorities or the melodic material make use of birdsong from France, Japan and Mexico, as well as the sound of water [waterfalls and mountain streams] notated in the French Alps.'

FIFTEENTH PROGRAM
Friday afternoon January 31 at 2 o'clock
Saturday evening February 1 at 8.30

GEORGES PRÊTRE *conductor*

BIZET	Symphony no. 1 in C
BERLIOZ	Symphonie fantastique op. 14*

programs subject to change

BALDWIN PIANO
RCA RECORDS*

GERTRUDE R. NISSENBAUM

VIOLIN

340 TAPPAN STREET
Tel. LOngwood 6-8348 BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.

PIANO

Telephone: 88 EXETER STREET
KEnmore 6-4062 COPLEY SQUARE, BOSTON

ROLAND HAYES, Tenor

In addition to his regular concert commitments, will accept a few advanced students for instruction in interpretative singing.

Concentration will be on the musical and emotional evaluation of the word and phrase in Italian, French, German, and English poetry.

58 ALLERTON ST., BROOKLINE, MASS.

"Mr. Sullo's piano playing represents genuine musicality and a formidable technic."
Cyrus Durgin, "Boston Globe," 4/18/53

SALVATORE SULLO

- PIANO -

Foreign Judge at Final Degree Exams in Principal Italian Conservatories: 1965 and 1967

2 Michelangelo St., Boston, Mass. Tel. 227-8591

MINNIE WOLK

Pianoforte Studio
42 Symphony Chambers
246 Huntington Avenue, Boston
opp. Symphony Hall
Residence 395-6126

KATE FRISKIN

Pianist and Teacher
8 Chauncy Street
Cambridge, Massachusetts
ELiot 4-3891

RUTH POLLEN GLASS

Teacher of Speech

- in Industry
- in Education
- in Therapy
- in Theatre

Near Harvard Square KI 7-8817

Mrs. Aaron Richmond and Walter Pierce
present in the 1968-69 Boston University

CELEBRITY SERIES

NEXT SAT. JAN. 18 at 2:30 and 8:30 • JOHN HANCOCK HALL

PAUL TAYLOR DANCE COMPANY

Program: "Agathe's Tale"; "Lento"; "Public Domain."

John Hancock Hall box-office opens Mon. Jan. 13 10 A.M. to 6 P.M. (HA 1-2000)

NEXT SAT. JAN. 18 at 8:30 P.M. • SYMPHONY HALL

THE ROMANIAN FOLK BALLET

with its thrilling folk orchestra and singers. Company of 100

"The most engaging folk dance troupe since Moiseyev." — *Sat. Review*

Remaining tickets at box-office

SUN. JAN. 19 at 3 • SYMPHONY HALL

ARTUR RUBINSTEIN

The World Renowned Pianist

Schubert — Beethoven — Debussy — Chopin

Remaining tickets at box-office

STEINWAY PIANO

SUN. JAN. 26 at 3 • SYMPHONY HALL

JANET BAKER

The glorious British mezzo-soprano
in her first Symphony Hall recital

"A communicative radiance and personal warmth that border on magic."
— *New York Times*

A program of songs by Mozart, Schumann, Wolf and Faure.

Seats Now at Box-Office: $5.00, $4.00, $3.50, $3.00

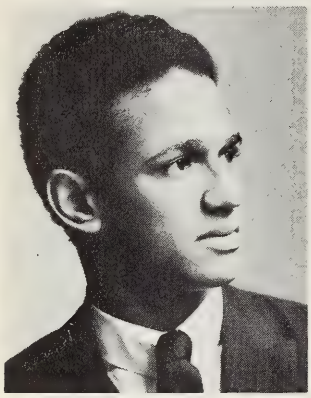
STEINWAY PIANO

SUN. FEB. 2 at 3 • SYMPHONY HALL

ANDRES SEGOVIA

World Famous Master of the Classical Guitar

Tickets Now at Box-Office: $5.50, $4.50, $3.50, $3.00



"It is a genuine pleasure to play the new Baldwin piano with its effortless response and beautiful singing tone."

—André Watts

Many of the world's great artists prefer the Baldwin.

Shouldn't you?



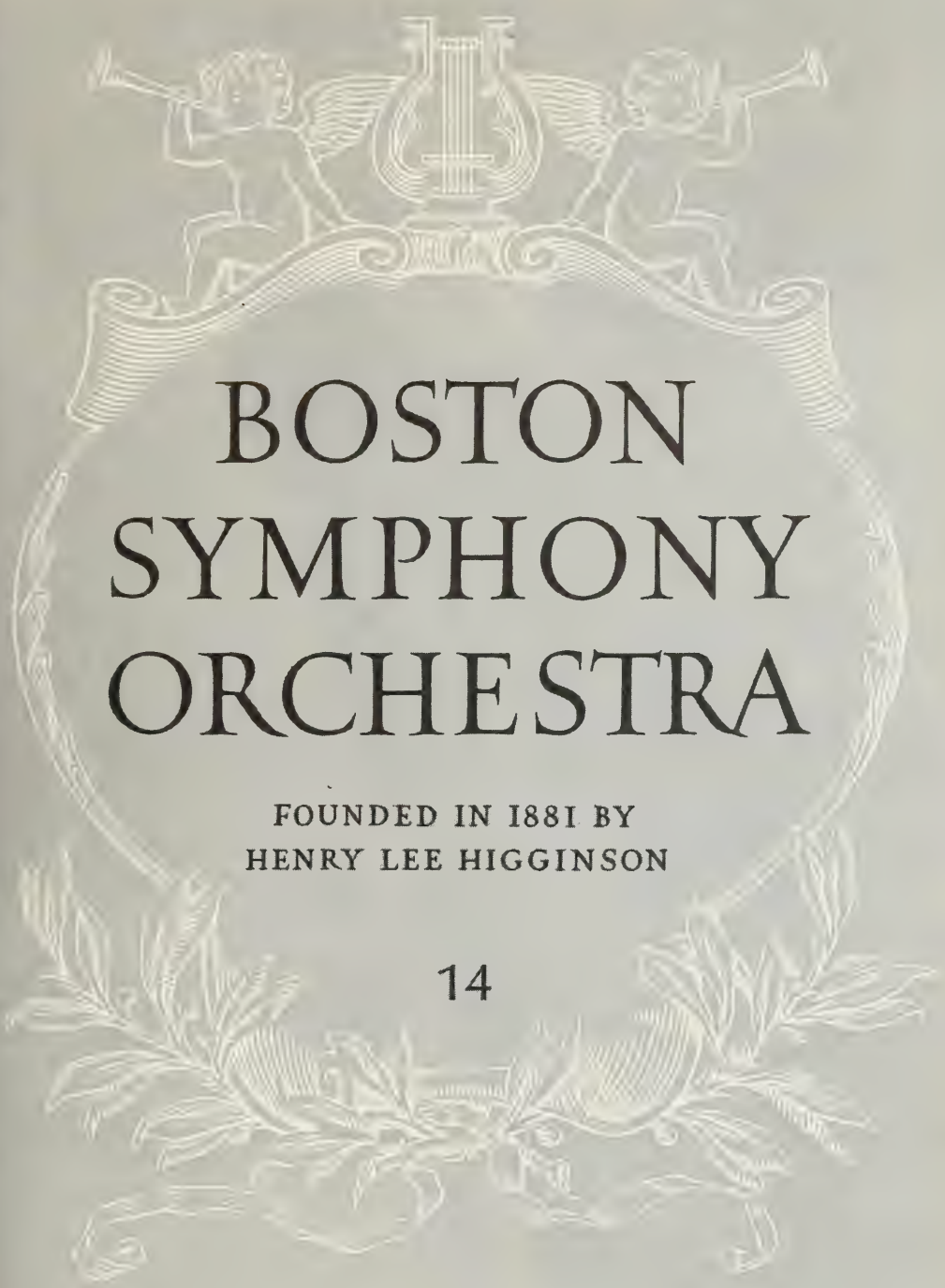
BALDWIN
PIANOS • ORGANS

. . . for the sight and sound of fine music visit

BALDWIN

Piano & Organ Company, 160 Boylston Street, Boston

PHONE 426-0775

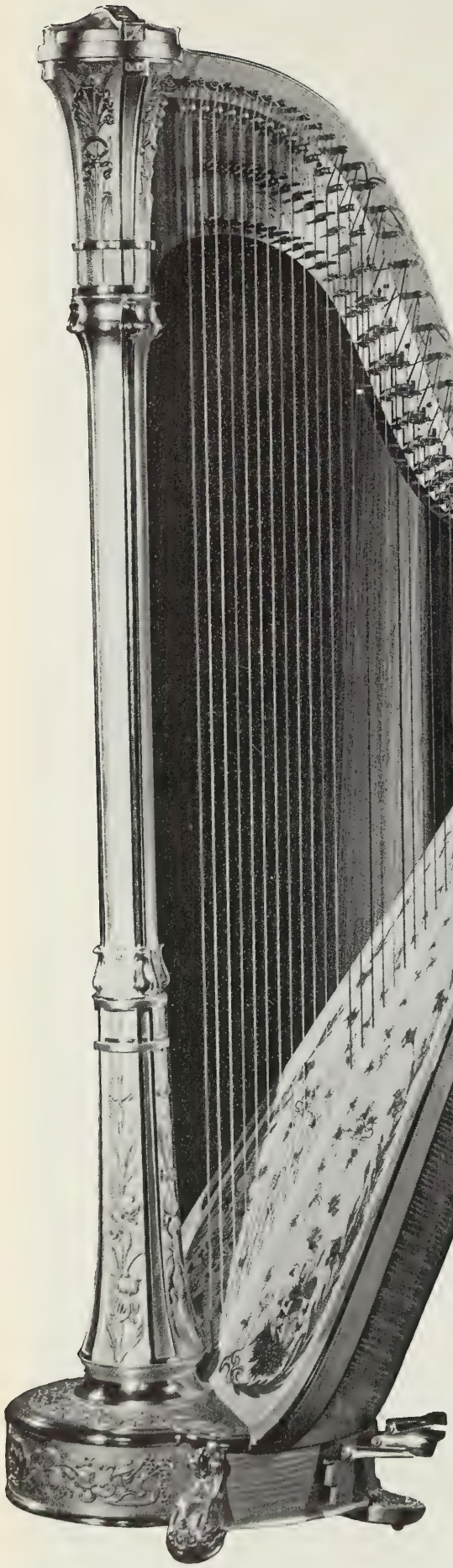


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

14

EIGHTY-EIGHTH SEASON 1968-1969



Exquisite Sound

From the palaces of ancient Egypt to the concert halls of our modern cities, the wondrous music of the harp has compelled attention from all peoples and all countries. Through this passage of time many changes have been made in the original design. The early instruments shown in drawings on the tomb of Rameses II (1292–1225 B.C.) were richly decorated but lacked the fore-pillar. Later the "Kinner" developed by the Hebrews took the form as we know it today. The pedal harp was invented about 1720 by a Bavarian named Hochbrucker and through this ingenious device it became possible to play in eight major and five minor scales complete. Today the harp is an important and familiar instrument providing the "Exquisite Sound" and special effects so important to modern orchestration and arrangement. The certainty of change makes necessary a continuous review of your insurance protection. We welcome the opportunity of providing this service for your business or personal needs.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

Richard P. Nyquist — Charles G. Carleton

147 Milk Street Boston, Massachusetts

Telephone 542-1250

PAIGE OBRION RUSSELL

Insurance Since 1876

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA INC.

TALCOTT M. BANKS *President*
PHILIP K. ALLEN *Vice-President*
ROBERT H. GARDINER *Vice-President*
JOHN L. THORNDIKE *Treasurer*
ABRAM BERKOWITZ
ABRAM T. COLLIER
THEODORE P. FERRIS
FRANCIS W. HATCH
ANDREW HEISKELL
HAROLD D. HODGKINSON
E. MORTON JENNINGS JR
EDWARD M. KENNEDY
HENRY A. LAUGHLIN
EDWARD G. MURRAY
JOHN T. NOONAN
MRS JAMES H. PERKINS
SIDNEY R. RABB
RAYMOND S. WILKINS

TRUSTEES EMERITUS

HENRY B. CABOT
PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT

ADMINISTRATION OF THE BOSTON SYMPHONY ORCHESTRA

THOMAS D. PERRY JR *Manager*

JAMES J. BROSNAHAN
Associate Manager, Business Affairs

HARRY J. KRAUT
Associate Manager, Public Affairs

MARY H. SMITH
Concert Manager

MARVIN SCHOFER
Press and Public Information

program copyright © 1969 by Boston Symphony Orchestra Inc.

SYMPHONY HALL BOSTON MASSACHUSETTS

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

Mrs Albert Goodhue
Mrs John L. Grandin
Co-chairmen, Council of Friends

To all members of our audience

You and many others are needed as new Friends of the Boston Symphony Orchestra. Membership is open to anyone who makes a contribution of whatever amount. Annual gifts now range from five dollars to several thousand dollars.

No concert is more than partly paid for by the income from ticket sales. By becoming a Friend you join the others who share the responsibility of lessening the Orchestra's sizeable annual deficit.

As a Friend you also receive certain privileges. If you are a Friday subscriber you are invited to the series of Pre-symphony Luncheons held at Horticultural Hall. If you are a subscriber to one of the evening series you will be invited to one of the post-concert evening receptions to meet guest artists and members of the Orchestra. *All* members of the Friends are invited to the Annual meeting which will be held this year on April 16 at Symphony Hall. On that afternoon there will be a private concert followed by a reception for Erich Leinsdorf.

Please join the increasing number who realize how important the symphony is to themselves and to the community. Your support of the Orchestra is vital.

Please enroll (me) (us) as a member of the Friends of the Boston Symphony Orchestra

A check for $_____ is enclosed

I wish to pledge $_____ payable on or before May 1 1969

Indicate series you attend _____

Mr Mrs Miss _____

Address _____

_____ Zip code _____

Please make checks payable and mail to
Boston Symphony Orchestra Inc.
Symphony Hall
Boston Massachusetts 02115

Gifts to the Orchestra are deductible under Federal Income Tax Laws

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA INC.

ABRAM T. COLLIER *Chairman*

ALLEN G. BARRY *Vice-Chairman*

LEONARD KAPLAN *Secretary*

MRS FRANK ALLEN
OLIVER F. AMES
LEO L. BERANEK
GARDNER L. BROWN
MRS LOUIS W. CABOT
MRS NORMAN CAHNERS
ERWIN D. CANHAM
RICHARD P. CHAPMAN
JOHN L. COOPER
ROBERT CUTLER
BYRON K. ELLIOTT
MRS HARRIS FAHNESTOCK
CARLTON P. FULLER
MRS ALBERT GOODHUE
MRS JOHN L. GRANDIN JR
STEPHEN W. GRANT
FRANCIS W. HATCH JR
MRS C. D. JACKSON
HOWARD JOHNSON
SEAVEY JOYCE
LAWRENCE K. MILLER
LOUVILLE NILES
HERBERT W. PRATT
NATHAN M. PUSEY
PAUL REARDON
JOHN HOYT STOOKEY

SYMPHONY HALL BOSTON MASSACHUSETTS

R.H. Stearns



your sea
treasure

Tina Lesar Original from Gabar . . . for your resort expedition! Gay floral in pimento/lime/pink on ribbed cotton pique. From our collection. Sportswear.

BOSTON: At the start of The Freedom Trail, 140 Tremont Street, 482-0260.
CHESTNUT HILL: 232-8100. NORTHSHORE: 532-1660.
SOUTH SHORE PLAZA: 848-0300. BURLINGTON MALL: 272-5010.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Alfred Krips
George Zazofsky†
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Eiichi Tanaka*
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Max Hobart
John Korman
Christopher Kimber
Spencer Larrison

violas
Burton Fine
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Hugh Matheny

english horn
Laurence Thorstenberg

clarinets
Gino Cioffi
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets
Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones
William Gibson
Josef Orosz
Kauko Kahila

tuba
Chester Schmitz

timpani
Everett Firth

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Olivia Luetcke

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

mber of the Japan Philharmonic Symphony chestra participating in a one season exange with Sheldon Rotenberg.

† George Zazofsky is on leave of absence for the remainder of the 1968-1969 season.

Makanna, Inc.

The Trousseau House of Boston



Today's Silhouette

Belted, pocketed and flared—plaid taffeta topped with velveteen and rimmed in White satin. Red top with Black and White plaid skirt or Green with Red and Green plaid. Sizes 8-14. $145.00

416 Boylston Street, Boston

54 Central Street, Wellesley

CAMBRIDGE COFFEE, TEA & SPICE HOUSE

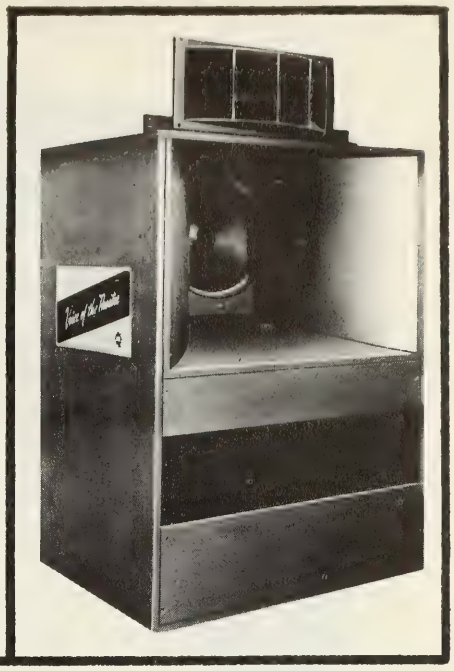
Gourmet Cookware
Wicker Furniture Imported Cheeses
And Many, Many Etceteras



60 Westland Ave. · Back Bay
(Between Symphony Hall and The Fenway)

Old Faithful

For over 20 years the Altec "Voice of the Theater" has provided recording studios with the precise reproduction demanded by professional musicians — exceeding any other speaker in this demanding task.





New Faithful

Now "Voice of the Theater" components are available in attractively styled cabinets to provide the critical audiophile with precise musical reproduction in his own home.

TECH hifi exchange

TECH hifi exchange

Waltham
677 Main St.
893-4434

Cambridge
95 Vassar St.
864-4434

JORDAN MARSH



For special parties, polyester chiffon at its loveliest! Belted, bowed and jewel-buckled with a whirl of swirling pleats . . . white, hot pink or ming green in 6 to 16, 50.00
Sorry, no mail or phone orders.

Young Elegants

SECOND FLOOR—MAIN STORE

Boston—Framingham—Peabody—Braintree—Burlington—Bedford, N. H

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

EDMUND H. KENDRICK
Vice President

PHILIP DEAN
Vice President

RALPH B. WILLIAMS
Vice President

ROBERT M. P. KENNARD
Vice President

JOHN W. BRYANT
Vice President

JOHN L. THORNDIKE
Vice President

JOHN Q. ADAMS
Vice President, John Hancock Mutual Life Insurance Co.

JAMES O. BANGS
Trustee

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

GEORGE S. JOHNSTON
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

PHILIP H. THEOPOLD
Chairman of Exec. Committee, Real Estate Investment Trust of America

JAMES BARR AMES
Ropes & Gray

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

ALBERT B. HUNT
Trustee

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

The bookish Mr. Kenny.



Those new book reviews in The Boston Globe speak volumes. The man responsible is The Globe's Arts Editor, Herbert Kenny, who has over 200 of the most knowledgeable reviewers around Boston on call.

There's more to it. Maybe that's how come everybody's reading The Globe these days.



TICKET RESALE AND RESERVATION PLAN

The ticket resale and reservation plan has now operated for the past five seasons and has proved a great success. The Trustees wish again to thank subscribers who have taken part, and to bring it once more to the attention of all other subscribers and Friends.

Should you find that you are unable to attend one of the concerts for which you have tickets, the Trustees hope that you will allow others, who cannot obtain tickets for this subscription series, to have the opportunity to hear the Orchestra. You can do this by telephoning Symphony Hall (266-1492), and giving your name and ticket location to the switchboard operator. Your ticket then becomes available for resale, and the income gained is paid to the Pension Fund of the Orchestra. Subscribers who release their tickets for resale will receive a copy of the program of the concert they miss, and written acknowledgment of their gift for their tax records.

Those who wish to request tickets for a specific concert should telephone Symphony Hall and ask for 'Reservations'. Requests will be attended to in the order in which they are received, and, since the Management has learned by experience how many returned tickets to expect, no reservation will be confirmed unless the caller can be assured of a seat. Tickets ordered in this way may be bought and collected from the box office on the day of the concert two hours before the start of the program. Tickets not claimed half an hour before concert time will be released.

Last season the ticket resale and reservation plan helped reduce the Orchestra's deficit by more than $21,900.

DO YOU have a treasured possession in need of mending or repair? Will skillful painting, sewing, or refinishing restore a cherished object to its original use and beauty?

OUR Special Order Department is prepared to take care of your most unusual request. Call us at 536-5651.

THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

A nonprofit social service organization • 264 Boylston Street • Boston 02116

The Cafe Budapest

Before Symphony

The Lounge Budapest

After Symphony

COCKTAILS, CREPE FLAMBEE

Strolling Violinist

Copley Square Hotel—RE 4-3388

Open Daily 12 - 1 P.M.



DECCA STEREO SALE

4.79 NOW 2.89

5.79 NOW 3.49

MINUTE MAN RADIO CO., INC.

30 BOYLSTON ST., HARVARD SQ., 864-8727

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET • BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $30,000

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



The 1969 Fleetwood Brougham. Cadillac Motor Car Division

To enhance Cadillac's distinctive new beauty, you can select from a host of new personal conveniences, including a Dual Comfort front seat with individual adjustments for driver and passengers. It's one more reason why Cadillac is unique in the world of motoring.

Cadillac



GEOFFREY BEENE'S

navy capelet dress
has its own white
crepe shirt. Wear
it now and be one
jump ahead of spr
French Shops,
seventh floor

Filene's

BOSTON SYMPHONY ORCHESTRA

CONTENTS

Program for January 24 and 25 1969 859

Future programs 901

Program notes

Lalo – Overture to 'Le roi d'Ys' 860
by John N. Burk

Sibelius – Symphony no. 5 in E flat op. 82 862
by James Lyons

Messiaen – Chronochromie (1960) 879
by Klaus G. Roy

Ravel – La Valse 885
by John N. Burk

The conductor 886

Berkshire Festival 1969 889

Program Editor ANDREW RAEBURN

"Tell the doctor he can't operate until the market closes."



The man who handles his own investments, part-time. It works out well enough most of the time. But you'd just better not get hit with an important investment decision at the same time you get hit with surgery.

And if you're planning to take a vacation, you'd better plan to take some chores with you: Clipping coupons, exercising options, keeping track of your taxes.

Of course, if you had a Standby Trust at Old Colony, we'd be doing most of those things for you. We take over all the administrative chores. But the investment authority is all yours.

And anytime you're incapacitated, or want a vacation, New England's number one management team of investment experts takes over *full* responsibility for as long as necessary. Permanently if you wish.

So you can lie back and enjoy the quiet luxury of having an operation.

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

EIGHTY-EIGHTH SEASON 1968-1969

FOURTEENTH PROGRAM

Friday afternoon January 24 1969 at 2 o'clock
Saturday evening January 25 1969 at 8.30

GEORGES PRÊTRE *conductor*

LALO — Overture to 'Le roi d'Ys'

SIBELIUS — Symphony no. 5 in E flat op. 82

Tempo molto moderato – allegro moderato, ma poco a poco stretto
Andante mosso, quasi allegretto
Allegro molto

intermission

MESSIAEN — 'Chronochromie' for large orchestra (1960)

Introduction – strophe 1 – antistrophe 1 – strophe 2 – antistrophe 2 – épôde – coda

first performance in Boston

RAVEL — 'La Valse' — choreographic poem*

Friday's concert will end at about 3.45; Saturday's at about 10.15

BALDWIN PIANO
RCA RECORDS*

EDOUARD LALO

Overture to 'Le roi d'Ys'

Program note by John N. Burk

Lalo was born in Lille on January 27 1823; he died in Paris on April 22 1892. He composed the Overture to his opera *Le roi d'Ys* in 1876, and the first performance was given at a *Concert populaire* in Paris, conducted by Jules Pasdeloup, on November 12 of that year. A revised version was played at a Lamoureux Concert in Paris on January 24 1886. Lalo did not complete the opera itself until 1887; the libretto was by Edouard Blau. The première took place at the *Opéra comique* in Paris on May 7 1888. Arthur Nikisch conducted the first performance of the Overture by the Boston Symphony on November 21 1891. The most recent performances in this series were conducted by Charles Munch on January 6 and 7 1950.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 trumpets, 4 horns, 3 trombones and tuba, bass drum, side drum, timpani and strings.

Lalo composed his only successful opera, and the work which contributed most to his fame in his own country, when he was 65 years old. Eleven years had elapsed between the composition of the overture in 1876 and the composition of the opera itself in 1887. And yet the overture is constructed almost entirely on themes used in the course of the opera. *Le roi d'Ys* was from the first well received in Paris. It reached its two hundredth performance at the *Opéra Comique* by the year 1906. It has been given in various European cities, reaching this country when it was produced at New Orleans on January 23 1890. It was produced at the Metropolitan Opera House in New York, January 5 1922, but there it was quickly shelved.

Blau derived his text from an old legend about the submersion of the city of Ys (or Is) in Armorica, in the Breton region of ancient Gaul. In the story which Blau tells, the King of Ys had two daughters, Margared and Rozenn, both of whom were in love with Mylio, a knight of the court. Margared was jealous of her sister whom Mylio favored, and her jealousy flamed into rebellion when her father promised her for reasons of state to the hostile neighboring prince, Karnac, who was waging war upon his kingdom. Margared, turning against her own people, opened a dike and allowed the sea to inundate the city of Ys. Desperate at the sight of what she had done, as the water rose, she threw herself into the flood. By the miraculous intervention of St Corentin, the water receded.

The Overture has for an introductory theme a clarinet melody, sung by the knight Mylio in the First Act: *'Si le ciel est plein de flammes'*. A trumpet fanfare introduces the main body of the Overture with a fiery theme which has been connected with the jealous passion of Margared, a strain from her song in Act two: *'Lorsque je t'ai vu'*. The air of Rozenn, *'En silence pourquoi souffrix'*, is heard from the cello. The Overture ends with a return to the opening *allegro* theme, and a reference to the introduction and Mylio's war song.

Edouard Lalo was one of those French composers who cultivated the popular media of opera and ballet without disdaining frank tunefulness, and yet with scrupulous maintenance of musical good taste. When a choreographer advised him to emulate Adolph Adam, he made a

pointed retort that he did not produce confections of the *Giselle* variety. The result was that general acclaim and wealth never came to Lalo as it did to composers of the more obliging variety. He was a 'musician's' composer, singled out by the musically discriminating, while little noticed by the multitude. Tchaikovsky was entranced by the *Symphonie Espagnole* and wrote to Mme von Meck in 1878: 'Like Leo Delibes and Bizet, he shuns carefully all that is *routinier,* seeks new forms without wishing to be profound, and cares more for *musical* beauty than for the old traditions as the Germans care for them.' But another alert listener for new talent, Hans von Bülow, had already publicly praised the *Symphonie Espagnole* in an open letter to the *Signale,* to the detriment of Bruch's Violin concerto in D minor, and in a letter to *Figaro* in 1892, he signed himself pointedly, *'Ami de Berlioz, Lalo, Saint-Saëns, doux musiciens, et ancien Bonapartiste intransigeant'*. At this time Lalo was on the threshold of seventy, a familiar figure in musical circles — 'slight of stature', so wrote a contemporary, 'he limped a little as the result of paralysis which attacked him during the rehearsals of [the ballet] *Namouna*. He was otherwise of distinguished appearance — fastidous in dress, with a great deal of color in his cheeks, bright-eyed, with snow-white hair and a white beard and moustache which gave him the appearance of an Austrian diplomat.' Philip Hale adds to this portrait — 'His judgment of contemporary musicians was spiced with wit which was at times malicious. His temperament was French; he was honest; he insisted on clearness in art.' This same writer has spoken of 'various and cruel disappointments' which Lalo had to endure, as when he aspired to compose an opera and received instead only commissions for ballets. Yet the *Norwegian Rhapsody* for Violin and orchestra (1880), the Cello concerto (1877), and the ballet, *Namouna* were tolerably well received. It was not until *Le roi d'Ys* came to light that he was made an officer of the Legion of Honor. It is certainly to his credit that he neither catered to the demand for salon music, nor 'fawned' upon the managers of opera houses as Mr Hale has pointed out, but it remains to be demonstrated that the 'neglect' of small pieces which have never made any stir in the world, and the non-acceptance of a first opera *(Fiesque),* subsequently dismantled and salvaged for other purposes, was any considerable cause for grievance. It was not until he was in his fifties that he composed anything which has survived, and these works, including also the Symphony (1886), the Piano concerto (1889), and the posthumous opera, *La Jacquerie* (uncompleted when he died), all found performances. All of the orchestral music of a composer whose fame rests upon his fine handling of instrumental color came forth in his fifties and sixties.

Custom Designing

RICHARD M. DANA, inc.

JEWELERS

43 Central Street, Wellesley

237-2730

JEAN SIBELIUS

Symphony no. 5 in E flat op. 82

Program note by James Lyons

Sibelius was born in Tavastehus, Finland on December 8 1865; he died in Järvenpää on September 20 1957. He composed the first version of the Fifth symphony in the last months of 1914, and himself conducted the first performance at Helsingfors on December 8 1915. He revised the symphony late in 1916 and the second version was performed on December 14 of that year. The second and final revision was made in the autumn of 1919 and the première of the work as we know it today was given on November 24 1919, again at Helsingfors. The composer conducted the first English performance on February 12 1921. The first American performance was given by the Philadelphia Orchestra on October 21 1921. The first performance by the Boston Symphony was given on April 7 1922; Pierre Monteux conducted. Erich Leinsdorf conducted the most recent performances in this series on October 7 and 8 1966.

The instrumentation: 2 flutes, 2 clarinets, 2 oboes, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, timpani and strings.

Symphonies are supposed to be born hard, and in one way or another the symphonies we call 'great' have met this requirement. Shakespeare's truism about the sweet uses of adversity must, however, be invoked with caution; for all his insight into our species not even that poet of poets could have imagined modern man's vast potential for inhumanity. Conflict may be the stuff that symphonies are made of, but there are limits.

This is not to rationalize the plight of music's most familiar archetype: the unrecognized, undernourished genius 'doing his thing' in an unheated garret. It is only to say that matters can be worse. As an example, *real* trauma and *real* terror were among the debilitating vicissitudes that attended the birth of Sibelius's Symphony no. 5. Its gestation spanned almost as many years of continual crisis for the composer — years which were calamitous also for much of western civilization.

Captious anti-Sibelius polemicists have not failed to mention that the portraits from his most productive period seem always to show him unsmiling and grim of visage, as if to confirm that he was a man devoid of humor — the implication being that this is somehow an evidence of flawed character. So silly and so contemptible a charge does not deserve to be dignified, but an appropriately countervailing view was nicely stated by Philip Hale:

' . . . Sibelius has ideas. He feels deeply; he pours out his emotions; he snaps his fingers at decorations, at sensational effects, at sugared

---

James Lyons, an alumnus of the New England Conservatory and a graduate of Boston University, was born in Peabody, Massachusetts. He wrote about music for The Boston Post *and* The Boston Globe, *and contributed to* The Christian Science Monitor. *He was editor and critic for* Musical America, *and has been for eleven years the editor of* The American Record Guide. *He is also a teacher of psychology at New York University.*

pages sure to please. When he is in lighter mood it is only for a moment; the eternal questions asked since the beginning of time are ever in his mind; yet serious, he is not dull, he does not sermonize. He writes music first of all to free himself of what is in his heart and brain and must out.'

For our purposes a rejoinder of more relevance would be that Sibelius had little to smile about in his heyday of creative glory. The wonder is that he was able to compose the Fifth symphony at all. As it was, Sibelius more than once came close to paying for the score with his life.

After the epochal Fourth symphony of 1911 everything had gone well for a few years. Spent symphonically, Sibelius turned for a while to program music. In 1912 he wrote the *Scènes historiques,* in 1913 *The Bard,* and in early 1914 *The Oceanides.*

In the spring of that last fateful year Sibelius came to the United States to accept an honorary doctorate from Yale University and to guest-conduct several of his works at the Norfolk (Connecticut) Festival. The visit was a triumph for the burgeoning master — then still in his forties — and when he bade farewell to America the Sibelian star seemed to be fixed in the firmament. Even as he embarked for the homeward voyage his next symphony was beginning to take shape.

Neither the composer nor any of his fellow passengers aboard the S. S. President Grant could have known that one of the news items posted on the ship's bulletin board in mid-Atlantic was soon to have a profound effect on all their lives. It was a brief story datelined June 28 from Sarajevo, Bosnia, reporting in routine fashion the assassination of Archduke Francis Ferdinand — an event that would lead to World War I and hasten the even more catastrophic upheaval destined to bury Russia (and millennia of economic history) in the blood of the Romanovs.

Those horrors were still ahead, however, during the spring and early summer of 1914. Back in Finland, Sibelius was offered a handsome commission for an opera and another for a ballet score. He declined both, and clearly he was referring to the latter when he observed that he was unwilling 'to waste on a few *pas* a motif that would be excellently suited to symphonic composition!' By then the only music on his mind was the Fifth symphony.

But the times were very quickly getting out of joint. Spurning those lucrative commissions cost Sibelius dearly. He had no sooner turned them down when the Kaiser's far-off war got to him financially if not yet physically — suddenly gone was his substantial royalty income from the Leipzig publishing house of Breitkopf und Härtel. As an immediate consequence, he was forced to compose no fewer than sixteen salonesque pot-boilers in the autumn of 1914 merely to catch up with his household bills.

That was his last concession to expediency. 'I cannot become a prolific writer', he wrote to a friend; ' . . . . It would mean killing all my reputation and my art. I have made my name in the world by straightforward means. I must go on in the same way.'

So saying, he went back to the Fifth symphony; but it came into being slowly and painfully. 'In a deep dell again,' he reports in one of his letters, 'but I begin to see the mountain that I shall certainly ascend.'

He did not scale the height on his first try. On December 8 1915, the composer's fiftieth birthday, the precursor of his Fifth symphony was introduced at Helsingfors — now, of course, known as Helsinki — under Robert Kajanus. (Nicolas Slonimsky says that Sibelius conducted, but other sources agree on Kajanus.) The audience liked what it heard. Sibelius, however, did not. He withdrew the score and proceeded with a complete overhaul.

A year later almost to the day — December 14 1916 — the composer himself conducted the première of his much-revised, much-condensed second version. Again the audience liked what it heard, but again Sibelius did not. He was convinced that the work was a failure as it stood, and determined to undertake yet another revision. Of this, more shortly.

Much has been made of ostensibly programmatic content in the Fifth symphony. For the record, Sibelius was at pains to stress 'a point I consider essential: the directly symphonic is the compelling vein that goes through the whole. This in contrast to the depicting.' These unequivocal words have not prevailed against variously fanciful analyses. And in all fairness it *is* difficult to believe that this music — remember that we know only the third and final version — does not mirror the incredible circumstances in which it was completed to the composer's satisfaction.

To start with, ever since 1908, Sibelius (and his physicians) had feared that he might die of cancer. Fourteen major operations were performed before one lucky surgeon was able to remove a tumor from the composer's throat. The patient was discharged, though he would have to forego forevermore his beloved wine and cigars. And the threat of another malignancy still hung over him constantly.

But that was the least of his troubles. One black day the Bolsheviks came to Järvenpää, and the Germans were on their heels. The war had arrived.

In the months that followed, many an old neighbor of Sibelius was brutally murdered. He himself was sternly ordered not to venture off his grounds. Having no alternative other than certain death, he adjusted to the indignity and kept working on the Fifth symphony.

One morning in February of 1918 a gaggle of Red guards stormed in without warning to search his home for weapons. The performance was repeated by a second detachment two days later. The latter group left the Sibelius house a shambles. (But *they* did not find the carefully hidden revolver, either!)

The worst was not yet. Järvenpää became so unbearable that Sibelius decided to risk flight. The composer contrived a scheme (its details are not given) for getting to Helsingfors, where his brother was the senior psychiatrist in a mental hospital. Whatever the plan was, it worked. Reasonably enough in the light of conditions then prevailing, every member of the composer's family was diagnosed as borderline psychotic and assigned accommodations in an area that would not invite scrutiny.

Their sanctuary was soon threatened. The Communists announced that wards would be converted to barracks for their troops. This was too much for Dr Sibelius. Gently but firmly, he informed the ranking Bolshevik that the institution already was full to overflowing with psychopaths and paranoid schizophrenics. Tactless or not, he made his point; the interlopers were stared down, and the Red soldiers were sent elsewhere.

In retaliation the hospital's rations were cut to nothing. The composer lost forty pounds during the weeks of enforced fast that ensued. But at least the reluctant regimen was under close medical supervision.

Then came the terrible bombardment as the Germans began moving on the occupied city. The last and longest wave was 'a crescendo that lasted thirty hours and ended in a fortissimo', Sibelius recalled — 'horrible but grand.'

Dawn brought the liberating army, and once again the composer went back to his op. 82 in earnest; occasionally, too, he did some sketches for the then-embryonic Sixth and Seventh symphonies. In a letter to a friend he observed that 'it looks as if I were to come out with all three symphonies at the same time', but this was not to be. (The Sixth and Seventh followed in 1923 and 1924, respectively.)

In the same letter, dated May 20 1918, Sibelius gave a revealing progress report on the op. 82; he confided that the 'V Symphony in a new form, practically composed anew, I work at daily. Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of the I movement in the old, movement IV the old motifs but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphal.'

The composer conducted the Helsingfors première of his Fifth symphony in its third and final version on November 24 1919. As twice before, the audience liked what it heard. But this time, at last, Sibelius liked what *he* heard.

A season later (February 12 1921) the Fifth made its way to London. In anticipation of the reviews Sibelius went out of his way to thwart any programmatic interpretations. The printed program carried an announcement that 'the composer desires his work to be regarded as absolute music, having no direct poetic basis.'

This disclaimer saved Sibelius from the critics, but not from his friends. Among the latter his pupil and confidant Bengt de Törne has been especially loquacious about the Fifth symphony. He spoke of it as the composer's 'return to life' after the wartime horror, as embodying 'an intimate contact with the world of men', and as 'an impressive ode to the courage and perseverance of man'. Specifically as to the finale he inferred some secret connection between this movement and 'the gigantic drama enacted on the battlefields of Europe.' Maybe so; but *if* so, Sibelius kept his secret.

Perhaps because the post-Armistice atmosphere featured a certain predisposition to euphoria, the initial English reception was not so warm as it would be later on. The *Daily Telegraph,* for example, complained

notes continued on page 878

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 ST. BOTOLPH STREET • BOSTON



Provides For The Handicapped Child In A Free, Private, Day School

A 12 Year Academic Program
Vocational Training • Recreation
Health Program • Transportation

The Industrial School for Crippled Children solicits funds for its operation either through Bequests, Annuities or Life Insurance.

In case of a life agreement a donor gives capital to the Industrial School for Crippled Children and in return receives income for life.

Donors are invited to discuss these matters with the Treasurer.

Treasurer, CHARLES E. COTTING, 10 Post Office Square, Boston

CHARLES H. TAYLOR
President

MRS. CHARLES E. COTTING
Chairman Ladies Committee

For Winter Escapees

We are prepared to abet your exodus with unusual casual wear for hot sunny days, finery in all degrees of formality for balmy tropical nights and new Spring costumes to enhance your arrival and departure.

BOSTON *Hurwitch Bros.* WELLESLEY

Steinberg's Choice: the new records/byMichael Steinberg, music critic of the Boston Globe

Further adventures of an opium-eater.

What happened to the young opium-eater whose bad trip Berlioz describes so graphically in the "Symphonie Fantastique"?

Berlioz composed his awakening, too, in a curious, not altogether convincing, but really fascinating work called "Lélio," which is the young man's name. Lélio passes through various stages of disgust, hope, longing, and finally sublimation as he channels his energies into writing a choral fantasy on Shakespeare's "Tempest." But it doesn't help: after a run-through of the "Tempest" fantasy, the "idée fixe" from the "Fantastique" rises softly from an invisible orchestra, and the young musician moans in despair, "Encore, et pour toujours!"

Berlioz assembled "Lélio" the year after the premiere of the "Fantastique," and "assembled" is the right word, because not a note of it was new. Its six numbers had been written during the previous four years, and Berlioz now bound them together by a spoken narration and tied it all tenuously to the "Fantastique" by twice quoting its "idée fixe." "Lélio" has none of the precision and unity of the "Fantastique": as a sequel it disappoints because it hardly strikes us as a necessary complement to that vivid masterpiece. The point is, though, that the "Lélio" score is very beautiful, most of all perhaps the Brigands' Song and the exquisite "Tempest" fantasy itself.

The "Fantastique" and "Lélio" have been recorded together by Pierre Boulez, and the intrinsic interest of "Lélio" and the extraordinary quality of the performance make this one of the outstanding albums of the decade (CBS, 2 records). The "Fantastique" is tasteful and intelligent in a way that only Colin Davis's has been otherwise, but Boulez is still more perceptive about matters of rhythm and texture, and his performance is still more exciting because of the clarity with which it articulates the musical gestures through which the poetic points are made. The London Symphony plays superbly, and with the exception of the inelegant tenor, the others who participate in "Lélio" are first-rate, too, the London Symphony Chorus, the baritone John Shirley-Quirk, and, for the narration, the great actor-director Jean-Louis Barrault.



These original record reviews by Michael Steinberg are presented by the Trust Department of New England Merchants Bank, which would also be pleased to review your investment portfolio with a view to improving its performance.

New England Merchants National Bank A FULL SERVICE BANK

Trust Department • 135 Devonshire St., Boston • 742-4000 • Member F.D.I.C.

ENSEMBLES OF THE BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra and the New England Conservatory of Music present concerts on

MONDAY AND WEDNESDAY EVENINGS AT 8.30
JORDAN HALL

Monday January 27
VIOLONE ENSEMBLE
Hobart, Schneider, Hedberg, Ripley, Hearne

MOZART	Quartet in B flat K. 458 'The Hunt'
SKORZENY	Second suite (1954)
DVOŘÁK	Quintet in G major op. 77

Wednesday February 26
BOSTON SYMPHONY WIND QUINTET
Dwyer, Gomberg, Cioffi, Walt, Stagliano

Wednesday April 2
BOSTON STRING SINFONIETTA
Zazofsky, Wilfinger, Winder, Marshall, Dickson, Silberman, Benson, Lipson, Kadinoff, Ripley, Geber, Portnoi

Monday April 14
BOSTON SYMPHONY CHAMBER PLAYERS
Silverstein, Fine, Eskin, Portnoi, Dwyer, Gomberg, Cioffi, Walt, Stagliano, Ghitalla, Gibson, Firth, Kalish

Ticket prices: $1.50, $2, $2.50, $3, $4 and $5

Tickets can be ordered in person, or by mail or telephone from JORDAN HALL BOX OFFICE, 30 GAINSBOROUGH STREET, BOSTON 02115 telephone 536-2412



Rushing through dinner to make the Symphony can ruin the best in fine food and good music.

Why rush either? Symphony Hall is only three minutes away from seven of the city's best restaurants. At Prudential Center.



The PRUDENTIAL
INSURANCE COMPANY OF AMERICA
Northeastern Home Office Prudential Center Boston



ONE THING'S FOR SURE on the Jack Daniel's tour, we won't rush you. If you want to stop for something, go ahead and stop.



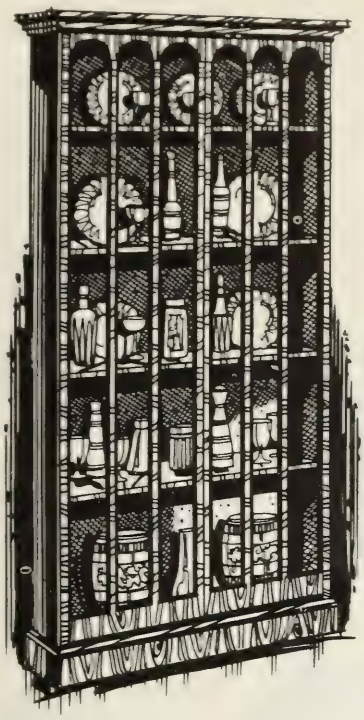
The tour through our distillery takes about an hour. And if you find anything you'd like to linger over, go ahead. You can catch up on anything you missed from Mr. Garland Dusenberry. (He's the man who takes you through.) Just tell him what you missed and he'll take it from there. But he's a talker. So you might end up being with us more than an hour. But if you don't mind, we certainly don't either.



CHARCOAL MELLOWED
DROP
BY DROP

© 1968, Jack Daniel Distillery, Lem Motlow, Prop., Inc.

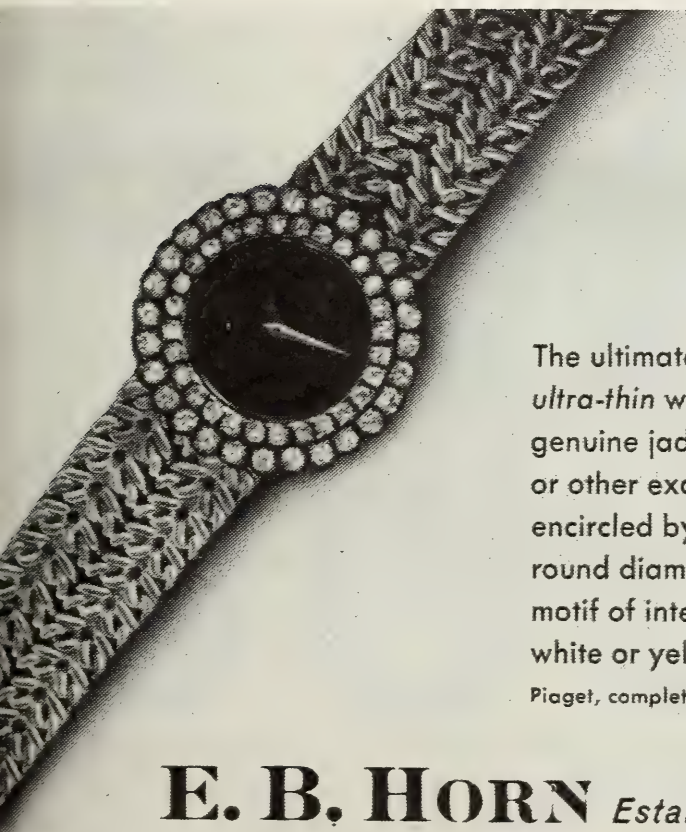
TENNESSEE WHISKEY • 90 PROOF BY CHOICE • DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 384), TENN.



Something perfect and just for you. A cottage by the sea . . . a country manor . . . a penthouse against the city skyline? We've an abundance of ideas for expressing you and your special tastes. Call 426-1500 for an appointment with one of our thirty Paine designers who will help you create "something perfect."

PAINE furniture

Boston • Natick • Peabody
Springfield • Hartford



PIAGET

CHOICE OF THE WORLD'S ELITE

The ultimate in elegance, *ultra-thin* watches with dials of genuine jade, coral, lapis, or other exquisite gemstone, encircled by two rows of radiant round diamonds. Bracelet, classic motif of intertwining leaves in white or yellow 18 kt. gold.

Piaget, completely Swiss Made.

E. B. HORN *Established in 1839*

429 WASHINGTON STREET • BOSTON, MASS.

You don't release the eighteenth version of a work unless you have good reason.

We have.

During Andre Watts' acclaimed 1967 European tour, he played Brahms' monumental Second Piano Concerto in B Flat. And he brought down the hemisphere: "Watts plays with practically inhuman virtuosity," cried Die Welt. "An outstanding virtuoso," echoed Berliner Morgenpost. Upon his return to the States, the young pianist performed the work in New York, to the tune of praise like this, from the Post: "Andre Watts played as if he were a universe of music. He possesses a gift that defies explanation." We have recorded Watts' triumph in B Flat with Leonard Bernstein leading the New York Philharmonic. Listeners have said they do Brahms' Second, best.



MS 7134 (Stereo Only)

Andre Watts/Leonard Bernstein
The Sound of Genius on
COLUMBIA RECORDS

℗ "COLUMBIA," MARCAS REG. PRINTED

Variations on a theme by Pastene.

Pastene è nobile
Bolla Valpolicella.
A noble wine from
the slopes of Verona.

Aimez-vous Pastene?
Alexis Lichine Pinot
Chardonnay. Imported by
Pastene from France with
love. Or Pastene Gamay
Beaujolais, the proud
Californian with the
Burgundian accent.

Le Nozze di Pastene
Gancia Asti Spumante.
Imported from Italy
for any festive
occasion.



What's your favorite wine: red, white, rose or bubbly? Pastene gives you the best of both worlds in Californian and European wines to suit every taste and purse. Pastene knows the score.

Pastene Wine & Spirits, Inc. 15 Poplar Street • Somerville, Mass.

THE BOSTON SYMPHONY ORCHESTRA IS THE JOHN HANCOCK-INSURED GROUP WE MOST ENJOY HEARING FROM.



"If anybody in this life insurance business can design the right plan for you, it's probably us."

How can a prominent citizen leave $750,000 to his family without putting them in the headlines?

No man wants his family subjected to unwanted publicity and the nuisance of inquisitive outsiders.

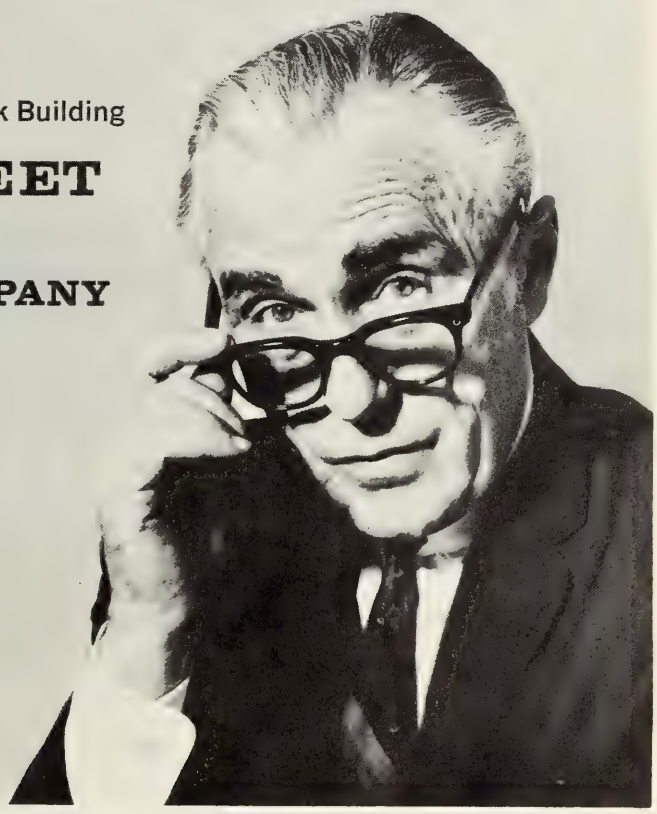
Privacy for property plans is only one of the special advantages which a living trust at State Street Bank can offer. Continuity of income for your beneficiaries... economy...your estate will receive these benefits, too.

As for **the present,** a living trust puts State Street's skilled asset management to work for you on a trial basis. You're free to change or revoke the trust at any time.

Wouldn't you like one of our trust officers to discuss this flexible service with you and your lawyer? Phone 466-3721 for an appointment now.

PERSONAL TRUST DIVISION
225 Franklin Street
Third Floor, State Street Bank Building

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASS.





©1968 NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY, BOSTON

You're here to listen but who listens to you?

Chances are, you discuss your health regularly with your doctor. If you hit a legal snag — such as the car in front of you — you can tell your lawyer. But who can you turn to on the same continuing basis for help with your finances?

Till now, it was difficult to find someone who would lend a concerned ear to your money problems. But your Personal Banker at Shawmut has changed all that. He's the man a widow can turn to for financial advice on a continuing basis.



And if you want to talk about trusts, you have only to phone your lawyer and your Personal Banker to start the wheels in motion. In short, he's the financial adviser to the family, a professional who can shape Shawmut's vast banking and trust services to your family's individual needs. Not just today, but tomorrow and tomorrow and tomorrow.

If you would like your own Personal Banker, one will be assigned to you at the Shawmut office most convenient for you.

The National Shawmut Bank of Boston

Personal Trust Department

A Shawmut Association Bank

Have a Personal Banker at your side, on your side.



that the Fifth did not have enough 'joyousness'. Cecil Gray could be counted on, of course, for his total approval; for him Sibelius was virtually beyond criticism. What is rather odd about his endorsement of the Fifth symphony is that he does not emphasize its qualities of heroic affirmation; rather, for him it is a 'sunny, genial work throughout'.

Listeners are entitled to be spared the plethora of confusion that this music has met with at the hands of various competent analysts; few works in the orchestral repertoire have elicited so much disagreement over minutiae, and collating the debatable points would not be edifying to anyone except students who ought to do their own analyses. One thing does, however, need to be clarified: where are those four movements to which Sibelius referred in his May 1918 letter? They are there, all right, although the curious will find only three movements so indicated in the score. Actually the first is a double affair with two discrete parts, linked thematically; the contrasting second part begins abruptly some twenty-eight pages into the text. If you prefer, what comes before may be seen as the introduction; alternatively, what begins at the transition could be perceived as a scherzo. In orthodox classical terms, either is approximately the case.

Semantic considerations aside, no sensitive ears will require a précis to follow this marvelously self-contained music. The opening *Tempo molto moderato* unfolds at first like an idyll; gradually the pastoral, sometimes dreamlike mood metamorphoses and turns darker, almost passionate. Then, without interruption, comes the *Allegro moderato,* a brilliant scherzo-cum-recapitulation (it is neither, but partakes of both) building to a fierce climax. The succeeding *Andante mosso, quasi allegretto* is a series of variations on a simple and rather unprepossessing theme, and it is Beethovenish to the extent that its treatment recalls the *Allegretto* of his A major Symphony. Here, more than there, the purpose is respite. The substance of the final *Allegro molto* is provided by two main themes. In turn they suggested, to Sir Donald Francis Tovey, a rushing wind through which Thor would have enjoyed swinging his mighty hammer. Olin Downes called the ending 'savage and grand as a sunrise'. Robert Layton more temperately described it as 'one of the noblest perorations in all music'. Both would agree with the more succinct estimate proffered by Sibelius himself. 'Triumphal', you may remember, was his own telegraphic summary; and it suffices.

program note copyright © by James Lyons



RICHARD BURGIN
former Concertmaster and Associate Conductor
of the Boston Symphony Orchestra
conducting the
BOSTON PHILHARMONIA
Sunday, Feb. 2 at 8.30 Jordan Hall
works by Diamond, Hartmann, Haydn, Poulenc

Tickets available at the Jordan Hall Box Office at $5, $3.50, $2.50, and $2.00 (20% discount for students). For further information call the Boston Philharmonic Society, 25 Huntington Ave., Boston 02116; 536-6311. Management and Public Relations: Music Unlimited Associates

OLIVIER MESSIAEN
'Chronochromie' for large orchestra (1960)
Program note by Klaus G. Roy

Messiaen was born in Avignon on December 10 1908; he now lives in Paris. *Chronochromie* was commissioned by Heinrich Strobel and the Südwestfunk (South-west German radio), Baden-Baden, and the première took place on October 16 1960 at Donaueschingen; Hans Rosbaud conducted the Südwestfunk Orchestra. The next performance was in Vienna in June 1961 under Ernest Bour; the third was at the Besançon Festival in September of the same year when Georges Prêtre conducted. Lukas Foss conducted two movements (listed only as 'Strophe and Antistrophe') on July 24 1965 in the Franco-American Festival of the New York Philharmonic. The first complete performance of *Chronochromie* in the United States was given by the Cleveland Orchestra, conducted by Georges Prêtre, on March 30 1967.

The instrumentation: 3 flutes and piccolo, 2 oboes and english horn, 2 clarinets, bass clarinet and E flat clarinet, 3 bassoons, 4 horns, 3 trumpets in C, small trumpet in E, 3 trombones and tuba; glockenspiel, xylophone and marimba (the latter two parts are marked in the score as 'difficult'), chimes (an ensemble of 25 chromatic bells, a 'jeu de cloches'), 3 gongs, suspended cymbals, chinese cymbal and tam tam. The string choir consists of solo groups of 18 and 22 individual parts in addition to the usual ensemble.

Olivier Messiaen is recognized today as one of the important figures in twentieth century music, as much for the influence he has exerted on younger men as for his work. Among his many outstanding pupils are Pierre Boulez and Karlheinz Stockhausen. He in turn has written about those who have influenced him: 'My mother, the poetess Cécile Sauvage; my wife, the composer Claire Delbos; Shakespeare, Claudel, Reverdy and Eluard, Hello and Dom Columbia Marmion (dare I speak of the Holy Scriptures, which contain the only Truth?); birds; Russian music; the great Pelléas and Mélisande of Claude Debussy; plainsong; Hindu rhythms; the mountains of Dauphiné; and, finally, all that pertains to stained glass windows and rainbows.'

Messiaen is the scion of a literary family: his father, Pierre, was a professor of literature especially noted for his Shakespeare translations, his mother the poetess mentioned above. He began to play the piano early, and at the age of 11 enrolled in the Paris Conservatoire, where he studied with Jean and Noël Gallon, Marcel Dupré, Maurice Emmanuel, and Paul Dukas; he won several prizes there for harmony, organ, improvisation and composition, graduating in 1930. In 1931 he became organist at the Trinity Church in Paris; in 1936, together with André Jolivet, Yves Baudrier and Daniel Lesur he organized the group

---

Klaus G. Roy, formerly a resident of Boston, has been Director of Publications and Program Book Editor of the Cleveland Orchestra since 1958. A graduate in music of Boston University and Harvard University, he has been active for twenty years as composer, critic, teacher, librarian and lecturer. His note is reprinted by kind permission of the Cleveland Orchestra.

---

known as 'La jeune France', whose desire it was 'to create and promote a living music'. His composition of 1934, *L'ascension: quatre méditations symphoniques,* has been performed world-wide (by the Boston Symphony first at the Berkshire Festival under Serge Koussevitzky in 1949, later in Boston under Eugene Ormandy and Richard Burgin). He taught also at the Ecole Normale and the Schola Cantorum before serving in the French army; he was taken prisoner by the Germans, and spent some time (1940-41) in a prison camp in Silesia, where he wrote and performed his piano quartet, *'Pour la fin de temps';* later in 1941 he was repatriated and in 1942 appointed professor of harmony at the Paris Conservatoire, resuming also his post at the Trinité. In 1947 he began a new series of classes at the Conservatory, in analysis, aesthetics, and rhythm. In 1949 he led a seminar in composition at the Berkshire Music Center, gaining a considerable number of American disciples and enthusiasts. The first performance of *Turangalîla* took place on December 2 of the latter year, with Leonard Bernstein conducting the Boston Symphony. *Chronochromie,* dating from 1960, is regarded as a score of exceptional significance both in Messiaen's own large output and in the current literature of orchestral music.

In 1529, the French composer Claude Jannequin (c.1475 – c.1560) published a chanson in four parts which has remained to this day one of the most remarkable *tours-de-force* in descriptive music: 'Le chant des oiseaux'. In its lively measures are imitated the characteristic sounds of many birds. Seventeenth and eighteenth century composers wrote numerous harpsichord pieces with titles like 'The hen' or 'The cuckoo', and Respighi made charming orchestral settings of some of these in his suite, 'Gli Uccelli', which subscribers to the Friday-Saturday and Thursday A series will hear later in February.

Among the most striking recent bird-song pieces we have a section in Ravel's 'L'enfant et les sortilèges' which is not only magical in effect but demonstrates the composer's legendary skill in imitating the language of his 'feathered friends'. Along the road from the sixteenth century to our time, we find many such recognitions that, after all, birds make music. The most famous, of course, is the little woodwind cadenza in Beethoven's 'Pastoral' symphony where nightingale, quail and cuckoo sing a brief trio, carefully identified by the composer in the score. This is a touch of 'realism', and because the music fits the context it 'works' without damage to the structure. One of its two relationships to *Chronochromie* lies in the fact that the birds are named in both scores.

The other, and more important one, is the fact that Messiaen, like Beethoven, is a nature worshipper. But while Beethoven saw nature as a divine sanctuary in an almost pantheistic sense, Messiaen is a mystic in whose thinking religion and esthetics are inextricably intertwined. Numerology, symmetry, color and other aspects of science and art assume roles of religious symbolism. And again and again Messiaen turns to bird-song as the most essentially 'musical' material provided by nature. *(Rêveil des oiseaux* for piano and orchestra (1953); *Oiseaux exotiques* for piano and wind instruments (1955); *Catalogues des*

oiseaux for piano (1956-58), and even parts of the gigantic *Turangalîla*-Symphony (1946-48)), using it in a manner astonishingly naïve on one hand and enormously sophisticated on the other. As he said in a recorded interview some years ago, realistic description and representation are not his aims; bird-song for him means voices and rhythms: 'It is material of extraordinary richness which nature offers me.' Whether, in the aviary-like pandemonium that frequently overwhelms us, we can actually hear which bird is which is quite irrelevant: they are all there, they are as accurately — even scientifically — portrayed as music can do it, and they contribute to a texture that as closely as possible symbolizes — not imitates — nature.

In his jacket annotation to the record containing *Chronochromie* conducted by Antal Dorati with the BBC Symphony Orchestra (Angel 36295, a disc including also works by Koechlin and Boulez), Wilfred Mellers hypothesizes that in the work of his middle years Messiaen re-interpreted the Tristan myth, 'carrying to its ultimate extreme Tristan's dissolution of harmonic sensuality into the "unconsciousness" of quasi-medieval and oriental melismata [vocal ornamentation on one syllable] and campanology ['bell science'], and into the non-human (bird and animal) noises of the animate world. In the most recent phase of his work, of which *Chronochromie* is the most impressive example, this magical retreat from humanism is completed.

'The structure,' Mr Mellers continues, 'is based not on human awareness of progressions in time but on rhythmic proportions inherent in Nature, at once preordained and permutatory (like crystal formation or snowflakes). The ticking of the clock is no longer relevant; and the melodic material, derived from literal imitation of bird-song, has no more need of "development" than have the bird-carollers themselves. The astonishing dawn-chorus for a plethora of solo strings becomes a climax only in the sense that it attains the maximum of heterophonic freedom. It is an affirmation of life: an ultimate expression of Debussy's desire to "reproduce what I hear — the mysterious accord that exists between Nature and the imagination". Messiaen's music has become Revelation rather than Incarnation in the post-Renaissance sense . . .'

In the booklet of annotations for the widely acclaimed Angel recording mentioned above, Olivier Messiaen has himself provided the following introduction to *Chronochromie* (the English spellings are retained):

'The musical material of *Chronochromie* is twofold. The "temporal" or rhythmic material consists of 32 different durations which are used in symmetrical interversions, while always retaining their original order. The permutations thus obtained are heard either separately and fragmentarily, or superposed three by three. The sonorities or the melodic material make use of birdsong from France, Japan and Mexico, as well as the sound of water [waterfalls and mountain streams] notated in the French Alps.

'The very complex mixture of pitch and timbre serves to underline and colour the rhythmic durations: thus, "colour" clarifies the divisions of "time". In other words a 'Chronochromie' [from the Greek *Kronos* — time, and *Kroma* — colour], which may be translated as "Colour of Time".

'Rhythm: it is generally understood that the number of permutations of several distinct objects increases immeasurably with the addition of each new unit: thus, three objects have 6 possible permutations, seven objects have 5,040 and twelve have 479,001,600. In the case of a chromatic scale of durations ranging [as here] from the demisemiquaver to the semibreve, the number of possible permutations is so vast that it would take half a human lifetime just to write them down — and several years to play them. Therefore, it is necessary to make a selection — and to select in a way that will give the maximum opportunity for dissimilarity between one permutation and another.

'Colour: the sounds *colour* the durations because they are, for me, bound to colour by unseen ties. When I listen to music, and even when I read it, I have an inward vision of marvellous colours — colours which blend like combinations of notes, and which shift and revolve with the sounds. For example, a certain series of chords may be red touched with blue — another will be milky white, decorated with orange and edged with gold — another will be green, orange and violet in parallel stripes — another will be pale grey, with reflections of green and violet — yet another will be entirely violet or entirely red. There will also be complementary colours, "simultaneous contrasts" by resonance, colours fading towards white, shaded by black, the chords and timbres of hot or cold colours. By means of a drug — Peyotl — extracted from a small Mexican cactus [Echinocactus Williamsi], it is possible to transform aural sensations into coloured visual sensations. Without going to such lengths, most people have this sixth sense — this awareness of correspondence between sound and colour.'

There follows the composer's own analysis of *Chronochromie:*

'*Chronochromie* is constructed in the same way as the choruses of ancient Greek tragedy, but with the *Strophes* repeated, and with the addition of an *Introduction* and a *Coda*. Thus, there are seven sections, which are played without a break: *Introduction — Strophe 1 — Antistrophe 1 — Strophe 2 — Antistrophe 2 — Épôde* and *Coda*.

Introduction. Throughout this movement, the orchestration is extremely varied and timbres are continually changing. Thus: the multi-speed string glissandi representing a gust of wind, the massive chords [as implacable as the Alpine rocks], the combination of rotating figures suggesting the complex sonority of water in the falls and streams of the Alps [a double homage to Berlioz and Pierre Schaeffer]; finally, symmetrical permutations of durations and the songs of two Japanese birds: the Kibitaki [the Narcissus Flycatcher] and the Uguisu [the Japanese Bush-Warbler]. This section ends with the strong cries of the White-tailed Eagle [a sea eagle, with an enormous wing-span, which is found in Sweden].

Strophe 1. The structure of this section decided the title of the whole work. There are three superimposed, symmetrical permutations of the 32 durations. These durations are coloured in three ways. Firstly, by melodic counterpoints drawn from the songs of French birds and played on woodwind and keyed instruments [the Marsh Warbler on the clari-

nets, the Blackcap on the flutes, the Wren on the glockenspiel, the Nuthatch on the xylophone, the Icterine Warbler on the bassoons, cor anglais and piccolo clarinet]. Secondly, by three metallic timbres: a] gongs, b] bells, c] suspended cymbals, chinese cymbal and tam tam. Thirdly, by three differently coloured chordal streams, one for each permutation level: for the upper level, *'accords tournants'*; for the middle one, *'accords sur dominante'*; and for the lowest, *'accords à résonance contractée'*. All this is played by 22 solo strings.

Antistrophe 1. The opening section contrasts the two best songsters among French birds: the Song Thrush and the Skylark. The Song Thrush is always represented by the woodwind ensemble and, in order to reproduce its characteristic timbre, each note is provided with a different chord of a different colour; there are thus a multitude of chords. Its song is characterised by short, strongly rhythmical phrases, which are repeated three times, in the manner of an incantation.

The Skylark is represented by xylophone and marimba, punctuated by bells and accompanied by a haze of sound [trills on the suspended cymbal, harmonics on the violins, violas and cellos]. Percussive attack, the speed of the xylophone and marimba — together these exactly represent the frenzied, pattering joy of ascending phrases that can be heard in spring, when the Lark sings in the sky above the wheatfields: they reach a climax on a piercing dominant.

After a contrasting section — a slow melody spread across all the strings — and a powerful brass chorale, three new symmetrical permutations of the 32 durations mingle with a melody of timbres and of various bird songs. These birds are all Mexican: the Slate-coloured Solitaire, the Tropical Mockingbird, the Gray Saltator, the Mexican Blue-Mockingbird and the famous Montezuma Oropendola. The scurrying arpeggio figures are extremely difficult for the violinists, but their part fortunately includes several open strings which help to ease the more perilous moments!

Strophe 2 and *Antistrophe 2.* These contain the same basic elements as *Strophe 1* and *Antistrophe 1,* although the music itself is different.

Épôde. As in the Greek choruses, this is quite unlike the other sections. Firstly, it differs in the instrumentation, since it is scored for eighteen solo strings: 6 first violins, 6 second violins, 4 violas, and 2 cellos. Then, it differs in rhythm, since it is the only passage without the permutations of the 32 durations. Lastly, as music: here, there is no longer any sense of colour or of harmony — there is nothing but the song of French birds, forming a free counterpoint of eighteen individual voices: Blackbirds, Garden Warblers, Golden Orioles, Goldfinches, Chaffinches, a Chiffchaff, a Yellowhammer, a Whitethroat, a Lesser Whitethroat, a Greenfinch, a Nightingale and a Linnet. All these are crossed and interwoven in a medley of melodic lines of extraordinary complexity. This would prove inextricable and even unbearable if certain bird songs did not suddenly shoot into the limelight and then fade again into the background: these "favoured" songs act as landmarks for the listener — a path in the forest of sound. Similar counterpoints —

much richer and still more complex — exist in nature: they can be heard in spring, towards five o'clock in the morning, when, from dawn till daybreak, the full orchestra of birds awakes to greet the birth of a new day . . .

Coda. Elements from the introduction appear in a different order and with other music.'

In the same booklet appears a supplementary note to *Chronochromie* by Susan Bradshaw:

'The form of *Chronochromie* reverses the conventional pattern of symphonic argument. The more scattered and broken-textured material appears in the *Introduction* and *Coda* — not at the centre of the work, as it would in a classical development. In the *Introduction* and *Coda,* the only continuity is temporal: the separate "blocks", from which the structure is built up, are delimited by exactly measured silences. The final bars of the *Introduction* and the *Coda* are typical: a conflict of static and dynamic elements within a massive *[fff]* panoply of sound. But the work ends, literally, in silence: to the value of five semiquavers. [The pauses *between* all the movements are likewise measured.]

'The four inner movements — *Strophe 1* and *Antistrophe 1* and their "doubles" — are concerned with various kinds of stability. The two *Strophes* are the only movements continuous in texture and unvaried in pulse. The *Antistrophes* are formally the most extensive and yet the simplest. The first section of *Antistrophe 1* has the scheme A'-B'-A''-B''-A'' ', A being for woodwind alone, B principally for the "gamelan" ensemble. This excited dialogue between small ensembles is followed by a more solid slow section in two parts. In the first part, a powerful melody for strings is accompanied by remote relatives of A and B; the second part is a tutti — the first since the *Introduction.* Messiaen's description of this tutti as a "chorale" is significant. In a sense it is the religious centre of a work which, like everything of Messiaen's, is ultimately religious in inspiration. After the "chorale", *Antistrophe 1* concludes with a rhythmic-dramatic expostulation, in which the violins emulate the kind of figures which, in B, has been associated with the "gamelan" ensemble. *Antistrophe 2* follows precisely the same formal scheme, but continues the variation of the musical material.

'For the listener, the most difficult of the seven movements is the "interlude", *Épôde.* Apart from a semi-colon at mid-point, this 18-part polyphony is unpunctuated. There are, however, important elements of repetition and variation in the [eight] principal voices.'

note copyright © 1968 by the Cleveland Orchestra

MAURICE RAVEL

'La Valse' — choreographic poem

Program note by John N. Burk

Ravel was born in Ciboure, Basses-Pyrénées on March 7 1875; he died in Paris on December 28 1937. He completed *La Valse* in 1920. The piece was played from manuscript at a Lamoureux concert in Paris on December 12 1920. The first performance by the Boston Symphony was given on January 13 1922; Pierre Monteux conducted. Charles Munch conducted the most recent performances in this series on December 2 and 3 1966.

The instrumentation: 3 flutes and piccolo, 2 oboes and english horn, 2 clarinets and bass clarinet, 2 bassoons and contra bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, triangle, side drum, bass drum, cymbals, tambourine, castanets, crotales, tam tam, glockenspiel, 2 harps, timpani and strings.

Ravel was approached in 1920 to compose a ballet, and chose a subject he had long since considered, and sketched as long before as 1906. He first mentioned it in a letter to Jean Marnold, the critic of the *Mercure de France:*

'It is not subtle — what I am undertaking at the moment. It is a *Grand Valse,* a sort of homage to the memory of the Great Strauss, not Richard, the other — Johann. You know my intense sympathy for this admirable rhythm and that I hold *la joie de vivre* as expressed by the dance in far higher esteem than the Franckist puritanism. I am so little a Catholic.'

In 1920, having composed nothing except *Le tombeau de Couperin* since the outbreak of the World War, he shut himself up in the house of his poet friend, André-Fernand Herold, in the Ardèche Vallée until *La Valse* was completed. The piece did nothing to mend his relations with Diaghilev, strained by *Daphnis et Chloé,* which as a ballet had not succeeded. Diaghilev did not consider *Le Valse* suitable for his purposes, and did not produce it.

Ravel based his *'Poème chorégraphique'* upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. Ravel gives the tempo indication: 'Movement of a Viennese waltz', and affixes the following paragraph to his score: 'At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the walzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855.'

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. 'To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming "We dance on a volcano."' H. T. Parker described the gradual definition of the waltz rhythm from 'shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

'Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous — the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint of neurotic rapture — "Dance that ye may not know and feel." Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled "apotheosis", then, in these culminating measures of the waltz in this world of ours.'

THE CONDUCTOR



GEORGES PRÊTRE was born in France in 1924. He studied at the Douai Conservatory, then moved to Paris at the age of fourteen where he enrolled in the Conservatory there. He graduated in 1944 with first prize. After further studies with André Cluytens, he made his professional debut in Marseilles, conducting 'Samson and Delila'. For three seasons he stayed in Marseilles, then moved to other French opera houses and became musical director at Toulouse. In 1956 he made his debut at the *Opéra comique,* was soon engaged by all the major orchestras in Paris, and appeared as guest in Belgium, Switzerland, Germany, Portugal and Italy.

He made his debut in the United States in 1959 at the Chicago Lyric Opera, and returned in the autumn of 1963 when he conducted the San Francisco Opera and the touring Royal Philharmonic Orchestra. Early the following year he conducted a concert performance in Carnegie Hall of *The Carmelites* by the American Opera Society in memory of Francis Poulenc.

Meanwhile he appeared at the Vienna Festival conducting the State Opera, of which he was appointed a permanent conductor, and gave concerts with the Berlin Philharmonic and Vienna Philharmonic Orchestras, as well as fulfilling other engagements throughout Europe.

Georges Prêtre has returned several times to the United States. He has conducted many of the major orchestras, including the Philadelphia, the Cleveland, the Chicago Symphony and the San Francisco Symphony, and has appeared with the Metropolitan Opera. He has recorded for Angel and RCA. Georges Prêtre makes his debut with the Boston Symphony at these concerts.

RECORDINGS by the
BOSTON SYMPHONY CHAMBER PLAYERS and
CLAUDE FRANK guest artist
with notes and commentary by PETER USTINOV

BEETHOVEN	Serenade in D op. 25
BRAHMS	Piano quartet in C minor op. 60
CARTER	Woodwind quintet
COPLAND	Vitebsk
FINE	Fantasia for string trio
MOZART	Flute quartet in D K. 285 Oboe quartet in F K. 370
PISTON	Divertimento for nine instruments

LM/LSC-6167

BRAHMS	Horn trio in E flat op. 40
COLGRASS	Variations for four drums and viola
HAIEFF	Three bagatelles for oboe and bassoon
MOZART	Piano quartet in G minor K. 478 Quintet for piano and winds in E flat K. 452
POULENC	Trio for oboe, bassoon and piano (1926)
SCHUBERT	String trio no. 1 in B flat
VILLA-LOBOS	Bachianas Brasileiras no. 6 for flute and bassoon

LM/LSC-6184

The Boston Symphony Chamber Players
record exclusively for

RCA

A SELECTION OF RECORDINGS BY THE
BOSTON SYMPHONY ORCHESTRA
under the direction of
ERICH LEINSDORF

BARTÓK
Concerto for orchestra 2643
Violin concerto no. 2 (Silverstein) *with* 2852
STRAVINSKY Violin concerto

CARTER
Piano concerto (Lateiner) *with* 3001
COLGRASS
As quiet as

FINE
Symphony 1962 (conducted by Fine); Serious song;
Toccata concertante 2829

KODALY
Háry Janos suite; Peacock variations 2859

PROKOFIEV
Symphony no. 3; Scythian suite 2934
Symphony no. 5 2707
Symphony no. 6 2834
Music from Romeo and Juliet 2994
Piano concertos nos. 1 and 2 (Browning) 2897
Piano concertos nos. 3 and 4 (Browning) 3019
Piano concerto no. 5 (Hollander) *with* 2732
Violin concerto no. 1 (Friedman)

Violin concerto no. 2 (Perlman) *with* 2962
SIBELIUS Violin concerto (Perlman)

Symphony-concerto for cello (Mayes) *with*
FAURE Elegie

SCHULLER
Seven studies on themes of Paul Klee *with* 2879
STRAVINSKY
Agon

Stereo records are prefixed LSC; mono LM

THE BOSTON SYMPHONY ORCHESTRA
RECORDS EXCLUSIVELY FOR

RCA

BERKSHIRE FESTIVAL 1969

This year's Berkshire Festival will open at Tanglewood on July 4 with a program of music by Mozart conducted by Erich Leinsdorf; Christoph Eschenbach, the young German pianist, will be the piano soloist. The concerts on the following two days will also be devoted to Mozart, with John Browning and Claude Frank playing piano concertos.

Concerts on Fridays will be at 9 pm, on Saturdays at 8 pm and on Sunday afternoons at 2.30. The Friday concerts will be preceded by the Weekend Prelude at 7 pm.

For his final concert as Music Director, on Sunday August 24, Erich Leinsdorf will conduct a performance of Beethoven's Ninth symphony with soloists Beverly Sills, Florence Kopleff, John Alexander and Justino Diaz.

There will be concert performances of two operas: on Saturday July 12 Mr Leinsdorf directs Mozart's *Die Entführung aus dem Serail* with Beverly Sills, Anne Elgar, George Shirley, Jerold Siena and Raymond Michalski. Verdi's *Otello,* with Richard Cassily, Maralin Niska and Sherrill Milnes, will follow two weeks later on July 26. Guest conductors invited to Tanglewood include David Zinman, conductor of the Netherlands Chamber Orchestra; Henry Lewis, conductor of the New Jersey Symphony; Georges Prêtre; Pierre Boulez, composer and conductor of the South West German Radio Orchestra; Daniel Barenboim; and Karel Ancerl, newly appointed conductor of the Toronto Symphony. Charles Wilson, assistant conductor of the Boston Symphony, will conduct on July 25.

Other soloists who will appear at the Festival include violinists Pinchas Zuckerman and Joseph Silverstein; pianists Emil Gilels, Vladimir Ashkenazy, Van Cliburn and Malcolm Frager; cellist Jacqueline du Pré; and soprano Marilyn Horne.

Arthur Fiedler will be at Tanglewood on August 5 for his traditional appearance with the Boston Pops Orchestra.

The 27th season of the Berkshire Music Center, the Boston Symphony's summer academy for advanced music students, will open on Sunday June 29, when Erich Leinsdorf delivers the opening address. 'Tanglewood on parade', the day of concerts given by members of the Center, will conclude with a Gala Concert by the combined Boston Symphony and Berkshire Music Center Orchestras (August 19). The series of 'Contemporary trends' concerts, given for the first time last year, will be repeated.

A bus shuttle service to Tanglewood, as well as new weekend and day tours, will be instituted from Boston and several other cities in New England. Complete program and ticket information will be available on April 1 from the Berkshire Festival Office at Symphony Hall.



CONCERT POSTPONEMENTS

There have been very few occasions in the history of the Boston Symphony Orchestra when it has been necessary to postpone a concert because of inclement weather or a mishap like the power failure in November 1965. Today most of the Orchestra's many subscribers and the players themselves live some distance from Symphony Hall, and travel many miles, usually by automobile, to the concerts. When there is a winter storm and the traveling becomes difficult, the switchboard at Symphony Hall is swamped with calls about the possibility of a postponement.

To make it easier to discover what plans the Orchestra has made, several radio stations in the Boston area have kindly offered to broadcast any notice of a change in the concert schedule.

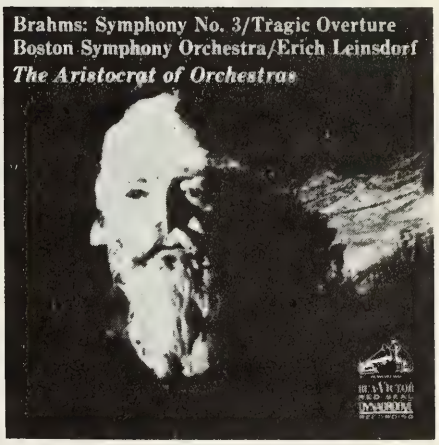
If you are in any doubt about a concert's taking place, please tune to one of the following radio stations rather than call Symphony Hall. These stations will announce the Orchestra's plans as soon as a decision has been made.

WBZ	1030 kc AM
WCRB	1330 kc AM and 102.5 mc FM
WEEI	590 kc AM and 103.3 mc FM
WEZE	1260 kc AM
WHDH	850 kc AM and 94.5 mc FM
WRKO	680 kc AM
WROR	98.5 mc FM



The first recording of this symphony by a major orchestra and conductor. Both works are spectacular. *Dynagroove.* LSC-2934

Leinsdorf's genius with the German Romantic repertoire is immediately seen in this superb performance. *Dynagroove.* LSC-2936



RCA

BUY YOUR RECORDS BY MAIL *To benefit the Boston Symphony Orchestra*



Rubinstein's third great album in his Boston Symphony-Leinsdorf recordings of the Beethoven concertos. *Dynagroove.* LSC-2947

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases



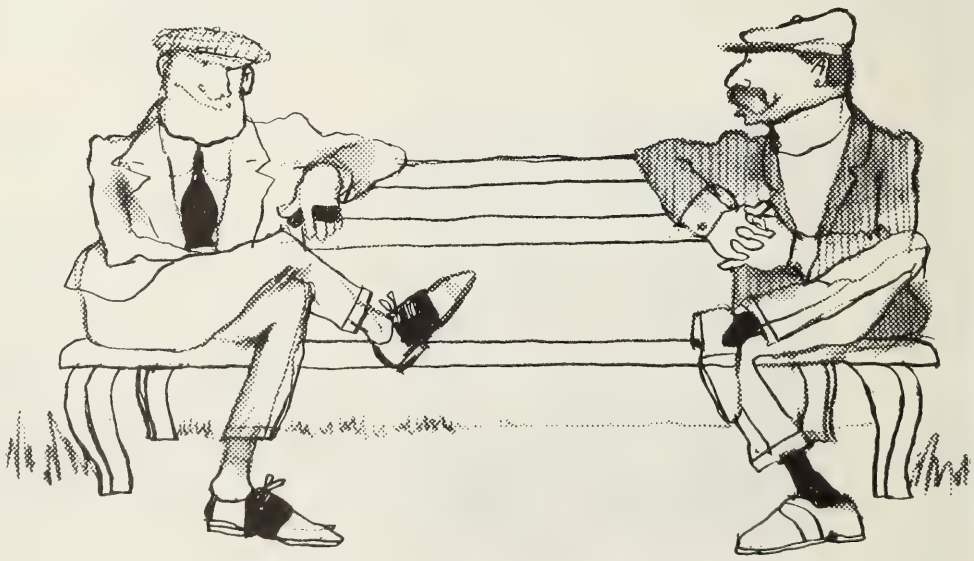
Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston

"Boraschi's is Boston's Best Italian Restaurant!"

"Boraschi's is Boston's best American Restaurant!"



Who are we to argue? Boraschi's Restaurant,
793 Boylston St. (Opposite Prudential) 536-6300

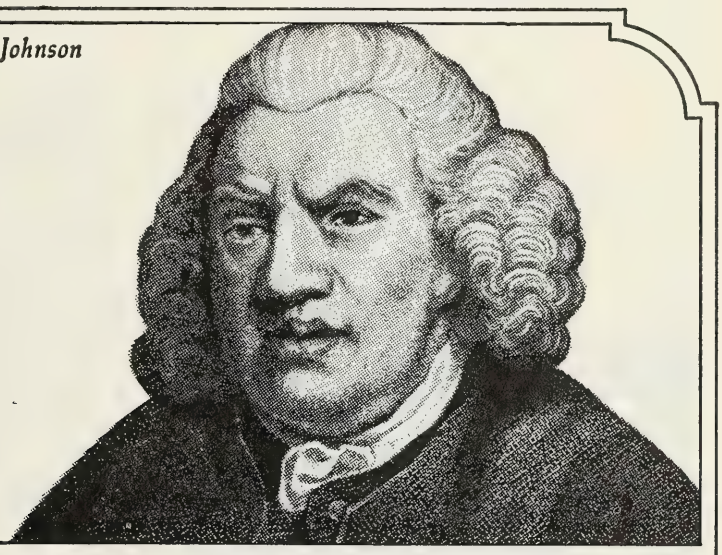
NATIONALLY ACCREDITED

DAY AND EVENING COURSES
Gregg and EZ Alphabetic Shorthand. Start anytime; graduate when ready. One Year Executive Secretarial Course. Intensive Short Courses. Typing individually taught.

INTENSIVE BRUSH-UP COURSES
for "RETURNEES" to JOB MARKET

HICKOX
SECRETARIAL SCHOOL
Founded in 1879
Individual Attention *Individual Promotion*
367 BOYLSTON ST., BOSTON (at Arlington St. MBTA)
267-5920

Samuel Johnson



tax

n his great Dictionary, Dr. Johnson ;ave a definition for *excise:* "A hateful ax levied upon commodities." Smith, Barney & Co. suspects you might some-imes be willing to apply that adjective o *any* tax.

Excises and commodities aside . . . here is a way to gain additional in-ome *without* additional tax. If the ncome is from municipal bonds—the lebt securities of state or city govern-nents or governmental authorities—it's totally *exempt* from Federal income tax. (Often from state income tax as well, in the state of issuance.)

Smith, Barney's Municipal Bond Department can help you select the bonds best suited to your needs. They *know* municipals, out of long experience with them. To begin with, they'll be glad to send you, upon request, a booklet explaining exactly what municipals are.

One thing they are: a legitimate way to avoid "hateful" taxes.

Smith, Barney & Co.
Incorporated
Members New York Stock Exchange and other leading exchanges
125 High Street, Boston, Mass. 02110



Boston's Elizabeth Carleton House assures a gracious and dignified retirement to men and women over 65, couples or individuals, of good health and buoyant temperament . . . Spacious private rooms in a handsome environment . . . A distinguished Board and administration provide a secure and comfortable way of life for members of the Carleton House "Family." . . . Financial plans are flexible. The Committee on Admissions welcomes inquiries.

ELIZABETH CARLETON HOUSE
2055 Columbus Avenue Boston Mass. 02119
Write for brochure

Ta Saunders INC.
THE RITZ CARLTON HOTEL, BOSTON
PALM BEACH, FLORIDA
Pretty Clothes for All Occasions
MANCHESTER WATCH HILL

WHERE TO BUY

Decorate your home with music . . .
Wharfedale
ACHROMATIC SPEAKER SYSTEMS
Wholly natural sound, free of spurious resonances or artificial modulations



W70D
$199.95
Six models: $52.95 to $317.60

Lechmere Sales • 88 First St., Cambridge
Lechmere Sales • 688 Providence Pike, Dedham
Lafayette Radio • Route 9, Natick
Lafayette Radio • Route 1 and Walnut St., Saugus
World of Music • 25 West St., Boston
and other high fidelity dealers
British Industries Corp., a division of Avnet, Inc.

— marion ruth
A large and carefully selected variety of china, stainless steel, furniture, glass and accessories—displayed for your convenience in co-ordinated table settings in the contemporary manner. Good design gift ideas by outstanding international designers and craftsmen.
Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

For information about space and rates in the
BOSTON
SYMPHONY ORCHESTRA
PROGRAM
Call Advertising Department
Symphony Hall • 266-1492
Donald T. Gammons

A Fine Specialty Shop

catering from head to toe
to young gentlemen who
wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the
Church Street Garage (right next door)

31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

T.O. METCALF CO.
ESTABLISHED 1871

Value

FOR YOUR PRINTING DOLLAR

For Proof

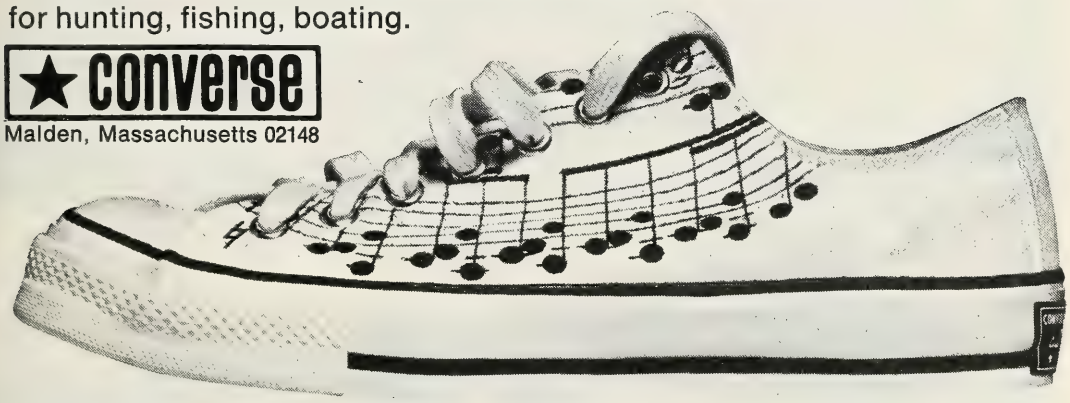
CALL 426-5050

51 MELCHER ST., BOSTON
T.O. METCALF CO.

Brilliant scoring!

The same footwear that's helped produce such great scores for leading sports teams, also has a talent for just playing around. Equally noteworthy performers . . . Converse/Hodgman foul weather clothing and boots for hunting, fishing, boating.

★ converse
Malden, Massachusetts 02148



In case the concert should end:

Clap (If someone in front yells "Bravo", yell "Bravo"). Get up out of your chair and walk to Mass. Avenue Exit. Turn left and walk 30 paces to Donald Cox Rogers Square. Turn right. Look left. Look right. Cross. Proceed straight to large hole in the ground. Follow the hurricane fence to large block of granite on St. Paul Street inscribed, "1904". Turn left. Walk to Christian Science Publishing Building. Circumvent it and proceed to large hole. Turn left and walk two hundred paces. Walk inside Sheraton-Boston Lobby (on the Symphony side of Prudential Center). Stop. Decide between Mermaid Bar, Cafe Riviera or Kon-Tiki Ports or turn left and take a waiting escalator to next level. Get off. Decide between Persian Lounge and Falstaff Room. If you want to go to El Diablo, you're on your own.

Fishelson's

Fleuriste Français

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

A bank for all reasons

COMMONWEALTH NATIONAL BANK

Main Office: 150 Causeway Street · 6 Beacon · 717 Boylston · 89 Broad
1610 Commonwealth · Lincoln Office: 350 Broadway, Chelsea

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

CUTTY SARK

AMERICA'S No.1
SELLING SCOTCH



DISTILLED AND BOTTLED IN SCOTLAND BLENDED 86 PROOF
THE BUCKINGHAM CORPORATION, IMPORTERS; NEW YORK, N. Y.

Boston's
Internationally Famous
Italian Restaurant

Open 7 Days 11 A.M. to 1 A.M.

Polcari's

283 Causeway St.
(1 minute from No. Station)
For Reservations Tel. RI 2-4142

DALOZ

Cleansers
of Fine Clothes
and Household
Furnishings for a
Discriminating
Clientel

Phone 265-2400

1863

It's on the menu . . .

The dining room open till 9 p.m.

THE RITZ CARLTON
BOSTON



HIGH NOTE

5% annual rate

FIVE FOR ALL

DIVIDENDS COMPOUNDED QUARTERLY

NO NOTICE REQUIRED FOR WITHDRAWAL

- SEND FOR FREE SAVE-BY-MAIL KIT
- WE PAY POSTAGE BOTH WAYS

OUR DIVIDENDS ARE NOT SUBJECT TO MASS. STATE INCOME TAX

SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS
and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

DORCHESTER OFFICE: 347 WASHINGTON STREET — PHONE CO 5-7020

GOMBERG

MUSIC

Individual instruction on the violin for intermediate and advanced students—chamber music—to further the understanding of music.

For information write
ROBERT GOMBERG
143 Beaconsfield Road, Brookline, Mass.

MUSIC

WORKSHOP

MALBEN'S

FRUITS — PRIME MEAT AND GOURMET SHOPPE



100 NATURAL CHEESES AND SPICES

PHEASANTS · QUAIL · SQUABS

ROMANOFF'S FRESH CAVIAR

PATE DE FOIE GRAS · TRUFFLES

UNSALTED SMOKED SALMON

158 Massachusetts Ave., Boston • Free Delivery • 266-1203

CONFIDENCE...

Can be as simple as a visit to our Trust Department, with your counsel, to make sure that your plans for the future will be carried out exactly as you planned. Our Trust Department specialists are always available to work with you, and your counsel, to see to it that your instructions will be maintained. We think you'll have every confidence in US and in the way we will execute your wishes.

you never come second with US

UNITED STATES TRUST COMPANY

Member Federal Deposit Insurance Corporation

30 Court Street, Boston
In the New Government Center

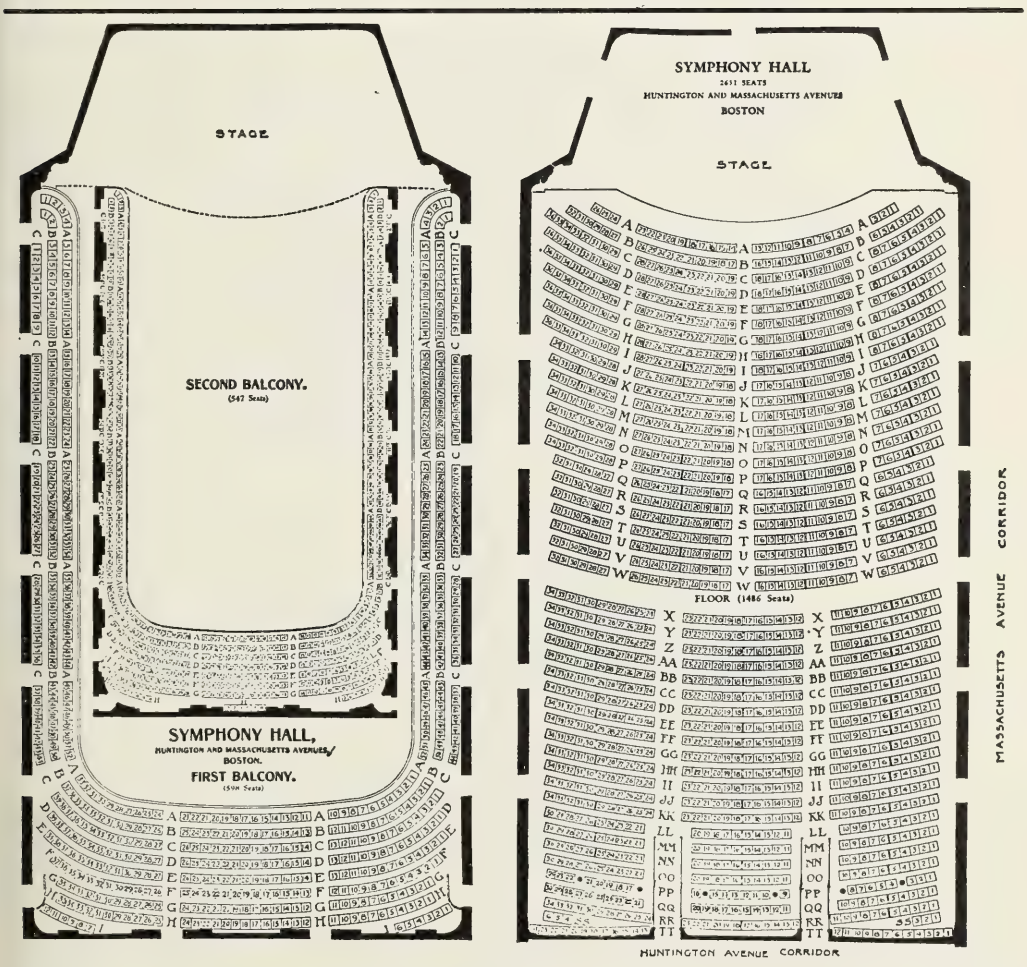
ACADEMIA



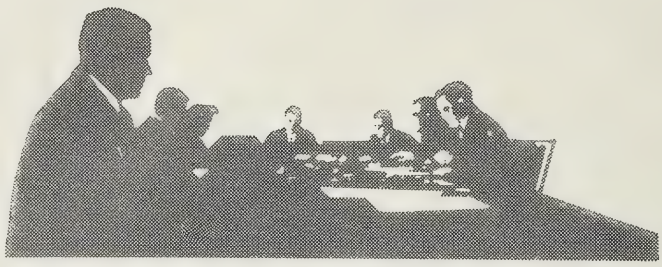
School of Languages

CAMBRIDGE
54 Boylston Street
tel: 354-2124

BOSTON
140 Newbury Street
tel: 266-0560



THE BOSTON COMPANY, INC.



The "Financial Cabinet" specializing in advisory and management services for private capital.

INVESTMENT, TRUST AND PERSONAL BANKING SERVICES
Boston Safe Deposit and Trust Company

INVESTMENT COUNSELING
Houston • The Boston Company of Texas
Los Angeles • Bailey and Rhodes
Louisville • Todd-Boston Company, Inc.
New York • John W. Bristol & Co., Inc.
• Douglas T. Johnston & Co., Inc.
San Francisco • Henderson-Boston Company, Inc.
Seattle • Loomis & Kennedy, Inc.

INVESTMENT TECHNOLOGY AND RESEARCH
The Boston Company, Inc.

ECONOMIC AND FINANCIAL COUNSELING
Rinfret-Boston Associates, Inc., New York

OIL AND GAS INVESTMENT COUNSELING
The Boston Company of Texas, Houston

REAL ESTATE INVESTMENT COUNSELING
Henderson-Boston Company, Inc., San Francisco
The Boston Company Real Estate Counsel, Inc., Boston

MUTUAL FUND
The Johnston Mutual Fund Inc.

MANAGEMENT CONSULTING
Boston • The Boston Consulting Group, Inc.
London • Attwood-Boston Consultants Ltd.
Milan • Gennaro Boston Associati, S.p.A.
Tokyo • The Boston Consulting Group of Japan K.K.

We will be happy to send you a copy of our annual report.

THE BOSTON COMPANY, INC.
100 FRANKLIN STREET • BOSTON, MASSACHUSETTS 02106
TELEPHONE (617) 542-9450

FUTURE PROGRAMS

FIFTEENTH PROGRAM

Friday afternoon January 31 1969 at 2 o'clock
Saturday evening February 1 1969 at 8.30

GEORGES PRÊTRE *conductor*

BIZET	Symphony no. 1 in C
BERLIOZ	Symphonie fantastique op. 14a*

Hector Berlioz, the eccentric French composer, died in Paris on March 8 one hundred years ago. Orchestras throughout the world are marking the centenary with special performances of his music, and the Boston Symphony's first tribute will be performances of the *Symphonie fantastique*. To the composer himself the tributes of the twentieth century orchestras would seem puny and half-hearted: his ideal orchestra consisted of 467 musicians. To mention a few of his more extravagant wishes, there were to be 15 clarinets, 18 trumpets, 30 harps, 30 pianos and 120 violins. For his choral pieces he wanted 360 singers. In Symphony Hall one could only put the audience on the stage and in the balconies to accommodate Berlioz's flights of fancy.

SIXTEENTH PROGRAM

Friday afternoon February 7 1969 at 2 o'clock
Saturday evening February 8 1969 at 8.30

PIERRE BOULEZ *conductor*

HAYDN	Sinfonia concertante in B flat op. 84 JOSEPH SILVERSTEIN *violin* JULES ESKIN *cello* RALPH GOMBERG *oboe* SHERMAN WALT *bassoon*
DEBUSSY	Jeux - poème dansé (1912)
STRAVINSKY	Symphonies of wind instruments (1920)
STRAVINSKY	Four studies for orchestra
BERG	Three pieces for orchestra op. 6

programs subject to change

BALDWIN PIANO
RCA RECORDS*

GERTRUDE R. NISSENBAUM

VIOLIN

340 TAPPAN STREET
Tel. LOngwood 6-8348 BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.

PIANO

Telephone: 88 EXETER STREET
KEnmore 6-4062 COPLEY SQUARE, BOSTON

ROLAND HAYES, Tenor

In addition to his regular concert commitments, will accept a few advanced students for instruction in interpretative singing.

Concentration will be on the musical and emotional evaluation of the word and phrase in Italian, French, German, and English poetry.

58 ALLERTON ST., BROOKLINE, MASS.

"Mr. Sullo's piano playing represents genuine musicality and a formidable technic."
Cyrus Durgin, "Boston Globe," 4/18/53

SALVATORE SULLO

- PIANO -

Foreign Judge at Final Degree Exams in Principal Italian Conservatories: 1965 and 1967

2 Michelangelo St., Boston, Mass. Tel. 227-8591

MINNIE WOLK

Pianoforte Studio
42 Symphony Chambers
246 Huntington Avenue, Boston
opp. Symphony Hall
Residence 395-6126

KATE FRISKIN

Pianist and Teacher
8 Chauncy Street
Cambridge, Massachusetts
ELiot 4-3891

RUTH POLLEN GLASS

Teacher of Speech

• in Industry • in Education
• in Therapy • in Theatre

Near Harvard Square KI 7-8817

Mrs. Aaron Richmond and Walter Pierce
present in the 1968-69 Boston University
CELEBRITY SERIES

HIS SUN. JAN. 26 at 3 • SYMPHONY HALL

JANET BAKER

The glorious British mezzo-soprano
in her first Symphony Hall recital

"A communicative radiance and personal warmth that border on magic."
— New York Times

A program of songs by Mozart, Schumann, Wolf and Faure.

Seats Now at Box-Office: $5.00, $4.00, $3.50, $3.00

STEINWAY PIANO

UN. FEB. 2 at 3 • SYMPHONY HALL

ANDRES SEGOVIA

World Famous Master of the Classical Guitar

Remaining Tickets Now at Box-Office

UN. FEB. 9 at 3 • SYMPHONY HALL

EMIL GILELS

The Renowned Soviet Pianist

on Weber, A flat Major Sonata, No. 2, Op. 39; Beethoven, Thirty-two Variations in minor, Op. 191; Ravel, Pavane, Jeux d'eau; Medtner, Sonata in A minor, Op. 38; rokofieff, Scherzo and Marche from "Love for Three Oranges," Op. 33.

STEINWAY PIANO

Remaining Tickets Now at Box-Office

UN. FEB. 16 at 3 • SYMPHONY HALL

CLEVELAND ORCHESTRA

GEORGE SZELL, *Conductor*

Weber, Overture to "Der Freischutz"; Mozart, Serenade No. 9 in D Major, K. 320 "With the Post Horn"; Schumann, Symphony No. 2 in C Major, Op. 61.

Remaining Tickets Now at Box-Office

UN. FEB. 23 at 3 • SYMPHONY HALL

LEONID KOGAN

The Celebrated Soviet Violinist

rahms, Sonata No. 1 in G Major, Op. 78; Beethoven, Sonata No. 7 in C minor, p. 30, No. 2; Bach, Chaconne; Prokofieff, Five Melodies, Op. 35; Ravel, Tzigane.

Box-Office Opens Feb. 3. Prices: $5.50, $4.50, $3.50, $3.

STEINWAY PIANO

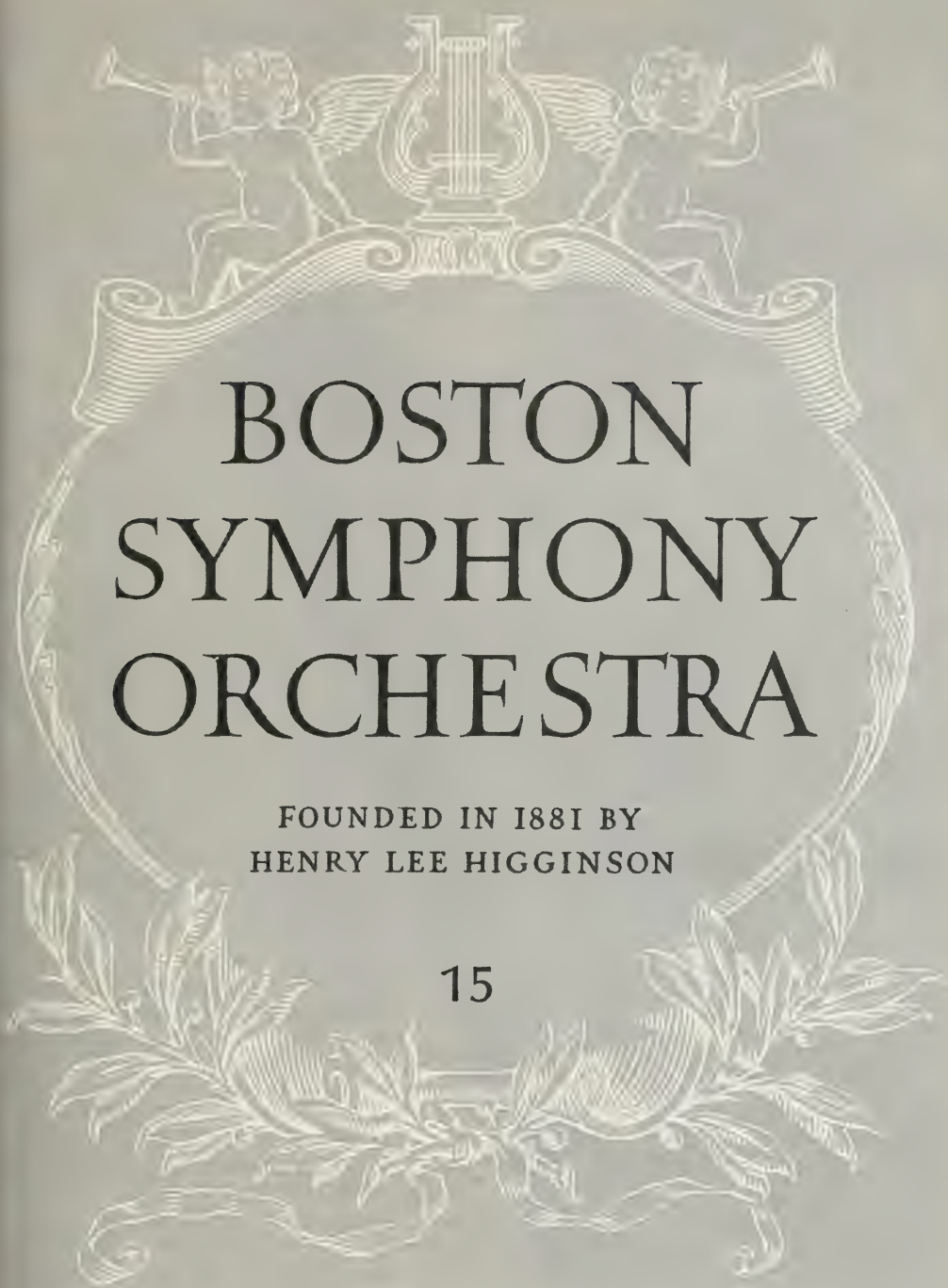
Magnificent Possession



Baldwin

Baldwin Piano & Organ Company
160 Boylston Street
Boston, Massachusetts 02116
Telephone 426-0775

Baldwin is the official piano of the Boston Symphony Orchestra. Erich Leinsdorf, Music Director.

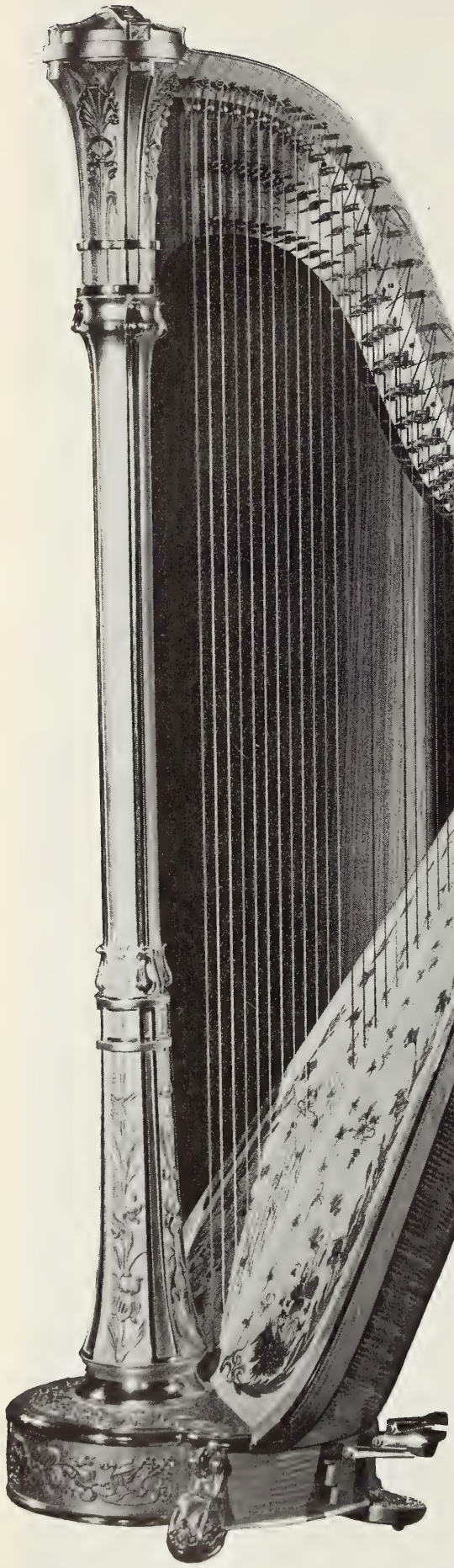


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

15

EIGHTY-EIGHTH SEASON 1968-1969



Exquisite Sound

From the palaces of ancient Egypt to the concert halls of our modern cities, the wondrous music of the harp has compelled attention from all peoples and all countries. Through this passage of time many changes have been made in the original design. The early instruments shown in drawings on the tomb of Rameses II (1292–1225 B.C.) were richly decorated but lacked the fore-pillar. Later the "Kinner" developed by the Hebrews took the form as we know it today. The pedal harp was invented about 1720 by a Bavarian named Hochbrucker and through this ingenious device it became possible to play in eight major and five minor scales complete. Today the harp is an important and familiar instrument providing the "Exquisite Sound" and special effects so important to modern orchestration and arrangement. The certainty of change makes necessary a continuous review of your insurance protection. We welcome the opportunity of providing this service for your business or personal needs.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

Richard P. Nyquist — Charles G. Carleton

147 Milk Street Boston, Massachusetts

Telephone 542-1250

PAIGE OBRION RUSSELL

Insurance Since 1876

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA INC.

TALCOTT M. BANKS *President*
PHILIP K. ALLEN *Vice-President*
ROBERT H. GARDINER *Vice-President*
JOHN L. THORNDIKE *Treasurer*
ABRAM BERKOWITZ
ABRAM T. COLLIER
THEODORE P. FERRIS
FRANCIS W. HATCH
ANDREW HEISKELL
HAROLD D. HODGKINSON
E. MORTON JENNINGS JR
EDWARD M. KENNEDY
HENRY A. LAUGHLIN
EDWARD G. MURRAY
JOHN T. NOONAN
MRS JAMES H. PERKINS
SIDNEY R. RABB
RAYMOND S. WILKINS

TRUSTEES EMERITUS

HENRY B. CABOT
PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT

ADMINISTRATION OF THE BOSTON SYMPHONY ORCHESTRA

THOMAS D. PERRY JR *Manager*

JAMES J. BROSNAHAN
Associate Manager, Business Affairs

HARRY J. KRAUT
Associate Manager, Public Affairs

MARY H. SMITH
Concert Manager

MARVIN SCHOFER
Press and Public Information

program copyright © 1969 by Boston Symphony Orchestra Inc.

SYMPHONY HALL BOSTON MASSACHUSETTS

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

Mrs Albert Goodhue
Mrs John L. Grandin
Co-chairmen, Council of Friends

To all members of our audience

You and many others are needed as new Friends of the Boston Symphony Orchestra. Membership is open to anyone who makes a contribution of whatever amount. Annual gifts now range from five dollars to several thousand dollars.

No concert is more than partly paid for by the income from ticket sales. By becoming a Friend you join the others who share the responsibility of lessening the Orchestra's sizeable annual deficit.

As a Friend you also receive certain privileges. If you are a Friday subscriber you are invited to the series of Pre-symphony Luncheons held at Horticultural Hall. If you are a subscriber to one of the evening series you will be invited to one of the post-concert evening receptions to meet guest artists and members of the Orchestra. *All* members of the Friends are invited to the Annual meeting which will be held this year on April 16 at Symphony Hall. On that afternoon there will be a private concert followed by a reception for Erich Leinsdorf.

Please join the increasing number who realize how important the symphony is to themselves and to the community. Your support of the Orchestra is vital.

Please enroll (me) (us) as a member of the Friends of the Boston Symphony Orchestra

A check for $_____ is enclosed

I wish to pledge $_____ payable on or before May 1 1969

Indicate series you attend _____

Mr Mrs Miss _____

Address _____

_____ Zip code _____

Please make checks payable and mail to
Boston Symphony Orchestra Inc.
Symphony Hall
Boston Massachusetts 02115

Gifts to the Orchestra are deductible under Federal Income Tax Laws

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA INC.

ABRAM T. COLLIER *Chairman*

ALLEN G. BARRY *Vice-Chairman*

LEONARD KAPLAN *Secretary*

MRS FRANK ALLEN
OLIVER F. AMES
LEO L. BERANEK
GARDNER L. BROWN
MRS LOUIS W. CABOT
MRS NORMAN CAHNERS
ERWIN D. CANHAM
RICHARD P. CHAPMAN
JOHN L. COOPER
ROBERT CUTLER
BYRON K. ELLIOTT
MRS HARRIS FAHNESTOCK
CARLTON P. FULLER
MRS ALBERT GOODHUE
MRS JOHN L. GRANDIN JR
STEPHEN W. GRANT
FRANCIS W. HATCH JR
MRS C. D. JACKSON
HOWARD JOHNSON
SEAVEY JOYCE
LAWRENCE K. MILLER
LOUVILLE NILES
HERBERT W. PRATT
NATHAN M. PUSEY
PAUL REARDON
JOHN HOYT STOOKEY

SYMPHONY HALL BOSTON MASSACHUSETTS

R.H. Stearns



the beautiful American
in her suit for Spring

Impeccable good looks in this imported tweed of wool/viscose meld. Designed by Tailorbrooke. Blue or rose. Misses' sizes. $100. From our new collection. Coats and Suits.

BOSTON: At the start of The Freedom Trail, 140 Tremont Street, 482-0260.
CHESTNUT HILL: 232-8100. NORTHSHORE: 532-1660.
SOUTH SHORE PLAZA: 848-0300. BURLINGTON MALL: 272-5010.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Alfred Krips
George Zazofsky†
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Eiichi Tanaka*
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Max Hobart
John Korman
Christopher Kimber
Spencer Larrison

violas
Burton Fine
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Hugh Matheny

english horn
Laurence Thorstenberg

clarinets
Gino Cioffi
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets
Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones
William Gibson
Josef Orosz
Kauko Kahila

tuba
Chester Schmitz

timpani
Everett Firth

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Olivia Luetcke

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

* ember of the Japan Philharmonic Symphony rchestra participating in a one season exange with Sheldon Rotenberg.

† George Zazofsky is on leave of absence for the remainder of the 1968-1969 season.

Makanna, Inc.

The Trousseau House of Boston

January
Is Sale Month
at Makanna's!

Annual
Clearance Sale
on a
wide collection of
Negligees
Teagowns
Lingerie
Decorative Linens

in Wellesley.
Children's Clothes
Markdowns of
20-40% and more!

Makanna's
January White Sale
includes
Martex Towels
Wamsutta Sheets
and Cases
and much much more!

416 Boylston Street, Boston
54 Central Street, Wellesley

CAMBRIDGE COFFEE, TEA & SPICE HOUSE

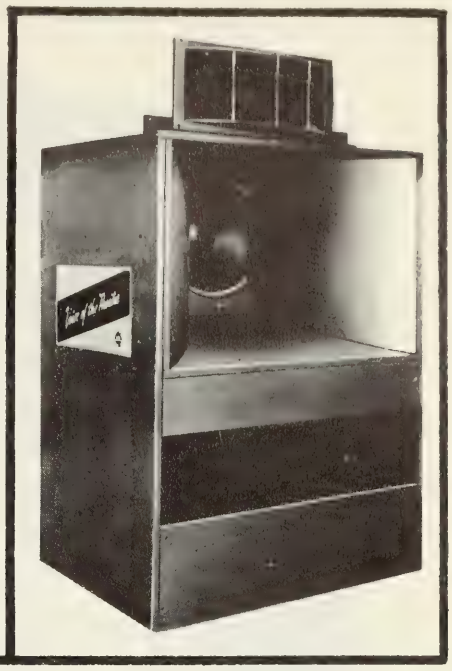
Gourmet Cookware
Wicker Furniture Imported Cheeses
And Many, Many Etceteras

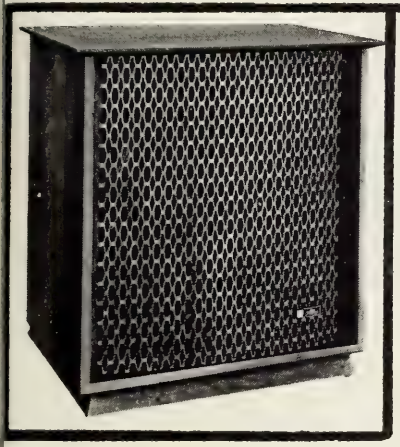


60 Westland Ave. · Back Bay
(Between Symphony Hall and The Fenway)

Old Faithful

For over 20 years the Altec "Voice of the Theater" has provided recording studios with the precise reproduction demanded by professional musicians — exceeding any other speaker in this demanding task.





New Faithful

Now "Voice of the Theater" components are available in attractively styled cabinets to provide the critical audiophile with precise musical reproduction in his own home.

TECH hifi exchange

TECH hifi exchange

Waltham
677 Main St.
893-4434

Cambridge
95 Vassar St.
864-4434

JORDAN MARSH



For special parties, polyester chiffon at its loveliest! Belted, bowed and jewel-buckled with a whirl of swirling pleats . . . white, hot pink or ming green in 6 to 16, 50.00
Sorry, no mail or phone orders.

Young Elegants

SECOND FLOOR—MAIN STORE

Boston—Framingham—Peabody—Braintree—Burlington—Bedford, N. H.

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN L. THORNDIKE
Vice President

JOHN Q. ADAMS
Vice President, John Hancock Mutual Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

JAMES O. BANGS
Trustee

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

GEORGE S. JOHNSTON
Scudder, Stevens & Clark

ALBERT B. HUNT
Trustee

EDWARD F. MACNICHOL
Trustee

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

PHILIP H. THEOPOLD
Chairman of Exec. Committee, Real Estate Investment Trust of America

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

The bookish Mr. Kenny.



Those new book reviews in The Boston Globe speak volumes. The man responsible is The Globe's Arts Editor, Herbert Kenny, who has over 200 of the most knowledgeable reviewers around Boston on call.

There's more to it. Maybe that's how come everybody's reading The Globe these days.



TICKET RESALE AND RESERVATION PLAN

The ticket resale and reservation plan has now operated for the past five seasons and has proved a great success. The Trustees wish again to thank subscribers who have taken part, and to bring it once more to the attention of all other subscribers and Friends.

Should you find that you are unable to attend one of the concerts for which you have tickets, the Trustees hope that you will allow others, who cannot obtain tickets for this subscription series, to have the opportunity to hear the Orchestra. You can do this by telephoning Symphony Hall (266-1492), and giving your name and ticket location to the switchboard operator. Your ticket then becomes available for resale, and the income gained is paid to the Pension Fund of the Orchestra. Subscribers who release their tickets for resale will receive a copy of the program of the concert they miss, and written acknowledgment of their gift for their tax records.

Those who wish to request tickets for a specific concert should telephone Symphony Hall and ask for 'Reservations'. Requests will be attended to in the order in which they are received, and, since the Management has learned by experience how many returned tickets to expect, no reservation will be confirmed unless the caller can be assured of a seat. Tickets ordered in this way may be bought and collected from the box office on the day of the concert two hours before the start of the program. Tickets not claimed half an hour before concert time will be released.

Last season the ticket resale and reservation plan helped reduce the Orchestra's deficit by more than $21,900.

DO YOU have a treasured possession in need of mending or repair? Will skillful painting, sewing, or refinishing restore a cherished object to its original use and beauty?

OUR Special Order Department is prepared to take care of your most unusual request. Call us at 536-5651.

THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

A nonprofit social service organization • 264 Boylston Street • Boston 02116

The Cafe Budapest

Before Symphony

The Lounge Budapest

After Symphony

COCKTAILS, CREPE FLAMBEE

Strolling Violinist

Copley Square Hotel—RE 4-3388

Open Daily 12 - 1 P.M.



DECCA STEREO SALE

4.79 NOW 2.89

5.79 NOW 3.49

MINUTE MAN RADIO CO., INC.

30 BOYLSTON ST., HARVARD SQ., 864-8727

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET • BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $30,000

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



The 1969 Fleetwood Eldorado. Cadillac Motor Car Division

You don't have to choose between a luxury car and a personal car.
For those who appreciate the ultimate in motoring pleasure there is the front-wheel-drive Eldorado, most personal of all luxury cars and most luxurious of all personal cars.

Cadillac
STANDARD OF THE WORLD

Our smashing silk shirtdress by

MORTON MYLES

has a fringed scarf and ostrich-grained belt . . . flies spring's new colors: red, white and blue.

Young Bostonian Shop, fifth floor



Filene's

BOSTON SYMPHONY ORCHESTRA

CONTENTS

Program for January 31 and February 1 1969 923

Future programs 965

Program notes

Bizet – Symphony no. 1 in C 924
by James Lyons

Berlioz – Symphonie fantastique op. 14a 929
by John N. Burk

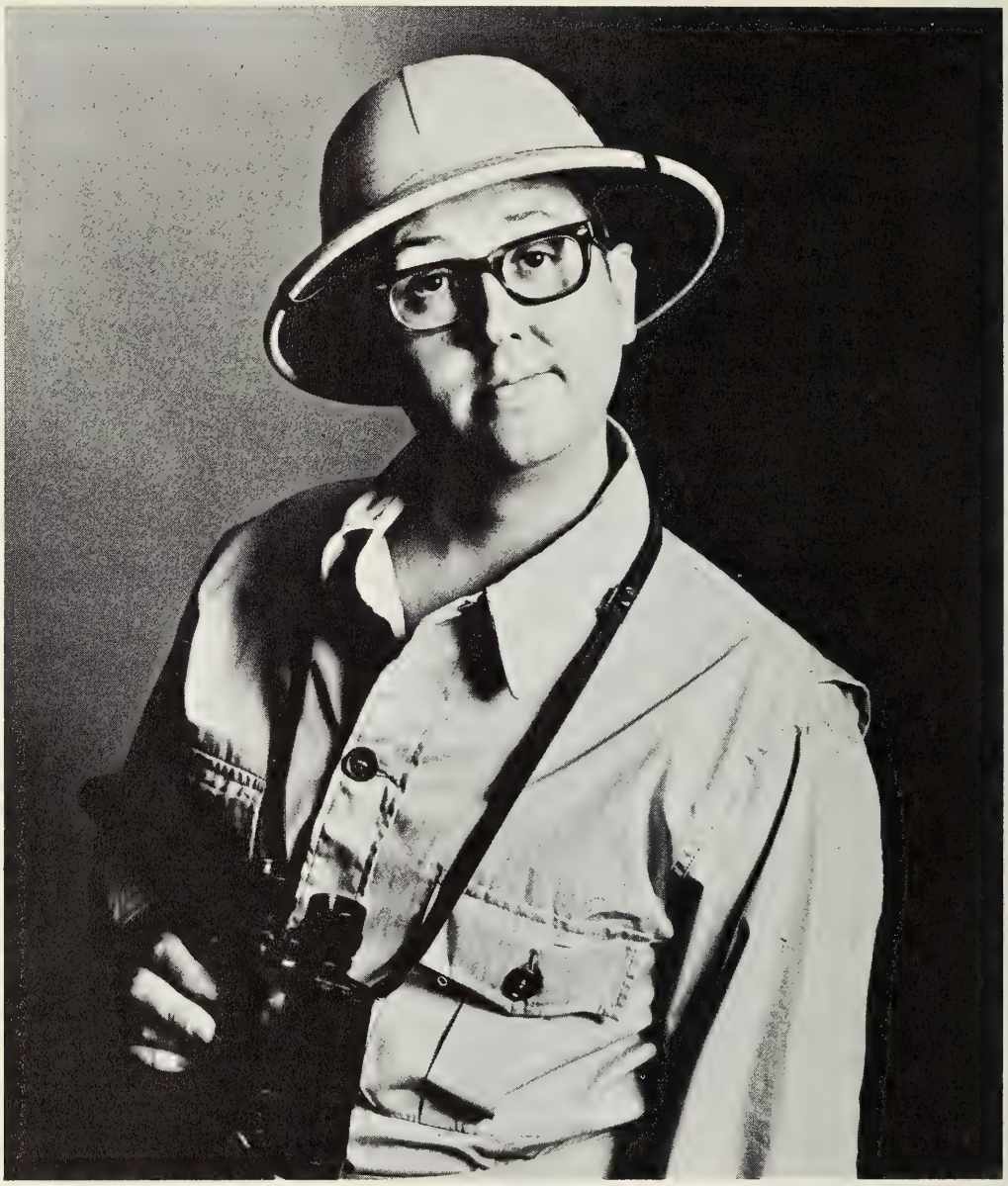
Berlioz and the Fantastic Symphony 944
by Philip Hale

We're sick of being served baked beans on plastic 952
by John Gale

The conductor 954

Program Editor ANDREW RAEBURN

"Can't anyone in this tribe tell me what Xerox closed at?"



An investor and his worries.

They follow him to the office. They follow him home at night. They spoil his safaris.

They say to him, "Wherever you go, we go."

Which is why it makes sense, if you're an investor, to turn some of your worries over to Old Colony. Or even give us the whole job.

Just tell us what part of the job you want us to do, and we'll do it. (We aren't too proud, for instance, to take over the mechanical chores and leave the rest to you.)

At Old Colony we have the largest full-time staff of investment experts of any bank in New England.

So before you schedule your next safari, give us a ring, won't you?

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

EIGHTY-EIGHTH SEASON 1968-1969

FIFTEENTH PROGRAM

Friday afternoon January 31 1969 at 2 o'clock
Saturday evening February 1 1969 at 8.30

GEORGES PRÊTRE *conductor*

BIZET — Symphony no. 1 in C

Allegro vivo
Adagio
Allegro vivace – trio
Allegro vivace

intermission

BERLIOZ — Symphonie fantastique op. 14a*

Day dreams; passions
Largo – allegro agitato e appassionato assai

A ball
Waltz: allegro non troppo

Scene in the fields
Adagio

March to the scaffold
Allegretto non troppo

Dream of a witches' sabbath
Larghetto – allegro

Friday's concert will end at about 3.40; Saturday's at about 10.10

BALDWIN PIANO
RCA RECORDS*

GEORGES BIZET
Symphony no. 1 in C
Program note by James Lyons

Bizet (whose baptismal name was Georges but was officially registered Alexandre César Léopold) was born in Paris on October 25 1838; he died in Bougival on June 3 1875. He composed the symphony during November 1855. The first performance took place sixty years after his death, on February 26 1935 at Basel; Felix Weingartner conducted. Sir Hamilton Harty gave the symphony its first English performance at a concert of the London Symphony Orchestra on December 2 1935, and its first American performance at a concert of the Rochester Philharmonic Orchestra on January 30 1936. Charles Munch, who introduced the symphony to Paris in June 1936, conducted the first performance by the Boston Symphony on January 6 1950. The most recent performances in this series were conducted by Thomas Schippers on March 10 and 11 1967.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

The story of Bizet's lone symphony would make a book, and it could be as exciting as any cloak-and-dagger novel. It is true that the mass of musical and extramusical data is rather overwhelmingly disproportionate to the modest dimensions of this score. It is true also that the facts must be mingled with conjecture. Even so, the composer's most esteemed biographers have not begun to tell the tale.

Just possibly it is best left untold — conundrums are out of character with such sweet music. Bizet's little masterpiece is immediately endearing on its auditory merits alone. And yet this veritable paradigm of expressive innocence, seemingly untouched by wile or guile, has been o'erhung by a certain air of mystery ever since its belated arrival in the concert hall some eighty years after it was composed.

The circumstances of that 'discovery' are quickly summarized, as follows:

Bizet had been dead for five weeks when the latter-day French composer and critic Reynaldo Hahn (1875-1947) was born in Caracas, Venezuela. Decades later, in Paris, he became a 'regular' at the ultra-fashionable salon of Madame Geneviève Bizet-Straus (in 1886 the composer's widow had married Émile Straus — a wealthy, Rothschild-connected attorney — and would live into her seventy-eighth year, surviving her first husband by fully a half-century). At some point she entrusted to Hahn a sizable assortment of unpublished Bizet manuscripts, including the Symphony in C. In 1933 he presented this collection to the Conservatoire.

Virtually no notice was taken of this event, probably because Hahn himself deprecated the musical value involved. D. C. Parker, the Scottish scholar who had given us the original Bizet biography in English (1926),

---

James Lyons, an alumnus of the New England Conservatory and a graduate of Boston University, was born in Peabody, Massachusetts. He wrote about music for The Boston Post *and* The Boston Globe, *and contributed to* The Christian Science Monitor. *He was editor and critic for* Musical America, *and has been for eleven years the editor of* The American Record Guide. *He is also a teacher of psychology at New York University.*

confirmed in an exchange of correspondence with Hahn that the latter found no composition of consequence except *La jolie fille de Perth* among those given to the Conservatoire — 'from which', as Parker remarked in a brief 1966 note for The Cleveland Orchestra, 'one deduces either that the symphony made no appeal to him or that his scrutiny of the bundle had been exceedingly casual.'

Undaunted by Hahn's estimate, Parker wrote to his old friend Felix Weingartner, then director of the Allgemeine Musikgesellschaft in Basel, and asked the famous conductor to examine the score on his next stay in Paris. Weingartner happened to be there shortly thereafter, and he did not fail to make a visit to the Conservatoire. He was impressed. As a result, the Symphony in C was given its first performance anywhere not in France but in Switzerland, on February 26 1935. The long-overdue première was highly successful, and within a season the work had been heard all over the world. (It will be not without interest to Boston audiences that the piece was introduced to its native Paris by the late Charles Münch — in those days he spelled his surname with the diaeresis — during June of 1936.)

[As late as 1938 the French critic Paul Bertrand credited Jean Chantavoine, since 1923 the General Secretary of the Conservatoire, with having 'discovered' the Symphony in C. It is charitable to assume that Bertrand simply misread Chantavoine's own 1933 report on the Hahn collection in *Le Ménestrel*. In the 1935 Universal Edition score Bertrand could have found a trilingual note on the exhumation which left little room for doubt. The awkward but none the less unequivocal English translation states: 'The Glasgow music writer, D. C. Parker, has called the attention of General Music Director Felix von Weingartner upon the autograph of the work. . . .' It happens that no such note is to be found in the Choudens score owned by the present annotator, but that French edition was not yet published in 1938. In any case it is clear that Parker and only Parker deserves the initial credit for rescuing this music from oblivion.]

So much — almost — for the Symphony's return to life. But what about that promised mystery story?

All of its elements may be neatly contained, or at least implied, in a question that none of the biographers really even bothered to ask: given the manifest felicities of his Symphony in C, why did Bizet suppress it?

Admittedly, 'suppress' is a strong verb and it is used advisedly. Bizet did stop short of destroying his manuscript, which would suggest that he knew its worth. On the other hand he seems never to have sought performances of the work, though this is obviously a matter of conjecture; Bizet's early career is not *that* exhaustively chronicled. What is less conjectural, and perhaps relevant, is the following well-documented colloquy:

Saint-Saëns to Bizet (three years his junior), after both had suffered persistent defeat in composing operas: 'Since we are not wanted [in the opera house], let us take refuge in the concert hall.' Bizet to Saint-Saëns: 'It is all right for you to say that, but I am not made for symphonies; I must have a stage — without that I am nothing.'

Recalling this conversation years later, Saint-Saëns commented: 'It is plain that he was mistaken. A composer of such value has his place anywhere.'

Why, then, did Bizet apparently make no effort whatever to get his Symphony performed? And why did he never again address himself to the symphonic form?

As of today, finally, there is some hard evidence with which to penetrate that enigma — thanks to some detective-type musicology by a young American which would have done honor to Sherlock Holmes. So that one can now begin to unravel the tangled threads of a 'whodunit' to which every future historian of music will be obliged to devote a footnote.

Let them be extremely careful, however, about their secondary sources. Pursuant to that warning, consider these two statements:

(1) 'Touches here and there recall the Mozart whom Bizet loved so much, and the deftness of the scoring perhaps owes something to Mendelssohn. There are surprisingly few signs of Gounod. . . . But the closest affinity is not with any of these composers [mentioned earlier were Haydn, Beethoven, and Rossini], but with Schubert. . . .'

(2) 'Touches here and there recall the Mozart whom Bizet loved so much, and the deftness of the scoring perhaps owes something to Mendelssohn. But the principal model was Gounod's first Symphony in D major. . . . The parallels, in all the movements except the scherzo, are sufficiently prominent to account for the suppression of Bizet's work.'

Incredibly, *both* of these quotations are from books by Winton Dean. It will be by no means beside the point to date them precisely. No. 1 is from the first edition of his *Bizet,* the author's Preface to which is dated June 1947. No. 2 is from the corresponding page of Dean's subsequent *Georges Bizet: His Life and Work,* the author's Preface to which is dated April 1964. (Both books were published by the house of J. M. Dent and Sons Ltd., respectively in 1948 and 1965.)

How did the estimable Dean come to change his mind so dramatically about the influence of Gounod? Some interpolations in the foregoing chronology might be self-explanatory, as follows.

George Balanchine's balletic setting of this music — a choreographic classic which has been presented hundreds and more likely thousands of times — was given its world première at the Paris *Opéra* in July of 1947. (For that original production only the dance work was entitled *Le palais de cristal.* In 1948 it became simply *Symphony in C,* and ever since without interruption it has adorned the international repertoire.)

July of 1947 was barely a month *after* Dean's first Preface, and obviously he could not have foreseen that Balanchine's ballet would make the Bizet Symphony one of the most frequently performed pieces in all of the orchestral literature. What is striking is that the great choreographer gets no mention of his contribution to the cause of Bizet even in Dean's 1965 book.

Another name you will not find, in the Index or elsewhere in the 1965 book, is that of the young American alluded to earlier: Professor Howard

Shanet of Columbia University (who is not begrudged a note of acknowledgment by Mina Curtiss in her splendid overview of *Bizet and His World*). This is a more serious omission, and indeed leaves the reader with no graceful alternative for interpreting Dean's astonishing shift of emphasis as regards the Symphony in C.

Gounod's D major Symphony lay neglected for a century until it was performed by the Columbia University Orchestra on December 3 1955. The conductor was Howard Shanet.

Soon this score, like Bizet's, would be choreographed by Balanchine; and once again Balanchine's attention was to result in vastly increased exposure for the music. His *Gounod Symphony* was mounted by the New York City Ballet in January 1958, and since then it has been seen and heard the world over.

For our purposes the significant fact is that this revival came about in the first place *because* Shanet had undertaken a study of the Bizet Symphony. It was the latter that led him to the Gounod — and to lifting all those clouds of doubt from the Bizet while he was at it.

What follows is a précis of Shanet's extensive remarks (the italics are his) vis-à-vis both works:

'The young Bizet had constantly in his ears the theater music of his teachers, Gounod and Halévy, and of such composers as Auber, Rossini, Meyerbeer and Offenbach. Why, then, in the midst of this theatrical environment, had Bizet written a symphony? It seemed clear that he must have been encouraged to write such a work by some specific example in the symphonic form.

'The next logical step, therefore, was to see whether any of the theater composers mentioned above had written a symphony which was likely to have influenced the youthful Bizet. Research revealed that Gounod, his teacher and friend, had indeed written such a symphony about nine months before Bizet wrote the Symphony in C major. The first glance at the score of Gounod's Symphony No. 1 in D major made it clear that *the young Bizet had copied all its most conspicuous features in his Symphony in C!* This is not to accuse Bizet of plagiarism. Although there are some minor thematic borrowings, most of Bizet's imitation is confined to the structural plan of his teacher's work — the way in which the piece is put together.

'. . . In Bizet's first movement, for example, it is startling to find at least two passages that are almost identical, note for note, to passages in Gounod's first movement — rhythmically, melodically and harmonically — *although both composers developed them from different themes.* Also, Gounod ends the movement abruptly with the same brisk announcement with which he began it, framing the movement between two epigrams, as it were; Bizet adapts the idea to his own first movement. In Gounod's second movement, the section which seemed most striking to the Paris public of 1855 was the "development". This is in the shape of a little fugue based on the opening theme of the movement. All the critics commented favorably on it. Now, Bizet not only writes a fugue for the development section of his second movement; he even has the instruments enter in the same order. There are actual thematic resemblances in the fugues too. . . .

'. . . the most noticeable feature in Gounod's scherzo (third movement) is the droning bass in its trio. Bizet borrows this idea. Similarly, the final movements of the two symphonies are remarkably alike in several respects. . . .

'Gounod's Symphony in D . . . turned out to be the surprise "hit" of the year. . . . Moreover, the full score was promptly published by the firm of Colombier; this meant that the work could be studied at leisure from the printed page, as well as heard in live performance. In addition, a four-hand piano arrangement of the score was issued by the same firm in 1855. *The arranger was Georges Bizet!*'

Shanet's case is airtight, and he should have been given the courtesy of attribution.

Note, however, that his case is not at all a case for the prosecution:

'. . . the very success of Gounod's piece, which must have stimulated the young man to copy some of its methods, would later have deterred him from having his own symphony performed or published. For it must be remembered that the Gounod symphony was one of the most famous French works of its kind a hundred years ago, and that Bizet had borrowed from it precisely those features which everyone else had noticed and admired. Yet, from an artistic point of view, Bizet did himself a great injustice, which fortunately has been rectified by the restoration of his symphony to the repertoire. He took from Gounod only some devices pertaining to form, and he filled them with new life. It is true that the Gounod symphony is better integrated and more masterfully wrought, but it is equally true that Bizet's is more vital and more brilliant.

'In the sheer joy of making music, Bizet expanded everything he had borrowed: each of his movements is much longer than the corresponding one of Gounod. Gounod's little fugue consists chiefly of a rather formal exposition; Bizet's adds a whole set of strettos written in the most natural manner. Gounod uses a rustic drone-bass in the scherzo; Bizet colors it with a bit of local realism by actually reproducing the peculiar scale of a bagpipe. And the melodies — they sing and dance in the most original way in this precocious work. In following his model, Bizet did not lose his own personality.'

And remember: the composer of this adorable music had just turned seventeen. Perhaps, if Saint-Saëns had dealt more firmly with Bizet's symphonic self-abnegation, opera's gain would not have meant such a loss to the concert hall.

program note copyright © by James Lyons

Custom Designing

RICHARD M. DANA, inc.
JEWELERS

43 Central Street, Wellesley
237-2730

HECTOR BERLIOZ

Symphonie fantastique op. 14a

Program note by John N. Burk

Berlioz was born in la Côte-Saint-André (Isère) on December 11 1803; he died in Paris on March 8 1869. His 'Episode in the life of an artist' op. 14 includes two works: the *Fantastic symphony* and *Lélio, or the return to life,* a lyric monodrama. The symphony, composed in 1830, was first performed on December 5 of that year at the *Conservatoire* in Paris; François Habeneck conducted. The first United States performance, at a concert of the Philharmonic Society of New York on January 27 1866, was directed by Carl Bergmann. The first performance in Boston was given by the Harvard Musical Association on February 12 1880. The Boston Symphony first played the symphony on December 19 1885, when Wilhelm Gericke conducted. The most recent performances in this series were conducted by Charles Munch on February 7 and 8 1964.

The instrumentation: 2 flutes and piccolo, 2 oboes, english horn, 2 clarinets and E flat clarinet, 4 bassoons, 2 *cornets-à-pistons,* 2 trumpets, 4 horns, 3 trombones, 2 tubas, snare drum, bass drum, cymbals, timpani, 2 harps and strings. The score is dedicated to Czar Nicholas I of Russia.

A few times in musical history a composer has suddenly come forth with something completely startling, opening a new road as if there were no such thing as hereditary direction. There have been a half dozen such unaccountable miracles where the composer, upsetting custom and probably surprising himself, has discovered fresh territory where he will dwell and where others will follow. Beethoven called his *Eroica* Symphony a 'new road', but there have been other new roads since then. There is the *Symphonie fantastique, Das Rheingold, Till Eulenspiegel, L'après-midi d'un faune, Le sacre du printemps.* Berlioz's plunge into descriptive tonal fantasy is not the least of these. Thus there began in 1830 program music in earnest and with it the perennial pastime of trying to account for the art of tones in other than tonal terms.

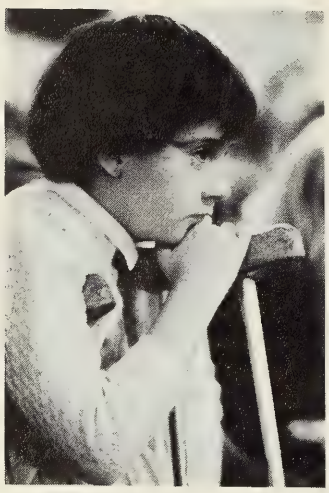
There have been many attempts to explain the *Symphonie fantastique.* Berlioz himself was explicit, writing of the 'Episode in the life of an artist' as 'the history of my love for Miss Smithson, my anguish and my distressing dreams'. This in his Memoirs; but he also wrote there: 'It was while I was still strongly under the influence of Goethe's poem *[Faust]* that I wrote my *Symphonie fantastique.*'

Yet the 'Episode' cannot be put down simply as a sort of lover's confession in music, nor its first part as a 'Faust' symphony. In 1830 Berlioz had never talked to Miss Smithson. He was what would now be called a 'fan' of the famous Irish actress, for she scarcely knew of the existence of the obscure and perhaps crazy young French composer who did not even speak her language. Her image was blended in the thoughts of the entranced artist with the parts in which he beheld her on the boards — Ophelia or Juliet — as Berlioz shows in his excited letters to his friend Ferrand at the time. Can that image be reconciled with the 'courtesan' of the last movement, who turned to scorn all that was tender and noble in the beloved theme, the *idée fixe?* The Berlioz specialists have been at pains to explain the *'affreuses vérités'* with which Berlioz charged her in his letter to Ferrand (April 30 1830). These truths,

notes continued on page 942

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 ST. BOTOLPH STREET • BOSTON



Provides For The Handicapped Child In A Free, Private, Day School

A 12 Year Academic Program
Vocational Training • Recreation
Health Program • Transportation

The Industrial School for Crippled Children solicits funds for its operation either through Bequests, Annuities or Life Insurance.

In case of a life agreement a donor gives capital to the Industrial School for Crippled Children and in return receives income for life.

Donors are invited to discuss these matters with the Treasurer.

Treasurer, CHARLES E. COTTING, 10 Post Office Square, Boston

CHARLES H. TAYLOR
President

MRS. CHARLES E. COTTING
Chairman Ladies Committee

For Winter Escapees

We are prepared to abet your exodus with unusual casual wear for hot sunny days, finery in all degrees of formality for balmy tropical nights and new Spring costumes to enhance your arrival and departure.

BOSTON *Hurwitch Bros.* WELLESLEY

Steinberg's Choice: the new records/by Michael Steinberg, music critic of The Boston Globe

The symphony: alive and well.

The symphony is an art form whose premature obituary has appeared rather too often. Strong and communicative symphonies have been written in the 20th century, and interesting records have recently come out in this area. Kurt Weill, for example, wrote a one-movement symphony at 21 and a more conventionally ordered three-movement one 12 years later. The earlier work is terrifically imaginative, though Weill then lacked the technique to write what he imagined. The later one is completely assured, an intelligent, concentrated, personal music in which one senses some of the atmosphere of "The Seven Deadly Sins," one of the best of Weill's Brecht collaborations, and written at the same time. The recording of *Symphonies No. 1 and 2* is by Gary Bertini and the B.B.C. Symphony Orchestra (Angel).

There is perhaps no living composer concerning whom there is greater disparity between his excellence and the public's unawareness of him than the 72-year-old Spaniard, Roberto Gerhard. His *Symphony No. 1* (1953) offers an exciting amalgam of lucidity and orchestral virtuosity, and its Adagio and a slow interlude in the quick finale are particularly impressive. It is recorded by the B.B.C. Symphony under Antal Dorati (Seraphim) and the disk is filled out with dances from Gerhard's "Don Quixote" ballet, an engaging extension of the DeFalla world.

The *Symphony No. 2* by the English composer Michael Tippett (1957) owes something to Stravinsky, but is as an artistic entity quite unlike anything else I know. This dramatic and arresting work gets a superb performance by Colin Davis and the London Symphony, with a couple of shorter pieces of Tippett's thrown in as well (Argo).

The *Symphony No. 4 for Strings* (1947) and the *Symphony No. 8* (1962) by the German composer, Karl Amadeus Hartmann, are both works of extraordinary communicative power. The sense of the man behind the music is strong, and the man was one of the few — he died in 1963 — to have it in him to write genuine protest music, filled with the sense of mid-century terror, passionate, intense, and truly expressive. The performances by Rafael Kubelik and the Symphony Orchestra of the Bavarian Radio are first-rate (Deutsche Grammophon).



These original record reviews by Michael Steinberg are presented by the Trust Department of New England Merchants Bank, which would also be pleased to review your investment portfolio with a view to improving its performance.

New England Merchants National Bank

Trust Department • 28 State Street, Boston • 742-4000 • Member F.D.I.C.

ENSEMBLES
OF THE
BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra and the New England Conservatory of Music present concerts on

MONDAY AND WEDNESDAY EVENINGS AT 8.30
JORDAN HALL

Wednesday February 26

BOSTON SYMPHONY WIND QUINTET

Doriot Anthony Dwyer, Ralph Gomberg, Gino Cioffi, Sherman Walt, James Stagliano *with* Gilbert Kalish *piano,* Armando Ghitalla *trumpet* and William Gibson *trombone.*

BEETHOVEN	Trio in G major for flute, bassoon and piano
BLACHER	Trio for trumpet, trombone and piano op. 31
FINE	Partita for wind quintet
THUILLE	Sextet op. 6

Wednesday April 2

BOSTON STRING SINFONIETTA

Zazofsky, Wilfinger, Winder, Marshall, Dickson, Silberman, Benson, Lipson, Kadinoff, Ripley, Geber, Portnoi

Monday April 14

BOSTON SYMPHONY CHAMBER PLAYERS

Silverstein, Fine, Eskin, Portnoi, Dwyer, Gomberg, Cioffi, Walt, Stagliano, Ghitalla, Gibson, Firth, Kalish

Ticket prices: $1.50, $2, $2.50, $3, $4 and $5

Tickets can be ordered in person, or by mail or telephone from JORDAN HALL BOX OFFICE, 30 GAINSBOROUGH STREET, BOSTON 02115 telephone 536-2412

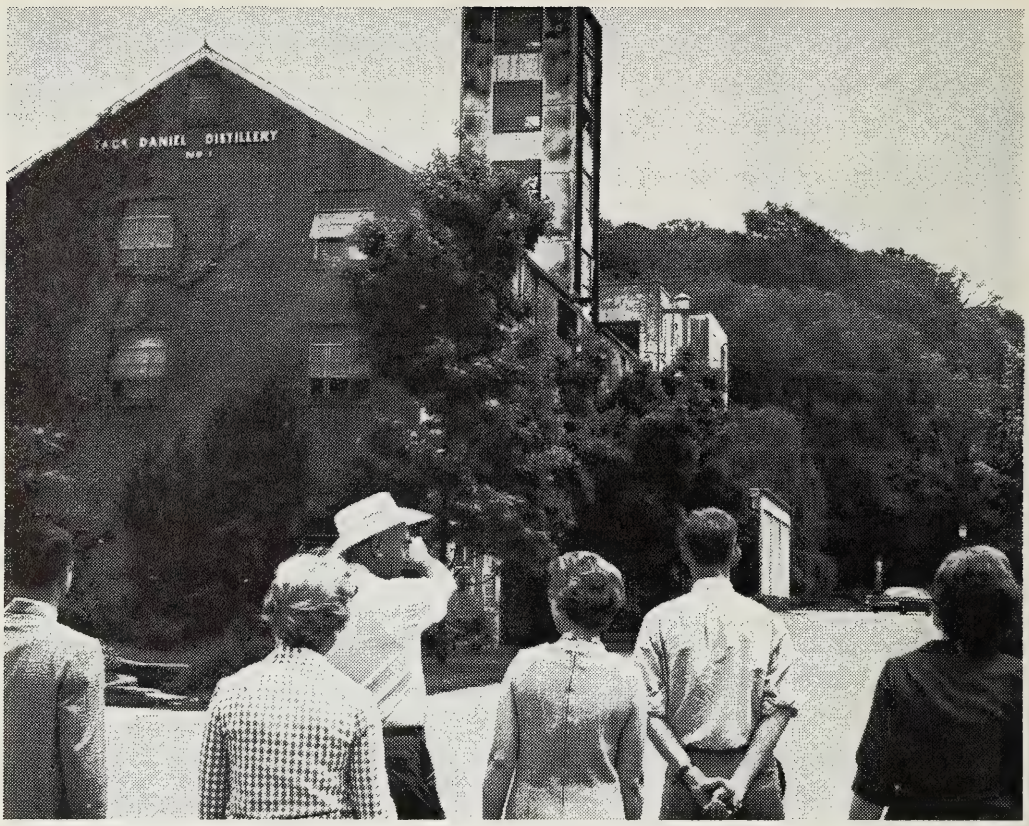


Rushing through dinner to make the Symphony can ruin the best in fine food and good music.

Why rush either? Symphony Hall is only three minutes away from seven of the city's best restaurants. At Prudential Center.



The PRUDENTIAL
INSURANCE COMPANY OF AMERICA
Northeastern Home Office Prudential Center Boston



ONE THING'S FOR SURE on the Jack Daniel's tour, we won't rush you. If you want to stop for something, go ahead and stop.



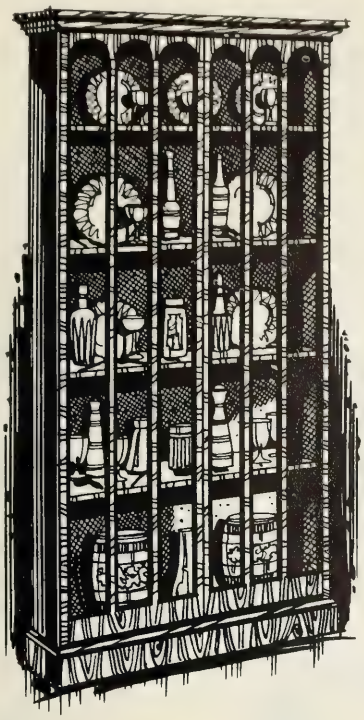
The tour through our distillery takes about an hour. And if you find anything you'd like to linger over, go ahead. You can catch up on anything you missed from Mr. Garland Dusenberry. (He's the man who takes you through.) Just tell him what you missed and he'll take it from there. But he's a talker. So you might end up being with us more than an hour. But if you don't mind, we certainly don't either.



CHARCOAL MELLOWED
DROP
DROP
BY DROP

© 1968, Jack Daniel Distillery, Lem Motlow, Prop., Inc.

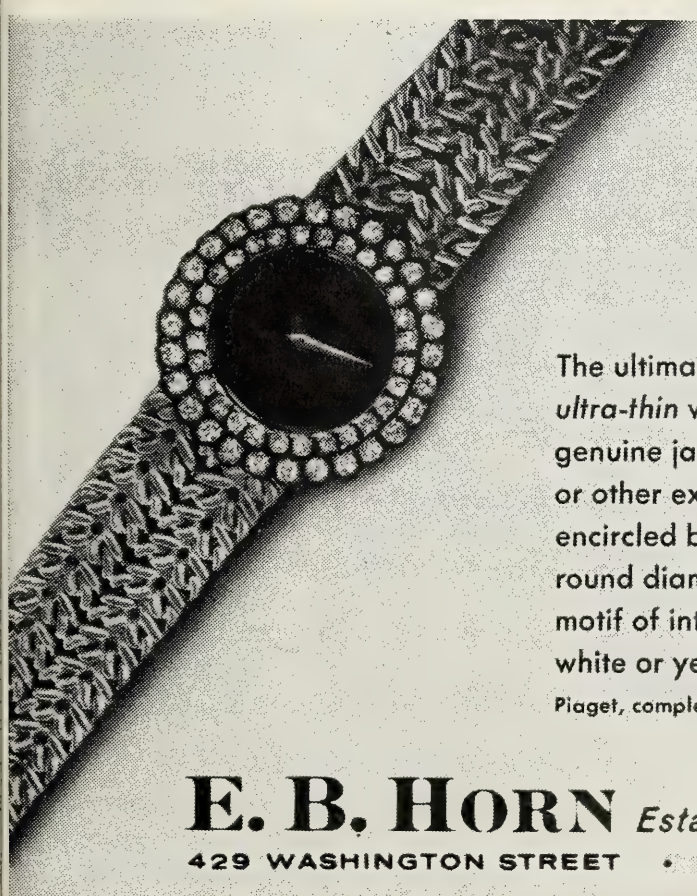
TENNESSEE WHISKEY • 90 PROOF BY CHOICE • DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 384), TENN.



Something perfect and just for you. A cottage by the sea . . . a country manor . . . a penthouse against the city skyline? We've an abundance of ideas for expressing you and your special tastes. Call 426-1500 for an appointment with one of our thirty Paine designers who will help you create "something perfect."

PAINE furniture

Boston • Natick • Peabody
Springfield • Hartford



PIAGET

CHOICE OF
THE WORLD'S
ELITE

The ultimate in elegance, *ultra-thin* watches with dials of genuine jade, coral, lapis, or other exquisite gemstone, encircled by two rows of radiant round diamonds. Bracelet, classic motif of intertwining leaves in white or yellow 18 kt. gold.

Piaget, completely Swiss Made.

E. B. HORN *Established in 1839*
429 WASHINGTON STREET • BOSTON, MASS.

You don't release the eighteenth version of a work unless you have good reason.

We have.

During Andre Watts' acclaimed 1967 European tour, he played Brahms' monumental Second Piano Concerto in B Flat. And he brought down the hemisphere:

"Watts plays with practically inhuman virtuosity," cried Die Welt. *"An outstanding virtuoso," echoed* Berliner Morgenpost. *Upon his return to the States, the young pianist performed the work in New York, to the tune of praise like this, from the* Post: *"Andre Watts played as if he were a universe of music. He possesses a gift that defies explanation."*

We have recorded Watts' triumph in B Flat with Leonard Bernstein leading the New York Philharmonic. Listeners have said they do Brahms' Second, best.



MS 7134 (Stereo Only)

Andre Watts/Leonard Bernstein
The Sound of Genius on
COLUMBIA RECORDS®

®"COLUMBIA," ® MARCAS REG. PRINTED IN U.

Variations on a theme by Pastene.

Pastene è nobile
Bolla Valpolicella.
A noble wine from
the slopes of Verona.

Aimez-vous Pastene?
Alexis Lichine Pinot
Chardonnay. Imported by
Pastene from France with
love. Or Pastene Gamay
Beaujolais, the proud
Californian with the
Burgundian accent.

Le Nozze di Pastene
Gancia Asti Spumante.
Imported from Italy
for any festive
occasion.



What's your favorite wine: red, white, rose or bubbly? Pastene gives you the best of both worlds in Californian and European wines to suit every taste and purse. Pastene knows the score.

Pastene Wine & Spirits, Inc. 15 Poplar Street • Somerville, Mass.

THE BOSTON SYMPHONY ORCHESTRA IS THE JOHN HANCOCK-INSURED GROUP WE MOST ENJOY HEARING FROM.



"If anybody in this life insurance business can design the right plan for you, it's probably us."

How can a prominent citizen leave $750,000 to his family without putting them in the headlines?

No man wants his family subjected to unwanted publicity and the nuisance of inquisitive outsiders.

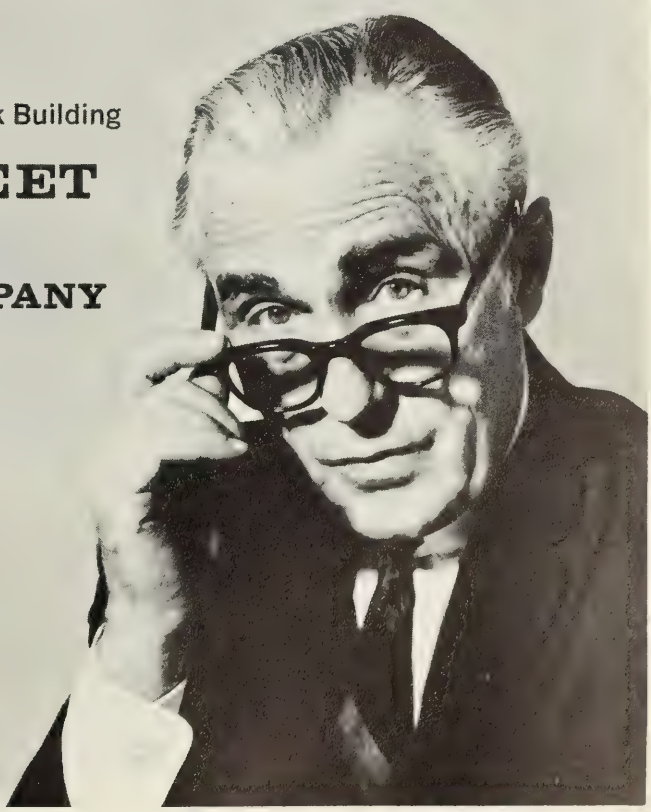
Privacy for property plans is only one of the special advantages which a living trust at State Street Bank can offer. Continuity of income for your beneficiaries... economy...your estate will receive these benefits, too.

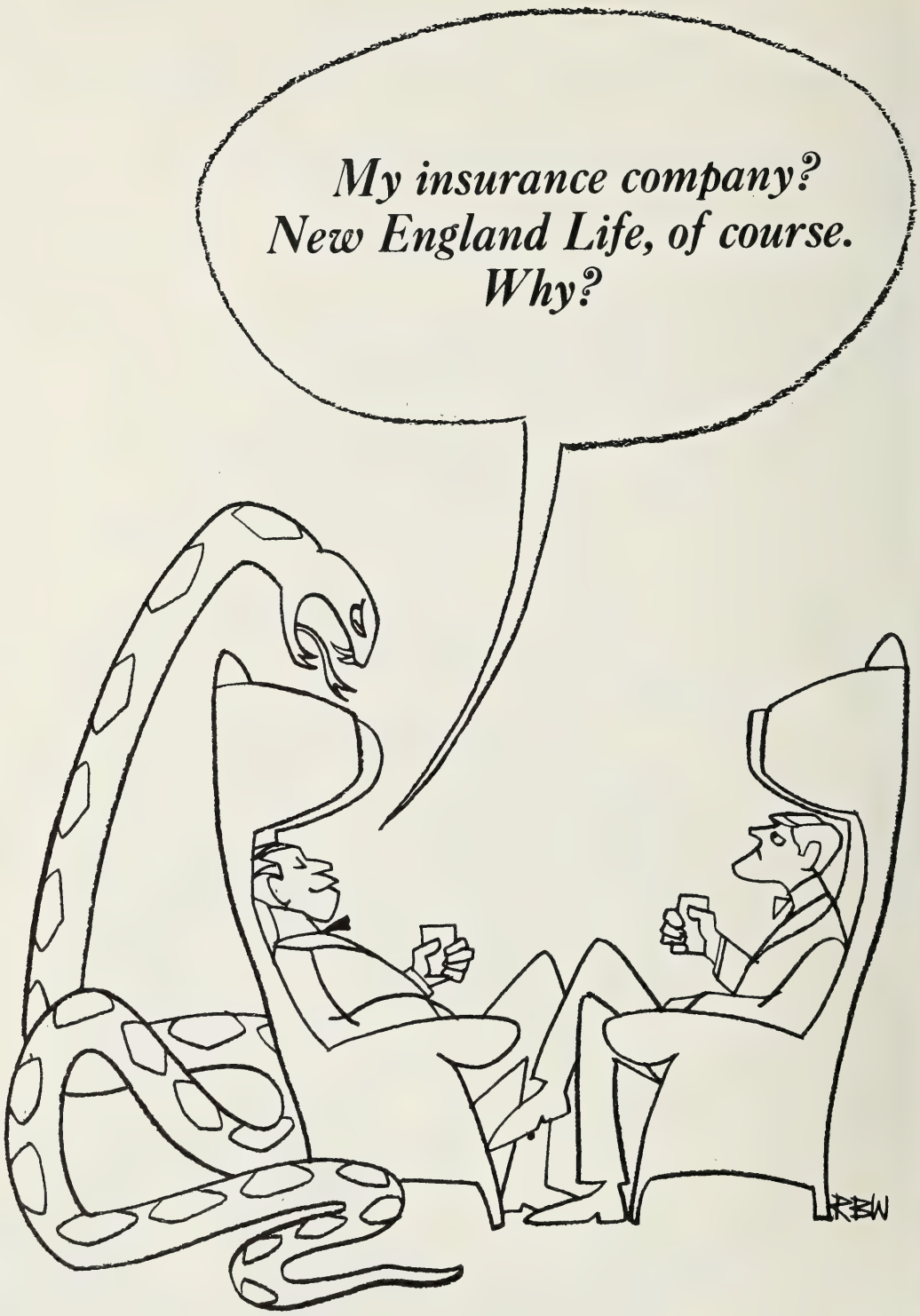
As for **the present,** a living trust puts State Street's skilled asset management to work for you on a trial basis. You're free to change or revoke the trust at any time.

Wouldn't you like one of our trust officers to discuss this flexible service with you and your lawyer? Phone 466-3721 for an appointment now.

PERSONAL TRUST DIVISION
225 Franklin Street
Third Floor, State Street Bank Building

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASS.





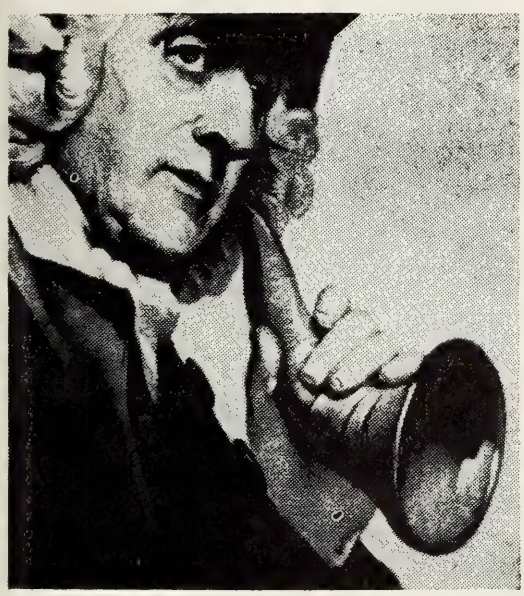
©1968 NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY, BOSTON

You're here to listen but who listens to you?

Chances are, you discuss your health regularly with your doctor. If you hit a legal snag — such as the car in front of you — you can tell your lawyer. But who can you turn to on the same continuing basis for help with your finances?

Till now, it was difficult to find someone who would lend a concerned ear to your money problems. But your Personal Banker at Shawmut has changed all that. He's the man a widow can turn to for financial advice on a continuing basis. And if you want to talk about trusts, you have only to phone your lawyer and your Personal Banker to start the wheels in motion. In short, he's the financial adviser to the family, a professional who can shape Shawmut's vast banking and trust services to your family's individual needs. Not just today, but tomorrow and tomorrow and tomorrow.

If you would like your own Personal Banker, one will be assigned to you at the Shawmut office most convenient for you.

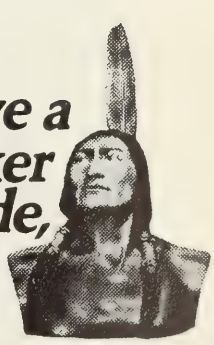


The National Shawmut Bank of Boston

Personal Trust Department

A Shawmut Association Bank

Have a Personal Banker at your side, on your side.



unexplained, may have been nothing more frightful than his realization that Miss Smithson was less a goddess than a flesh and blood human being who, also, was losing her vogue. The poet's 'vengeance' makes no sense, except that illogic is the stuff of dreams. It would also be an over-simplification to say that Berlioz merely wanted to use a witches' sabbath in his score and altered his story accordingly. Berlioz did indeed decide at last to omit the story from his programs (for performances of the Symphony without the companion piece *Lélio). (Lélio* was intended to follow the Symphony. The 'composer of music' speaks, in front of the stage, addressing 'friends', 'pupils', 'brigands' and 'spectres' behind it. He has recovered from his opium dreams and speculates on music and life in general, after the manner of Hamlet, which play he also discusses.) He no doubt realized that the wild story made for distraction and prejudice, while the bare titles allowed the music to speak persuasively in its own medium. At first, when he drafted and re-drafted the story, he cannot be acquitted of having tried to draw the attention of Paris to his music, and it is equally plain that to put a well-known stage figure into his story would have helped his purpose. The sensational character of the music could also have been intended to capture public attention — which it did. But Berlioz has been too often hauled up for judgment for inconsistencies in what he wrote, said, and did. His critics (and Adolphe Boschot is the worst offender in this) have been too ready to charge him with insincerity or pose. His music often contradicts such charges, or makes them inconsequential.

It would be absurd to deny that some kind of wild phantasmagoria involving the composer's experience of love, literature, the stage, and much else must have had a good deal to do with the motivation of the Symphony. Jacques Barzun in his book *Berlioz and the Romantic Century* (1950), brilliantly demonstrates that through Chateaubriand Berlioz well knew the affecting story of *Paul and Virginia,* of the fates of Dido and of Phèdre, of the execution of Chenier. E. T. A. Hoffmann's Tales filled him with the fascination of the supernatural and De Quincey's *Confessions of an opium eater,* in de Musset's translation, may well have contributed. But who in this age, so remote from the literary aesthetic of that one, will attempt to 'understand' Berlioz in the light of all these influences, or reconcile them with a 'love affair' which existed purely in his own imagination? The motivation of the simplest music is not to be penetrated — let alone this one. Enough that Berlioz directed his rampant images, visual, musical or literary, into what was not only a symphonic self-revelation, but a well-proportioned, dramatically unified symphony, a revolution in the whole concept of instrumental music comparable only to the *Eroica* itself.

(There is plentiful evidence that this Symphony was no sudden convulsion of the imagination, but the result of a long and carefully considered germination — a masterfully assembled summation of the whole artist at the time. The persistent and pervading theme of the *Fantastique* grew from a melody which Berlioz composed as a song at the age of twelve, and which was connected with a mute childhood infatuation with a girl of eighteen whose 'pink slippers' and whose name — Estelle — were magic to him. Ernest Newman considered it probable that the final witches' sabbath movement was first planned for a *Walpurgisnacht*

ballet on *Faust* which Berlioz had intended for the *Opéra,* and that the waltz and slow movement may have had similar beginnings. The sketches for an intended opera on *Les Francs-Juges* contained, according to Boschot, the first form of the march. After the first performances, Berlioz was to rewrite the slow movement and march.)

For it should be borne in mind that symphonic music by the year 1830 had never departed from strictly classical properties. The waltz had never risen above the ballroom level. Beethoven had been dead but a few years and the *Pastoral* Symphony and *Leonore* Overtures were still the last word in descriptive music. Even opera with its fondness for eery subjects had produced nothing more graphic than the Wolf's Glen scene from *Der Freischütz* — musical cold shivers which Berlioz had heard at the *Opéra* and absorbed with every fibre in his being. Wagner was still an unknown student of seventeen with all of his achievements still ahead of him. Liszt was not to invent the 'symphonic poem' for nearly twenty years. That composer's cackling Mephistopheles, various paraphrases of the *Dies Irae,* Strauss's Till on the scaffold — these and a dozen other colorful high spots in music are direct descendants of the *Fantastique.*

Since the *Fantastique* was the forerunner of a century of 'program music', the blame for this miscegenation of the tone and the poetic idea has been laid upon Berlioz. Barzun, defending him, has shown that 'imitations of nature' in music long antedated him, and that Berlioz expressed himself clearly and judiciously on what he called the *'genre instrumental expressif',* while composing in like good taste. Mr Barzun makes a penetrating and illuminating study of program music in a long chapter which is recommended to those who may hope to reach an understanding of that vexed subject. This writer clears away the considerable underbrush from what he calls 'the intellectual thickets' which have grown up about Berlioz's supposed program intentions and draws our attention to the fact that 'if we could by magic clear our minds of cant, all we should need as an introduction to the score would consist of a musical analysis such as Schumann wrote, or more recently T. S. Wotton.' *(Berlioz: Four Works* (Musical Pilgrim Series) gives an admirable detailed analysis with notations.)

The 'Estelle' melody is the subject of the introduction (played after the opening chord, by the muted strings). The melody proper, the *idée fixe,* which opens the main body of the movement and which is to recur, transformed, in each succeeding movement, contains the 'Estelle' phrase from its sixteenth bar, in mounting sequences of the lover's sighs.

The first movement, like the slow movement, which makes full use of the *idée fixe,* is characterized by its ample, long-lined melody, never in the least obscured, but rather set off in high relief by the harmonic color, the elaborate but exciting effect of the swift, running passages in the accompaniment. Even the rhapsodic interjections accentuate and dramatize the melodic voice of the 'artist' declaring his passion. For all its freedom, there is a clear exposition with a second theme in the dominant, followed by a repeat sign, a development (unorthodox and richly resourceful), a return to the original form of the theme with the added voice of the solo oboe (the happy inspiration of a re-working, praised by Schumann) and a pianissimo coda, *'religiosamente'.*

In the same line of thought, the 'ball scene' is the waltz-scherzo. Its main theme, which is introduced simply by the violins after a sweeping introduction of harp chords and string tremolos, is sinuous and swaying in a way which must have revealed to audiences of 1830 new possibilities in the *'valse'* then still constrained by the stilted, hopping rotations of the German dance. But presently the *idée fixe* (sounding quite natural in the triple rhythm) is introduced by the flute and oboe. The waltz theme proper returns to complete the movement, except for a pianissimo interruption by the persistent motive (clarinet and horn) before the close.

The *Scène aux champs* opens with a gentle duet between the english horn and the oboe 'in the distance', as of one shepherd answering another. At the close of the movement, the voice of the english horn returns, but the melancholy pipings have no response save the soft rumbling of distant thunder, as in the last remnants of a dying storm. This bucolic prelude and postlude have no relation to the main body of the movement by notation, musical precedent, or any plausible 'program'. Yet any sensitive musician submits willingly to the spell of what is probably the most intense and highly imaginative movement of the symphony, where the *idée fixe,* by now pretty thoroughly worked, appears in the fresh and entrancing guise of a sort of romantic exaltation.

The march to the scaffold rolls inexorably with resolute and unrelaxing rhythm to its thundering close, just before which the clarinet fills a sudden silence with a tender reminiscence of the *idée fixe,* heard only this once, until it is cut short with a mighty chord. This ironclad movement is in complete and violent contrast with all that has gone before. But the finale, the *Songe d'une nuit de sabbat,* is fearsome in another way — its many weird effects, then undreamt of in a symphony, must have been more than startling in the correct and musty concert world of its day. Only Berlioz could have summoned such new colors from the depths and heights of the orchestra. The first allegro again softly brings in the ubiquitous theme, but now its grace and ardor is gone, and presently the violins defile it with sharp accents and sardonic, mocking trills. The E flat clarinet squeals it out and the whole orchestra becomes vertiginous with it. Then come the tolling bells and the chant of death. The theme which rocks along in a 6/8 rhythm, foreshadowing a certain apprentice sorcerer, becomes the subject of a double fugue in the final section, entitled *'Ronde du sabbat',* where it is ingeniously combined with the *Dies Irae.*

BERLIOZ AND THE FANTASTIC SYMPHONY

by Philip Hale

Berlioz published the following preface to the full score of the symphony (the translation is by William Foster Apthorp):

PROGRAMME OF THE SYMPHONY

A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of amorous despair. The narcotic dose, too

weak to result in death, plunges him into a heavy sleep accompanied by the strangest visions, during which his sensations, sentiments, and recollections are translated in his sick brain into musical thoughts and images. The beloved woman herself has become for him a melody, like a fixed idea which he finds and hears everywhere.

PART ONE
DAY DREAMS, PASSIONS

He first recalls that uneasiness of soul, that *vague des passions,* those moments of causeless melancholy and joy, which he experienced before seeing her whom he loves; then the volcanic love with which she suddenly inspired him, his moments of delirious anguish, of jealous fury, his returns to loving tenderness, and his religious consolations.

PART TWO
A BALL

He sees his beloved at a ball, in the midst of the tumult of a brilliant fête.

PART THREE
SCENE IN THE FIELDS

One summer evening in the country he hears two shepherds playing a *Ranz-des-vaches* in alternate dialogue; this pastoral duet, the scene around him, the light rustling of the trees gently swayed by the breeze, some hopes he has recently conceived, all combine to restore an unwonted calm to his heart and to impart a more cheerful coloring to his thoughts; but *she* appears once more, his heart stops beating, he is agitated with painful presentiments; if she were to betray him! . . . One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets . . . the sound of distant thunder . . . solitude . . . silence. . . .

PART FOUR
MARCH TO THE SCAFFOLD

He dreams that he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now sombre and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outbursts. At the end, the *fixed idea* reappears for an instant, like a last love-thought interrupted by the fatal stroke.

PART FIVE
DREAM OF A WITCHES' SABBATH

He sees himself at the witches' sabbath, in the midst of a frightful group of ghosts, magicians, and monsters of all sorts, who have come together for his obsequies. He hears strange noises, groans, ringing laughter, shrieks to which other shrieks seem to reply. The *beloved melody* again reappears; but it has lost its noble and timid character; it has become an ignoble, trivial, and grotesque dance-tune; it is *she* who comes to the witches' sabbath. . . . Howlings of joy at her arrival . . . she takes part in the diabolic orgy. . . . Funeral knells, burlesque parody on the *Dies Irae.* Witches' dance. The witches' dance and the *Die Irae* together.

In a preamble to this program, relating mostly to some details of stage-setting when the *Épisode de la vie d'un artiste* is given entire, Berlioz also writes: 'If the symphony is played separately at a concert, . . . the program does not absolutely need to be distributed among the audience, and only the titles of the five movements need be printed, as the symphony can offer by itself (the composer hopes) a musical interest independent of all dramatic intention.'

This program differs from the one originally conceived by Berlioz. In a letter written to Humbert Ferrand, April 16 1830, Berlioz sketched the argument of the symphony 'as it will be published in the program and distributed in the hall on the day of the concert'. According to this argument the 'Scene in the fields' preceded the 'Ball scene'. 'Now, my friend,' wrote Berlioz, 'see how I have woven my romance, or rather my story, and it will not be difficult for you to recognize the hero. I suppose that an artist endowed with a lively imagination, finding himself in the mental state that Châteaubriand has painted so admirably in *René,* sees for the first time a woman who realizes the ideal of beauty and charms that his heart has long yearned for, and he falls desperately in love with her. Strange to say, the image of the loved one never comes into his mind without the accompaniment of a musical thought in which he finds the characteristic grace and nobility attributed by him to his beloved. This double *idée fixe* — obsessing idea — constantly pursues him; hence the constant apparition in all the movements of the chief melody of the first allegro.

'After a thousand agitations he entertains some hope; he believes that he is loved in turn. Happening one day to be in the country, he hears afar off two shepherds playing in dialoguing a *ranz des vaches,* and this pastoral duet throws him into a delightful reverie. The melody reappears a moment in the midst of the themes of the adagio.

'He is at a ball, but the festal tumult cannot distract him; the obsessing idea still haunts him, and the dear melody sets his heart a-beating during a brilliant waltz.

'In a fit of despair he poisons himself with opium; the narcotic does not kill him, it gives him a horrible dream in which he believes that he has killed his loved one, that he is condemned to death, that he is present at his own execution. March to the scaffold: immense procession of executioners, soldiers, people. At the end the melody again appears, as a last thought of love, and it is interrupted by the fatal blow.

'He then sees himself surrounded by a disgusting mob of sorcerers and devils united to celebrate the night of the Sabbath. They call to some one afar. At last *the melody* arrives, hitherto always graceful, but now became a trivial and mean dance tune; it is the beloved who comes to the Sabbath to be present at the funeral procession of her victim. She is now only a courtesan worthy to figure in such an orgy. The ceremony begins. The bells toll, the infernal crew kneel, a chorus sings the prose for the dead, the plain-song *(Dies Irae),* two other choirs repeat it by parodying it in a burlesque manner; then there is the mad whirl of the Sabbath, and at its wildest height the dance tune is blended with the *Dies Irae,* and the dream is at an end.'

Julien Tiersot published in the *Ménestrel* (Paris), June 26 1904, a hitherto unpublished draft of the program of this symphony; it is undoubtedly the draft made by Berlioz for the first printed program. The manuscript is in the library of the Conservatory of Paris.

There is an introductory note: 'Each part of this orchestral drama being only the musical development of given situations, the composer thinks it indispensable to explain the subject in advance. The following programme, then, should be regarded as the spoken text of an opera, which serves to introduce the pieces of music, to describe the character, to determine the expression.

'The author supposes a young musician affected by that mental disease which a celebrated writer calls *le vague des passions*' (thus Berlioz begins). The description of the motive is about as before; but this sentence is added: 'The transition from this state of melancholy reverie, interrupted by some fits of joy without true cause, to that of delirious passion with its movements of fury, jealousy, its returns of tenderness, its tears, etc., is the subject of the first part.

'The artist is placed in the most diverse circumstances of life, — in the midst of a tumultuous festival, in the peaceful contemplation of the beauties of nature; but everywhere, in town, in the fields, the cherished image comes to his mind and throws trouble into his soul.

'One evening in the country, he hears two shepherds dialoguing a *ranz des vaches:* this pastoral duet, the scene itself, the rustling of trees gently stirred by the wind, reasons for hope conceived not long ago, — all these things co-operate in giving his heart an unaccustomed calm and his mind a more smiling complexion.

> "I am alone in the world," he says to himself.
> "Soon perhaps I shall no longer be *alone,*
> But if she should deceive me!"

This mixture of hope and fear, and these ideas of happiness disturbed by certain dark forebodings, form the subject of the adagio.

'After having the sure knowledge that she whom he adores does not return his love, but is incapable of comprehending it, and furthermore has made herself unworthy of it, the artist poisons himself with opium.' The description that follows is practically the one already published.

In the description of the Sabbath the composer does not frankly characterize the once loved one as a courtesan.

It will be seen that Berlioz changed fundamentally his original intention. The artist was originally supposed to live the experiences of the first three scenes in the course of his normal life: under the influence of the drug he dreamed the horrible dreams of his execution and the Sabbath.

In the program finally printed at the beginning of his score, all the scenes are an opium dream.

What was the origin of this symphony? Who was the woman that inspired the music and was so bitterly assailed in the argument sent to Ferrand?

Harriet Constance Smithson, known in Paris as Henrietta Smithson, born at Ennis, Ireland, March 18 1800, was seen as Ophelia by Berlioz at the *Odéon,* Paris, September 11 1827, after engagements in Ireland and England. She appeared there first on September 6 with Kemble, Powers, and Liston. Her success was immediate and overwhelming. (Boschot describes her as she looked in 1827: 'Tall, lithe, with shoulders rather fat and with full bust, a supple figure, a face of an astonishing whiteness, with bulging eyes like those of the glowing Mme de Staël, but eyes gentle, dreamy, and sometimes sparkling with passion. And this Harriet Smithson had the most beautiful arms, — bulbous flesh, sinuous line. They had the effect on a man of a caress of a flower. And the voice of Harriet Smithson was music.')

She appeared as Juliet, September 15 of the same year. Berlioz saw these first performances. He did not then know a word of English: Shakespeare was revealed to him only through the mist of Letourneur's translation. After the third act of 'Romeo and Juliet' he could scarcely breathe: he suffered as though 'an iron hand was clutching' his heart, and he exclaimed, 'I am lost.' And the story still survives, in spite of Berlioz's denial, that he then exclaimed: 'That woman shall be my wife! And on that drama I shall write my greatest symphony.' He married her, and he was thereafter miserable. He wrote the 'Romeo and Juliet' symphony. To the end he preferred the 'Love Scene' to all his other music.

Berlioz has told in his Memoirs the story of his wooing. He was madly in love. After a tour in Holland, Miss Smithson went back to London, but Berlioz saw her always by his side; she was his obsessing idea, the inspiring Muse. When he learned through the journals of her triumphs in London in June 1829, he dreamed of composing a great work, the 'Episode in the life of an artist', to triumph by her side and through her. He wrote Ferrand, February 6 1830: 'I am again plunged in the anguish of an interminable and inextinguishable passion, without motive, without cause. She is always at London, and yet I think I feel her near me: all my remembrances awake and unite to wound me; I hear my heart beating, and its pulsations shake me as the piston strokes of a steam engine. Each muscle of my body shudders with pain. In vain! 'Tis terrible! O unhappy one! if she could for one moment conceive all the poetry, all the infinity of a like love, she would fly to my arms, were she to die through my embrace. I was on the point of beginning my great symphony ("Episode in the life of an artist"), in which the development of my infernal passion is to be portrayed; I have it all in my head, but I cannot write anything. Let us wait.'

He wrote Ferrand on April 16 1830: 'Since my last I have experienced terrible hurricanes, and my vessel has cracked and groaned horribly, but at last it has righted itself; it now sails tolerably well. Frightful truths, discovered and indisputable, have started my cure; and I think that it will be as complete as my tenacious nature will permit. I am about to confirm my resolution by a work which satisfies me completely.' He then inserted the argument which is published above. 'Behold, my dear friend, the scheme of this immense symphony. I am just writing the last note of it. If I can be ready on Whitsunday May 30, I shall give a concert at the *Nouveautés,* with an orchestra of two hundred and twenty players.

I am afraid I shall not have the copied parts ready. Just now I am stupid; the frightful effort of thought necessary to the production of my work has tired my imagination, and I should like to sleep and rest continually. But if the brain sleeps, the heart keeps awake.'

He wrote to Ferrand on May 13 1830: 'I think that you will be satisfied with the scheme of my 'Fantastic symphony' which I sent you in my letter. The vengeance is not too great; besides, I did not write the 'Dream of a sabbath night' in this spirit. I do not wish to avenge myself. I pity her and I despise her. She's an ordinary woman, endowed with an instinctive genius for expressing the lacerations of the human soul, but she has never felt them, and she is incapable of conceiving an immense and noble sentiment, as that with which I honored her. I make to-day my last arrangements with the managers of the *Nouveautés* for my concert the 30th of this month. They are very honest fellows and very accommodating. We shall begin to rehearse the 'Fantastic symphony' in three days; all the parts have been copied with the greatest care; there are 2,300 pages of music; nearly 400 francs for the copying. We hope to have decent receipts on Whitsunday, for all the theatres will be closed. . . . I hope that the wretched woman will be there that day; at any rate there are many conspiring at the Feydeau to make her go. I do not believe it, however; she will surely recognize herself in reading the program of my instrumental drama, and then she will take good care not to appear. Well, God knows all that will be said, there are so many who know my story!' He hoped to have the assistance of the 'incredible tenor', Haizinger, and of Schröder-Devrient, who were then singing in opera at the Salle Favart.

The 'frightful truths' about Miss Smithson were sheer calumnies. Berlioz made her tardy reparation in the extraordinary letter written to Ferrand, October 11 1833, shortly after his marriage. He too had been slandered: her friends had told her that he was an epileptic, that he was mad. As soon as he heard the slanders, he raged, he disappeared for two days, and wandered over lonely plains outside Paris, and at last slept, worn out with hunger and fatigue, in a field near Sceaux. His friends had searched Paris for him, even the morgue. After his return he was obstinately silent for several days.

Hence his longing for public vengeance on the play-actress. After a poorly attended rehearsal the managers abandoned the project, and Berlioz was left with his 2,300 pages of copied music. He then tried to console himself with his 'Ariel', Camille Moke whom he vainly endeavored to marry. (Marie Félicité Denise Moke, the daughter of a Belgian teacher of languages, was born at Paris, September 4 1811; she died at St Josse-ten-Noode, March 30 1875. As a virtuoso, she shone in her fifteenth year in Belgium, Austria, Germany, and Russia. She was a pupil of Herz, Moscheles, Kalkbrenner. From 1848 to 1872 she taught at the Brussels Conservatory.) He was jilted by her, and, although he was awarded the *prix de Rome* in 1830, he was profoundly unhappy in consequence of her coquetry. The story of his relations with the pianist Camille, afterwards Mme Pleyel, and her relations with Ferdinand Hiller

is a curious one, and has been told at length by Hippeau, Jullien, Tiersot, Boschet, and by Berlioz himself in his Memoirs, letters, and his bitter 'Euphonia, ou la ville musicale,' a 'novel of the future', published in Berlioz's 'Les soirées d'orchestre'. Hippeau advanced the theory that it was Camille, not Miss Smithson, on whom Berlioz wished to take vengeance by the program of his 'Sabbath', but Tiersot has conclusively disproved the theory by his marshalling of dates.

At last Berlioz determined to give a grand concert at which his cantata *Sardanapale,* which took the *prix de Rome,* and the 'Fantastic symphony' would be performed. Furthermore, Miss Smithson was then in Paris. The concert was announced for November 14 1830, but it was postponed till December 5 of that year. 'I shall give,' he wrote Ferrand, November 19, 'at two o'clock, at the Conservatory, an immense concert, in which will be performed the overture to *Les Francs Juges,* the *Chant sacré* and the *Chant guerrier* from the *Mélodies* ['Mélodies irlandaises', composed in 1829, published in 1830 (op. 2), and dedicated to Thomas Moore. The words were adapted from Moore's poem by F. Gounet. The set, then entitled 'Irlande', was published again about 1850.], the scene *Sardanapale,* with one hundred musicians for *THE CONFLAGRATION,* and at last the "Fantastic symphony". Come, come, it will be terrible! Habeneck will conduct the giant orchestra. I count on you.' He wrote to him on December 7: 'This time you must come; I have had a furious success. The "Fantastic symphony" has been received with shouts and stampings; the "March to the scaffold" was redemanded; the "Sabbath" has overwhelmed everything by its satanic effect.' Camille after this concert called Berlioz 'her dear Lucifer, her handsome Satan', but Miss Smithson was not present; she was at the *Opéra* at a performance for her benefit, and she mimed there for the first and last time the part of Fenella in Auber's 'Muette de Portici'. The symphony made a sensation; it was attacked and defended violently, and Cherubini answered, when he was asked if he heard it: 'Ze n'ai pas besoin d'aller savoir comment il né faut pas faire'.

After Berlioz returned from Italy, he purposed to give a concert. He learned accidentally that Miss Smithson was still in Paris; but she had no thought of her old adorer; after professional disappointments in London, due perhaps to her Irish accent, she returned to Paris in the hope of establishing an English theatre. The public in Paris knew her no more; she was poor and at her wit's ends. Invited to go to a concert, she took a carriage, and then, looking over the program, she read the argument of the 'Fantastic symphony', which with *Lélio,* its supplement, was performed on December 9 1832. Fortunately, Berlioz had revised the program and omitted the coarse insult in the program of the 'Sabbath'; but, as soon as she was seen in the hall of the Conservatory, some who knew Berlioz's original purpose chuckled, and spread malicious information. Miss Smithson, moved by the thought that her adorer, as the hero of the symphony, tried to poison himself for her, accepted the symphony as a flattering tribute.

Tiersot describes the scene at this second performance in 1832. The pit was crowded, as on the great days of romantic festival occasions, — Dumas's 'Antony' was then jamming the Porte Saint-Martin, — with pale, long-haired youths, who believed firmly that 'to make art' was the only worthy occupation on the earth; they had strange, fierce countenances, curled moustaches, Merovingian hair or hair cut brushlike, extravagant doublets, velvet-faced coats thrown back on the shoulders. The women were dressed in the height of the prevailing fashion, with coiffures *à la girafe,* high shell combs, shoulder-of-mutton sleeves, and short petticoats that revealed buskins. Berlioz was seated behind the drums, and his 'monstrous antediluvian hair rose from his forehead as a primeval forest on a steep cliff'. Heine was in the hall. He was especially impressed by the Sabbath, 'where the Devil sings the mass, where the music of the Catholic church is parodied with the most horrible, the most outrageous buffoonery. It is a farce in which all the serpents that we carry hidden in the heart raise their heads, hissing with pleasure and biting their tails in the transport of their joy. . . . Mme Smithson was there, whom the French actresses have imitated so closely. M. Berlioz was madly in love with this woman for three years, and it is to this passion that we owe the savage symphony which we hear today.' It is said that, each time Berlioz met her eyes, he beat the drums with redoubled fury. Heine added: 'Since then Miss Smithson has become Mme Berlioz, and her husband has cut his hair. When I heard the symphony again last winter, I saw him still at the back of the orchestra, in his place near the drums. The beautiful Englishwoman was in a stage-box, and their eyes again met: but he no longer beat with such rage on his drums.'

Musician and play-actress met, and after mutual distrust and recrimination there was mutual love. She was poor and in debt; on March 16 1833, she broke her leg, and her stage career was over. Berlioz pressed her to marry him; both families objected; there were violent scenes; Berlioz tried to poison himself before her eyes; Miss Smithson at last gave way, and the marriage was celebrated on October 3 1833. It was an unhappy one.

'A separation became inevitable,' says Legouvé. 'She who had been Mlle Smithson, grown old and ungainly before her time, and ill besides, retired to a humble lodging at Montmartre, where Berlioz, notwithstanding his poverty, faithfully and decently provided for her. He went to see her as a friend, for he had never ceased to love her, he loved her as much as ever; but he loved her differently, and that difference had produced a chasm between them.'

After some years of acute physical as well as mental suffering, the once famous play-actress died, March 3 1854. Berlioz put two wreaths on her grave, one for him and one for their absent son, the sailor. And Jules Janin sang her requiem in a memorable feuilleton.

We're sick of being served baked beans on plastic

by John Gale

John Gale, a writer for London's Sunday newspaper The Observer, *recently visited Colin Davis at his home in London. He spoke to him on various musical topics, particularly about Berlioz, who died 100 years ago. The following is an extract from the interview, which is reprinted by kind permission of the Editor of* The Observer, *and of the* Los Angeles Times-Washington Post Syndicate.

'Berlioz,' said Mr Davis 'was a typical example of the discrepancy between imagination and satanic fact. Yet he wasn't an impractical person. He hated to be in debt and always paid them off, and he liked to live in a civilised way. I don't think he was all that Bohemian. He had a tremendous helping of vitality, like all these creative people, and it came out in strange ways.

'His memoirs have some very tall stories in them, most of which I now believe to be true. He was engaged to a young girl called Camille; then he went off to Rome, and he heard she'd decided to marry someone else. He decided to make a scene and dressed up in women's clothes and went off with a brace of pistols tucked in his knickers.

'He got fed up with this idea and tried to throw himself into the sea instead, which he did, and it rather sobered him up. They fished him out and he hung around writing the overture for "King Lear" on the sea shore, for which he was arrested, because the police commissioner didn't see how anyone could compose without a piano and thought that anyone sitting on the shore making notes must be a spy.

'The other way he was odd was that all his heroes were classical. He had been taught Virgil when he was a boy and he got emotionally involved with the story of Aeneas. This passion never left him, because he wrote his greatest piece on the story of Aeneas. The other thing that really floored him was Shakespeare. His musical heroes were the same kind of people: Gluck, Beethoven, and Weber. And because he worshipped them so much he lived in their world and he didn't live, curiously, in the world of music round about him: which is why he got out of date in his own time.

'Wagner developed musical language in the direction of harmony almost exclusively: melody and rhythm were left behind; and this enabled the nineteenth century to indulge its taste for the expression of personal feeling.'

Which Mr Davis did not like? 'I think it's a total disaster. I'm on Berlioz's side here. The disaster was that "Tristan" came 50 years too early and we were denied musical development for that length of time.

'The curious thing about this is that Berlioz always talked about the expression of purist feeling and emotion. What he meant by "pure" was the extent of classical refinement: as though you had a length of copper and beat and beat it till it became a rare and fine object. This is the complete opposite to Wagner: Wagner is great lumps of ore waiting for someone to work it.

'Berlioz was primarily interested in melody and rhythm, and his harmony is entirely subservient to his melody. He is one of the great tune writers.

'His mind was exceedingly original. He had an ear for sounds which is unequalled by anybody, and he makes music do all sorts of things which appear to be unmusical. When Cleopatra dies, all the music there is is a sort of twitch: the twitch of a dying woman; you can't say it isn't music: but it's not a logical kind of music at all. And I think what he did was to make music do entirely what he wanted it to do. He didn't serve the Great God of Music, like that organist in St Thomas's in Leipzig — J. S. Bach, I mean. People may not understand this. What I'm trying to express is why people really don't like Berlioz and why I do.

'I'm sympathetic with why they don't like him, but I think they're denying something in themselves if they reject him. You won't find the order, the beauty, the harmony and the intellectual dialectic that you find in what Western Europe has found as its greatest music — and yet, after all, this is a small part of the world. But you will find an archaic grandeur, a real sense of terror and of destructive impulses that inhabit all of us. To me this is why Berlioz is really on. Because he's telling us something we all need to know. We need "The Damnation of Faust", we need to know what this force is, this snarling destroyer; but we won't face up to it; and it's what is the matter with us.

'In the first part of "The Trojans", the fall of Troy, what could be better than this hysterical rejoicing, because the Trojans want to think that the danger is past? It's just like us, burying our heads deeper and deeper, in the sand of material comfort while the missiles pile up.

He felt in the air that something was going to happen to us? 'It's got to. By saying it we're probably bringing it to pass; everyone has their little crumb to add to it. The world has got to such a strange state so quickly in the last 50 years that it can't go on with the old order. And I think that's what everybody is trying to say. All these protests are showing this is so.

'I don't know whether you've got to destroy everything to clear the ground or whether we should hold on to what we've got until we can see what will take their place. I'm sure you see what I mean. But this is all political, and not Berlioz.

'Yet musicians *are* getting mixed up in it. Henze has been involved in scenes recently in Germany. Boulez has come to stand for the need for change, and he's sometimes said dangerous and subversive things, like "we must blow up the opera houses". At the same time as this ferment of unrest, Western Europe, alas, seems to be moving to the right and becoming more authoritarian and rigid. This, I suppose, is inevitable, as a kind of reaction.

'Personally, what seems to me to be at the bottom of this is that to turn man into a consuming animal is an affront to his dignity. And we won't have it. We're sick of this: being served up baked beans on plastic.'

copyright © 1969 by The London Observer; reprinted by permission of the Los Angeles Times-Washington Post Syndicate.

THE CONDUCTOR



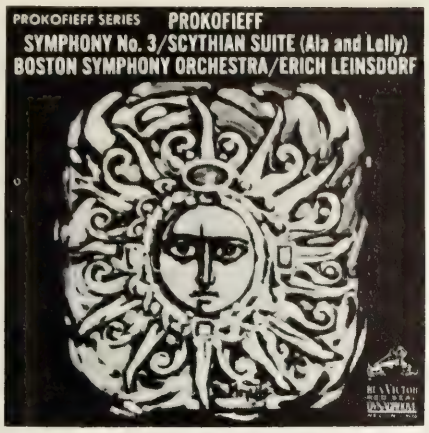
GEORGES PRÊTRE was born in France in 1924. He studied at the Douai Conservatory, then moved to Paris at the age of fourteen where he enrolled in the Conservatory there. He graduated in 1944 with first prize. After further studies with André Cluytens, he made his professional debut in Marseilles, conducting 'Samson and Delila'. For three seasons he stayed in Marseilles, then moved to other French opera houses and became musical director at Toulouse. In 1956 he made his debut at the *Opéra comique,* was soon engaged by all the major orchestras in Paris, and appeared as guest in Belgium, Switzerland, Germany, Portugal and Italy.

He made his debut in the United States in 1959 at the Chicago Lyric Opera, and returned in the autumn of 1963 when he conducted the San Francisco Opera and the touring Royal Philharmonic Orchestra. Early the following year he conducted a concert performance in Carnegie Hall of *The Carmelites* by the American Opera Society in memory of Francis Poulenc.

Meanwhile he appeared at the Vienna Festival conducting the State Opera, of which he was appointed a permanent conductor, and gave concerts with the Berlin Philharmonic and Vienna Philharmonic Orchestras, as well as fulfilling other engagements throughout Europe.

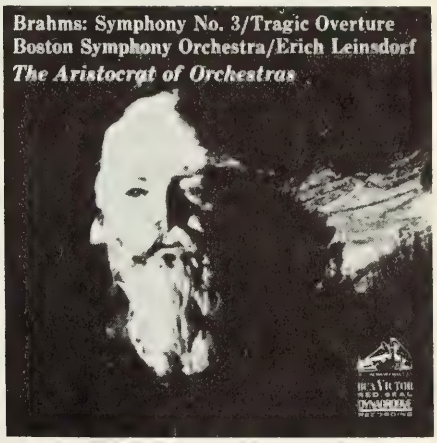
Georges Prêtre has returned several times to the United States. He has conducted many of the major orchestras, including the Philadelphia, the Cleveland, the Chicago Symphony and the San Francisco Symphony, and has appeared with the Metropolitan Opera. He has recorded for Angel and RCA. Georges Prêtre made his debut with the Boston Symphony last week.





The first recording of this symphony by a major orchestra and conductor. Both works are spectacular. *Dynagroove.* LSC-2934

Leinsdorf's genius with the German Romantic repertoire is immediately seen in this superb performance. *Dynagroove.* LSC-2936



RCA

BUY YOUR RECORDS BY MAIL *To benefit the Boston Symphony Orchestra*



Rubinstein's third great album in his Boston Symphony-Leinsdorf recordings of the Beethoven concertos. *Dynagroove.* LSC-2947

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases



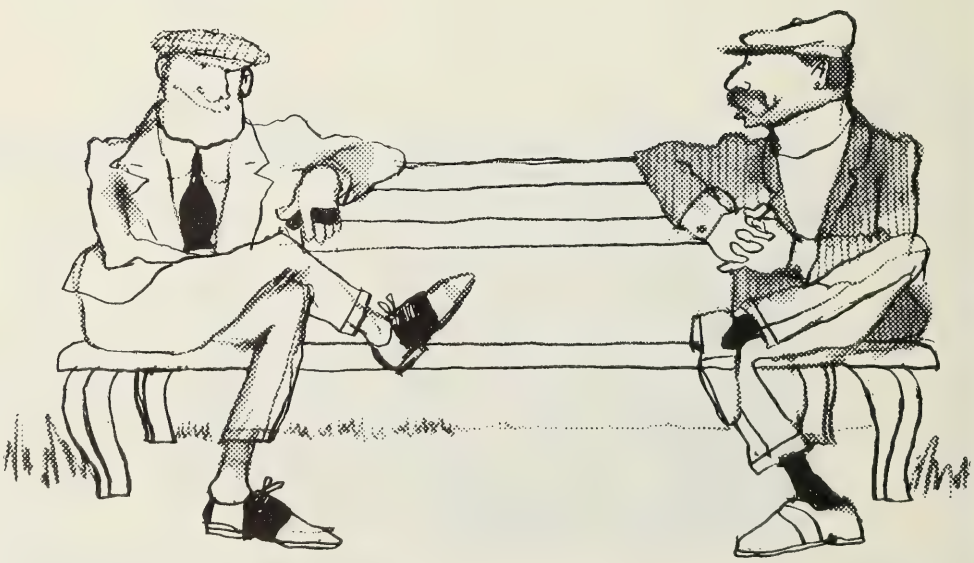
Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston

"Boraschi's is Boston's Best Italian Restaurant!"

"Boraschi's is Boston's best American Restaurant!"



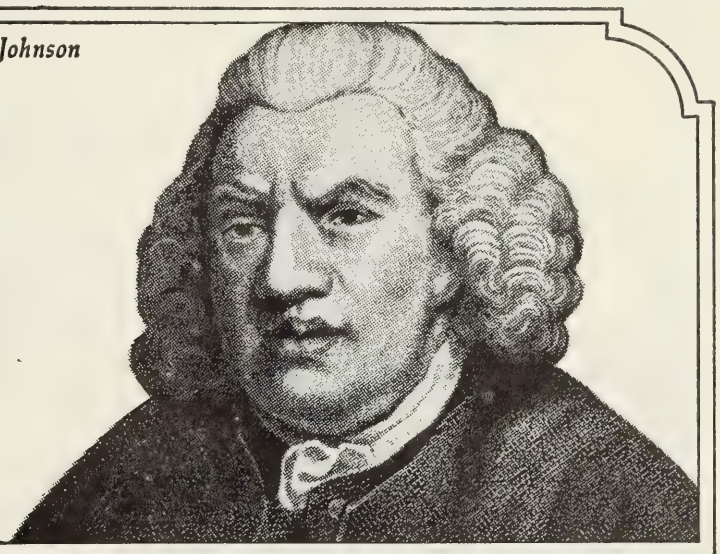
Who are we to argue? Boraschi's Restaurant,
793 Boylston St. (Opposite Prudential) 536-6300

NATIONALLY ACCREDITED

DAY AND EVENING COURSES
Gregg and EZ Alphabetic Shorthand. Start anytime; graduate when ready. One Year Executive Secretarial Course. Intensive Short Courses. Typing individually taught.
INTENSIVE BRUSH-UP COURSES
for "RETURNEES" to JOB MARKET

HICKOX
SECRETARIAL SCHOOL
Founded in 1879
Individual Attention *Individual Promotion*
367 BOYLSTON ST., BOSTON (at Arlington St. MBTA)
267-5920

Samuel Johnson



tax

his great Dictionary, Dr. Johnson ve a definition for *excise:* "A hateful x levied upon commodities." Smith, rney & Co. suspects you might some- nes be willing to apply that adjective *any* tax.

Excises and commodities aside . . . ere is a way to gain additional in- me *without* additional tax. If the come is from municipal bonds—the bt securities of state or city govern- nts or governmental authorities—it's totally *exempt* from Federal income tax. (Often from state income tax as well, in the state of issuance.)

Smith, Barney's Municipal Bond Department can help you select the bonds best suited to your needs. They *know* municipals, out of long experience with them. To begin with, they'll be glad to send you, upon request, a booklet explaining exactly what municipals are.

One thing they are: a legitimate way to avoid "hateful" taxes.

Smith, Barney & Co.
Incorporated
Members New York Stock Exchange and other leading exchanges
125 High Street, Boston, Mass. 02110



Boston's Elizabeth Carleton House assures a gracious and dignified retirement to men and women over 65, couples or individuals, of good health and buoyant temperament . . . Spacious private rooms in a handsome environment . . . A distinguished Board and administration provide a secure and comfortable way of life for members of the Carleton House "Family." . . . Financial plans are flexible. The Committee on Admissions welcomes inquiries.

ELIZABETH CARLETON HOUSE
2055 Columbus Avenue Boston Mass. 02119
Write for brochure

Ta Saunders INC.
THE RITZ CARLTON HOTEL, BOSTON
PALM BEACH, FLORIDA
Pretty Clothes for All Occasions
MANCHESTER WATCH HILL

WHERE TO BUY

Decorate your home with music . . .
Wharfedale
ACHROMATIC
SPEAKER SYSTEMS
Wholly natural sound, free of spurious resonances or artificial modulations



W70D
$199.95 Six models: $52.95 to $317.60

Lechmere Sales • 88 First St., Cambridge
Lechmere Sales • 688 Providence Pike, Dedham
Lafayette Radio • Route 9, Natick
Lafayette Radio • Route 1 and Walnut St., Saugus
World of Music • 25 West St., Boston
and other high fidelity dealers
British Industries Corp., a division of Avnet, Inc.

— marion ruth
A large and carefully selected variety of china, stainless steel, furniture, glass and accessories—displayed for your convenience in co-ordinated table settings in the contemporary manner. Good design gift ideas by outstanding international designers and craftsmen.
Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

For information about space and rates in the
BOSTON
SYMPHONY ORCHESTRA
PROGRAM
Call Advertising Department
Symphony Hall • 266-1492
Donald T. Gammons

A Fine Specialty Shop

catering from head to toe
to young gentlemen who
wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the
Church Street Garage (right next door)

31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

T.O. METCALF CO.
ESTABLISHED 1871

Value

FOR YOUR PRINTING DOLLAR

For Proof

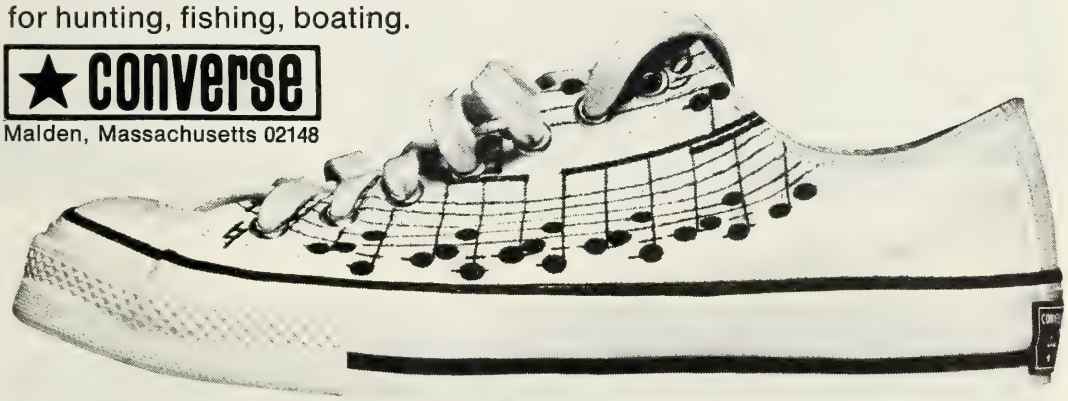
CALL 426-5050

51 MELCHER ST., BOSTON
T.O. METCALF CO.

Brilliant scoring!

The same footwear that's helped produce such great scores for leading sports teams, also has a talent for just playing around. Equally noteworthy performers . . . Converse/Hodgman foul weather clothing and boots for hunting, fishing, boating.

★ converse
Malden, Massachusetts 02148



In case the concert should end:

Clap (If someone in front yells "Bravo", yell "Bravo"). Get up out of your chair and walk to Mass. Avenue Exit. Turn left and walk 30 paces to Donald Cox Rogers Square. Turn right. Look left. Look right. Cross. Proceed straight to large hole in the ground. Follow the hurricane fence to large block of granite on St. Paul Street inscribed, "1904". Turn left. Walk to Christian Science Publishing Building. Circumvent it and proceed to large hole. Turn left and walk two hundred paces. Walk inside Sheraton-Boston Lobby (on the Symphony side of Prudential Center). Stop. Decide between Mermaid Bar, Cafe Riviera or Kon-Tiki Ports or turn left and take a waiting escalator to next level. Get off. Decide between Persian Lounge and Falstaff Room. If you want to go to El Diablo, you're on your own.

Fishelson's

Fleuriste Français

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

A bank for all reasons

COMMONWEALTH NATIONAL BANK

Main Office: 150 Causeway Street • 6 Beacon • 717 Boylston • 89 Broad
1610 Commonwealth • Lincoln Office: 350 Broadway, Chelsea

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

CUTTY SARK

AMERICA'S No.1
SELLING SCOTCH



DISTILLED AND BOTTLED IN SCOTLAND BLENDED 86 PROOF
THE BUCKINGHAM CORPORATION, IMPORTERS; NEW YORK, N. Y.

Boston's Internationally Famous Italian Restaurant

Open 7 Days 11 A.M. to 1 A.M.

Polcari's

283 Causeway St.
(1 minute from No. Station)
For Reservations Tel. RI 2-4142

DALOZ

Cleansers of Fine Clothes and Household Furnishings for a Discriminating Clientel

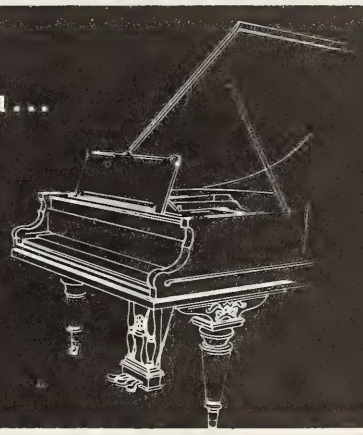
Phone 265-2400

1863

It's on the menu . . .

The dining room open till 9 p.m.

THE RITZ CARLTON BOSTON



HIGH NOTE 5% annual rate

FIVE FOR ALL

NO NOTICE REQUIRED FOR WITHDRAWAL

- SEND FOR FREE SAVE-BY-MAIL KIT
- WE PAY POSTAGE BOTH WAYS

OUR DIVIDENDS ARE NOT SUBJECT TO MASS. STATE INCOME TAX

SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS

and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

DORCHESTER OFFICE: 347 WASHINGTON STREET — PHONE CO 5-7020

GOMBERG

MUSIC WORKSHOP MUSIC

Individual instruction on the violin for intermediate and advanced students—chamber music—to further the understanding of music.

For information write
ROBERT GOMBERG
143 Beaconsfield Road, Brookline, Mass.

MALBEN'S

FRUITS — PRIME MEAT AND GOURMET SHOPPE



100 NATURAL CHEESES AND SPICES

PHEASANTS · QUAIL · SQUABS

ROMANOFF'S FRESH CAVIAR

PATE DE FOIE GRAS · TRUFFLES

UNSALTED SMOKED SALMON

158 Massachusetts Ave., Boston • Free Delivery • 266-1203

CONFIDENCE...

Can be as simple as a visit to our Trust Department, with your counsel, to make sure that your plans for the future will be carried out exactly as you planned. Our Trust Department specialists are always available to work with you, and your counsel, to see to it that your instructions will be maintained. We think you'll have every confidence in US and in the way we will execute your wishes.

you never come second with US



UNITED STATES TRUST COMPANY

Member Federal Deposit Insurance Corporation

30 Court Street, Boston
In the New Government Center

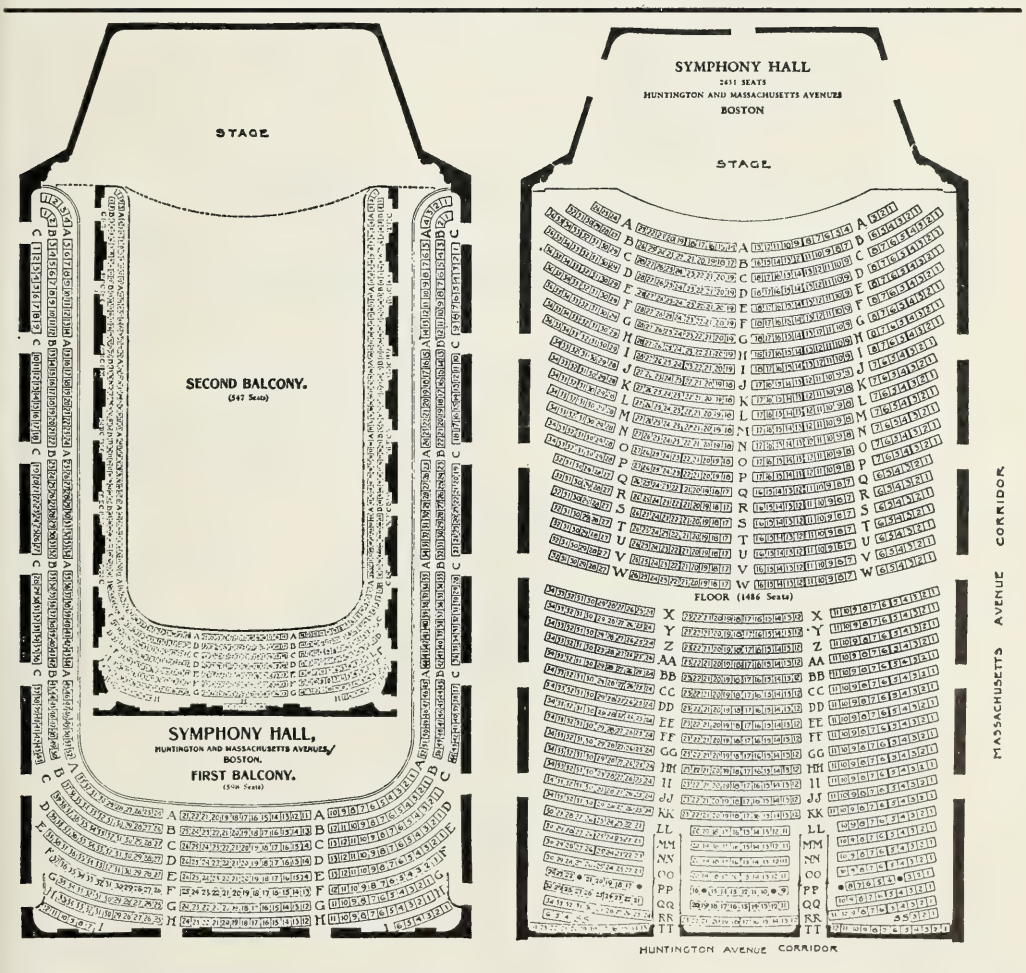
ACADEMIA



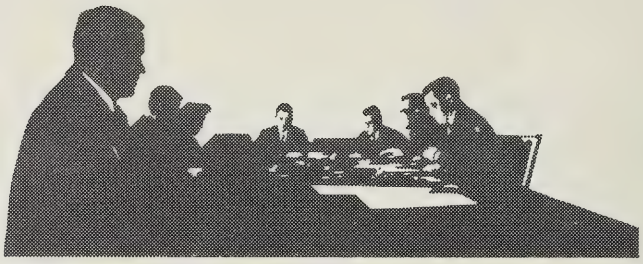
School of Languages

CAMBRIDGE
54 Boylston Street
tel: 354-2124

BOSTON
140 Newbury Street
tel: 266-0560



THE BOSTON COMPANY, INC.



The "Financial Cabinet" specializing in advisory and management services for private capital.

INVESTMENT, TRUST AND PERSONAL BANKING SERVICES
Boston Safe Deposit and Trust Company

INVESTMENT COUNSELING
Boston • The Boston Company Investment Counsel, Inc.
Houston • The Boston Company of Texas
Los Angeles • Bailey and Rhodes
Louisville • Todd-Boston Company, Inc.
New York • John W. Bristol & Co., Inc.
• Douglas T. Johnston & Co., Inc.
San Francisco • Henderson-Boston Company, Inc.
Seattle • Loomis & Kennedy, Inc.

INVESTMENT TECHNOLOGY AND RESEARCH
The Boston Company, Inc.

ECONOMIC AND FINANCIAL COUNSELING
Rinfret-Boston Associates, Inc., New York

OIL AND GAS INVESTMENT COUNSELING
The Boston Company of Texas, Houston

REAL ESTATE INVESTMENT COUNSELING
Henderson-Boston Company, Inc., San Francisco
The Boston Company Real Estate Counsel, Inc., Boston

MUTUAL FUND
The Johnston Mutual Fund Inc.

MANAGEMENT CONSULTING
Boston • The Boston Consulting Group, Inc.
London • Attwood-Boston Consultants Ltd.
Milan • Gennaro Boston Associati, S.p.A.
Tokyo • The Boston Consulting Group of Japan K.K.

We will be happy to send you a copy of our annual report.

THE BOSTON COMPANY, INC.
100 FRANKLIN STREET • BOSTON, MASSACHUSETTS 02106
TELEPHONE (617) 542-9450

FUTURE PROGRAMS

SIXTEENTH PROGRAM
Friday afternoon February 7 1969 at 2 o'clock
Saturday evening February 8 1969 at 8.30

PIERRE BOULEZ *conductor*

HAYDN	Sinfonia concertante in B flat op. 84 JOSEPH SILVERSTEIN *violin* JULES ESKIN *cello* RALPH GOMBERG *oboe* SHERMAN WALT *bassoon*
DEBUSSY	Jeux - poème dansé (1912)
STRAVINSKY	Symphonies of wind instruments (1920)
STRAVINSKY	Four studies for orchestra
BERG	Three pieces for orchestra op. 6

Pierre Boulez, who makes his first appearances with the Boston Symphony Orchestra next week, is one of the most significant figures in the world of contemporary music. Born in France in 1925, he studied with Olivier Messiaen and René Leibowitz. He has devoted his life to composition, conducting and teaching, and in recent years has appeared on the podium with the world's most distinguished orchestras, the Berlin and Vienna Philharmonics, the Concertgebouw, the BBC Symphony and the Cleveland Orchestra among them. He has also conducted at the Bayreuth Festival. Pierre Boulez lives in Baden-Baden where he is conductor of the South-West German Radio Orchestra. It was recently announced that he will succeed Colin Davis as Conductor of the BBC Symphony Orchestra in 1971.

SEVENTEENTH PROGRAM
Friday afternoon February 14 1969 at 2 o'clock
Saturday evening February 15 1969 at 8.30

JORGE MESTER *conductor*

RESPIGHI	Gli uccelli (The birds) – suite for small orchestra
MOZART	Symphony no. 34 in C major K. 338
STRAVINSKY	Petrushka (1947)*

programs subject to change

GERTRUDE R. NISSENBAUM

VIOLIN

340 TAPPAN STREET

Tel. LOngwood 6-8348 BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.

PIANO

Telephone: 88 EXETER STREET

KEnmore 6-4062 COPLEY SQUARE, BOSTON

ROLAND HAYES, Tenor

In addition to his regular concert commitments, will accept a few advanced students for instruction in interpretative singing.

Concentration will be on the musical and emotional evaluation of the word and phrase in Italian, French, German, and English poetry.

58 ALLERTON ST., BROOKLINE, MASS.

"Mr. Sullo's piano playing represents genuine musicality and a formidable technic."
Cyrus Durgin, "Boston Globe," 4/18/53

SALVATORE SULLO

- PIANO -

Foreign Judge at Final Degree Exams in Principal Italian Conservatories: 1965 and 1967

2 Michelangelo St., Boston, Mass. Tel. 227-8591

MINNIE WOLK

Pianoforte Studio

42 Symphony Chambers

246 Huntington Avenue, Boston
opp. Symphony Hall

Residence 395-6126

KATE FRISKIN

Pianist and Teacher

8 Chauncy Street

Cambridge, Massachusetts

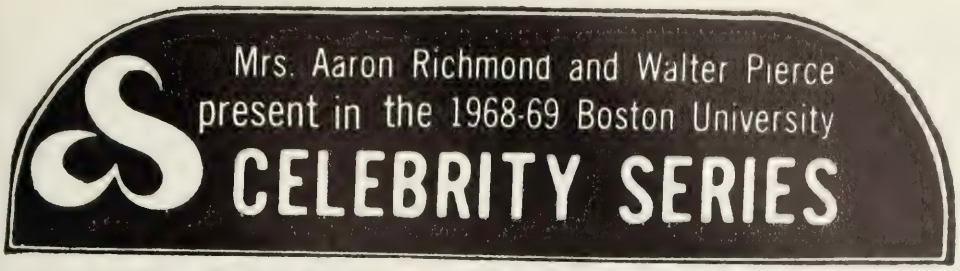
ELiot 4-3891

RUTH POLLEN GLASS

Teacher of Speech

- in Industry
- in Education
- in Therapy
- in Theatre

Near Harvard Square KI 7-8817



THIS SUN. FEB. 2 at 3 • **SYMPHONY HALL**

ANDRES SEGOVIA

World Famous Master of the Classical Guitar

SUN. FEB. 9 at 3 • **SYMPHONY HALL**

EMIL GILELS

The Renowned Soviet Pianist

Von Weber, A flat Major Sonata, No. 2, Op. 39; Beethoven, Thirty-two Variations in C minor, Op. 191; Ravel, Pavane, Jeux d'eau; Medtner, Sonata in A minor, Op. 38; Prokofieff, Scherzo and Marche from "Love for Three Oranges," Op. 33.

STEINWAY PIANO

Remaining Tickets Now at Box-Office

SUN. FEB. 16 at 3 • **SYMPHONY HALL**

CLEVELAND ORCHESTRA

GEORGE SZELL, *Conductor*

Weber, Overture to "Der Freischutz"; Mozart, Serenade No. 9 in D Major, K. 320 "With the Post Horn"; Schumann, Symphony No. 2 in C Major, Op. 61.

Remaining Tickets Now at Box-Office

SUN. FEB. 23 at 3 • **SYMPHONY HALL**

LEONID KOGAN

The Celebrated Soviet Violinist

Brahms, Sonata No. 1 in G Major, Op. 78; Beethoven, Sonata No. 7 in C minor, Op. 30, No. 2; Bach, Chaconne; Prokofieff, Five Melodies, Op. 35; Ravel, Tzigane.

Seats Now: $5.50, $4.50, $3.50, $3.

STEINWAY PIANO

WED. EVE. FEB. 26 at 8:30 • **SYMPHONY HALL**

GINA BACHAUER

The Distinguished Greek Pianist

Mozart, G major Sonata, K. 283; Schubert, Grand Sonata No. 3 in B flat major (Posthumous); Scriabin, Twelve Preludes, Op. 11; Liszt, Rhapsodie Espagnole.

STEINWAY PIANO

Tickets on sale beginning Feb. 5: $5, $4, $3.50, $3.

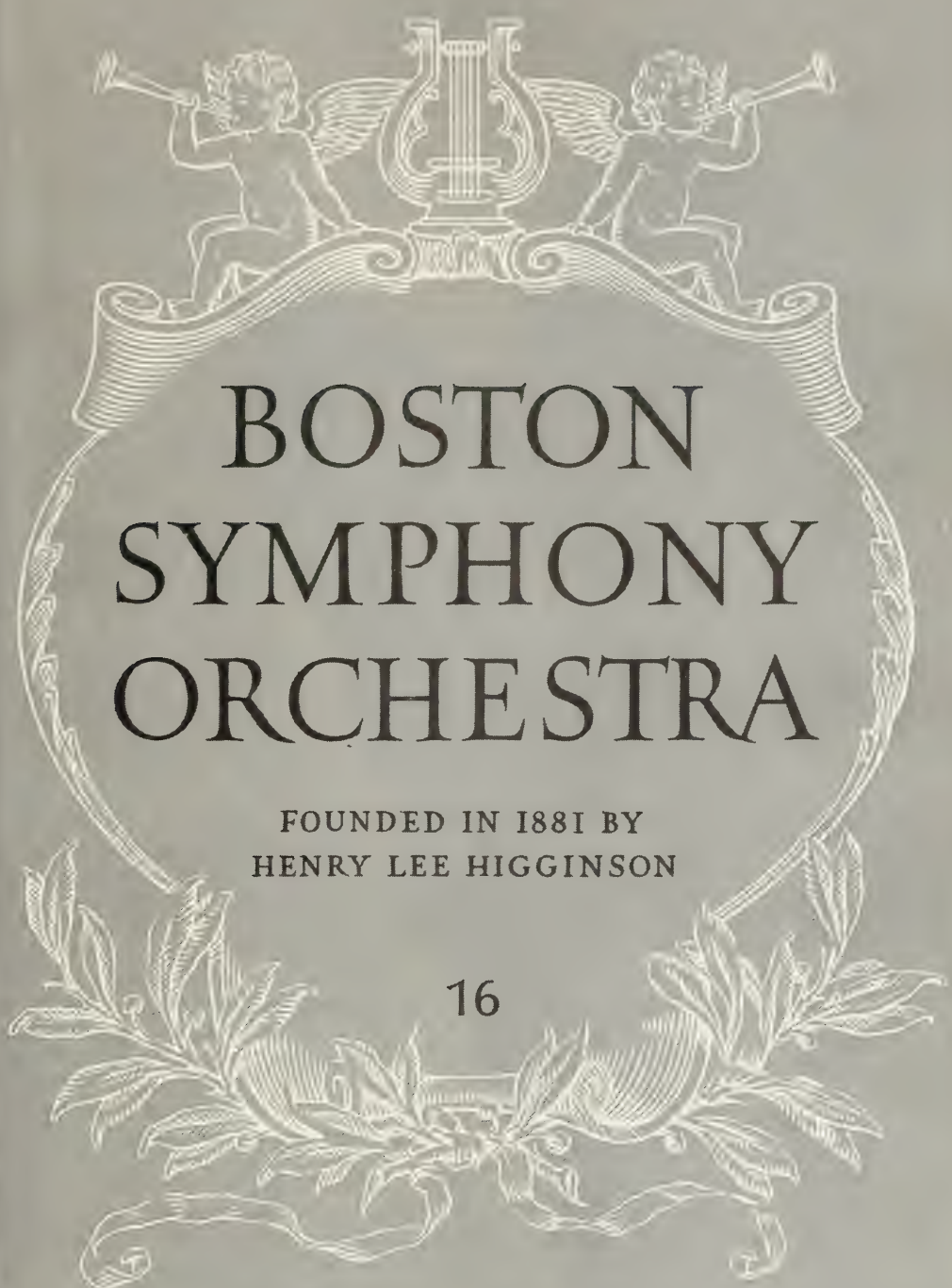
Magnificent Possession



Baldwin

Baldwin Piano & Organ Company
160 Boylston Street
Boston, Massachusetts 02116
Telephone 426-0775

Baldwin is the official piano of the Boston Symphony Orchestra. Erich Leinsdorf, Music Director.

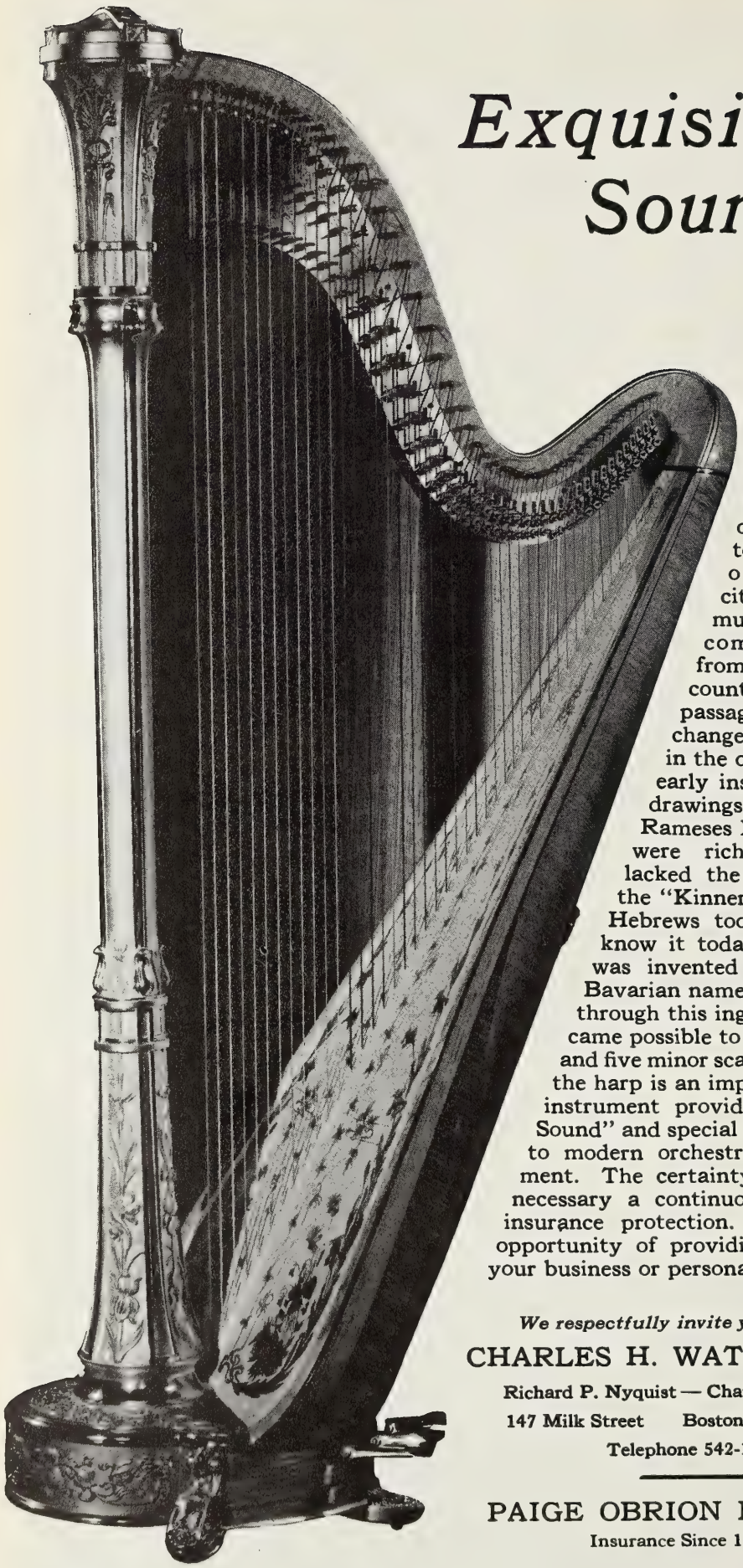


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

16

EIGHTY-EIGHTH SEASON 1968-1969



Exquisite Sound

From the palaces of ancient Egypt to the concert halls of our modern cities, the wondrous music of the harp has compelled attention from all peoples and all countries. Through this passage of time many changes have been made in the original design. The early instruments shown in drawings on the tomb of Rameses II (1292–1225 B.C.) were richly decorated but lacked the fore-pillar. Later the "Kinner" developed by the Hebrews took the form as we know it today. The pedal harp was invented about 1720 by a Bavarian named Hochbrucker and through this ingenious device it became possible to play in eight major and five minor scales complete. Today the harp is an important and familiar instrument providing the "Exquisite Sound" and special effects so important to modern orchestration and arrangement. The certainty of change makes necessary a continuous review of your insurance protection. We welcome the opportunity of providing this service for your business or personal needs.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

Richard P. Nyquist — Charles G. Carleton

147 Milk Street Boston, Massachusetts

Telephone 542-1250

PAIGE OBRION RUSSELL

Insurance Since 1876

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA INC.

TALCOTT M. BANKS *President*
PHILIP K. ALLEN *Vice-President*
ROBERT H. GARDINER *Vice-President*
JOHN L. THORNDIKE *Treasurer*
ABRAM BERKOWITZ
ABRAM T. COLLIER
THEODORE P. FERRIS
FRANCIS W. HATCH
ANDREW HEISKELL
HAROLD D. HODGKINSON
E. MORTON JENNINGS JR
EDWARD M. KENNEDY
HENRY A. LAUGHLIN
EDWARD G. MURRAY
JOHN T. NOONAN
MRS JAMES H. PERKINS
SIDNEY R. RABB
RAYMOND S. WILKINS

TRUSTEES EMERITUS

HENRY B. CABOT
PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT

ADMINISTRATION OF THE BOSTON SYMPHONY ORCHESTRA

THOMAS D. PERRY JR *Manager*

JAMES J. BROSNAHAN
Associate Manager, Business Affairs

HARRY J. KRAUT
Associate Manager, Public Affairs

MARY H. SMITH
Concert Manager

MARVIN SCHOFER
Press and Public Information

program copyright © 1969 by Boston Symphony Orchestra Inc.

SYMPHONY HALL BOSTON MASSACHUSETTS

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

Mrs Albert Goodhue
Mrs John L. Grandin
Co-chairmen, Council of Friends

To all members of our audience

You and many others are needed as new Friends of the Boston Symphony Orchestra. Membership is open to anyone who makes a contribution of whatever amount. Annual gifts now range from five dollars to several thousand dollars.

No concert is more than partly paid for by the income from ticket sales. By becoming a Friend you join the others who share the responsibility of lessening the Orchestra's sizeable annual deficit.

As a Friend you also receive certain privileges. If you are a Friday subscriber you are invited to the series of Pre-symphony Luncheons held at Horticultural Hall. If you are a subscriber to one of the evening series you will be invited to one of the post-concert evening receptions to meet guest artists and members of the Orchestra. *All* members of the Friends are invited to the Annual meeting which will be held this year on April 16 at Symphony Hall. On that afternoon there will be a private concert followed by a reception for Erich Leinsdorf.

Please join the increasing number who realize how important the symphony is to themselves and to the community.

Your support of the Orchestra is vital.

Please enroll (me) (us) as a member of the Friends of the Boston Symphony Orchestra

A check for $_____ is enclosed

I wish to pledge $_____ payable on or before May 1 1969

Indicate series you attend _____

Mr Mrs Miss _____

Address _____

_____ Zip code _____

Please make checks payable and mail to
Boston Symphony Orchestra Inc., Symphony Hall, Boston Mass. 02115

Gifts to the Orchestra are deductible under Federal Income Tax Laws

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA INC.

ABRAM T. COLLIER *Chairman*

ALLEN G. BARRY *Vice-Chairman*

LEONARD KAPLAN *Secretary*

MRS FRANK ALLEN
OLIVER F. AMES
LEO L. BERANEK
GARDNER L. BROWN
MRS LOUIS W. CABOT
MRS NORMAN CAHNERS
ERWIN D. CANHAM
RICHARD P. CHAPMAN
JOHN L. COOPER
ROBERT CUTLER
BYRON K. ELLIOTT
MRS HARRIS FAHNESTOCK
CARLTON P. FULLER
MRS ALBERT GOODHUE
MRS JOHN L. GRANDIN JR
STEPHEN W. GRANT
FRANCIS W. HATCH JR
MRS C. D. JACKSON
HOWARD JOHNSON
SEAVEY JOYCE
LAWRENCE K. MILLER
LOUVILLE NILES
HERBERT W. PRATT
NATHAN M. PUSEY
PAUL REARDON
JOHN HOYT STOOKEY

SYMPHONY HALL BOSTON MASSACHUSETTS

R.H. Stearns



the beautiful American
in her suit for Spring

Impeccable good looks in this imported tweed of wool/viscose meld.
Designed by Tailorbrooke.
Blue or rose. Misses' sizes. $100. From our new collection.
Coats and Suits.

BOSTON: At the start of The Freedom Trail, 140 Tremont Street, 482-0260.
CHESTNUT HILL: 232-8100. NORTHSHORE: 532-1660.
SOUTH SHORE PLAZA: 848-0300. BURLINGTON MALL: 272-5010.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Alfred Krips
George Zazofsky†
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Eiichi Tanaka*
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Max Hobart
John Korman
Christopher Kimber
Spencer Larrison

violas
Burton Fine
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Hugh Matheny

english horn
Laurence Thorstenberg

clarinets
Gino Cioffi
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets
Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones
William Gibson
Josef Orosz
Kauko Kahila

tuba
Chester Schmitz

timpani
Everett Firth

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Olivia Luetcke

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

mber of the Japan Philharmonic Symphony chestra participating in a one season exnge with Sheldon Rotenberg.

† George Zazofsky is on leave of absence for the remainder of the 1968-1969 season.

Makanna, Inc.

The Trousseau House of Boston



Today's Silhouette

Belted, pocketed and flared—plaid taffeta topped with velveteen and rimmed in White satin. Red top with Black and White plaid skirt or Green with Red and Green plaid. Sizes 8-14. $145.00

416 Boylston Street, Boston

54 Central Street, Wellesley

CAMBRIDGE COFFEE, TEA & SPICE HOUSE

Gourmet Cookware
Wicker Furniture Imported Cheeses
And Many, Many Etceteras

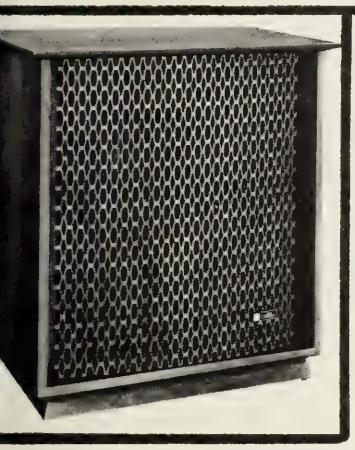


60 Westland Ave. · Back Bay
(Between Symphony Hall and The Fenway)

Old Faithful

For over 20 years the Altec "Voice of the Theater" has provided recording studios with the precise reproduction demanded by professional musicians — exceeding any other speaker in this demanding task.





New Faithful

Now "Voice of the Theater" components are available in attractively styled cabinets to provide the critical audiophile with precise musical reproduction in his own home.

TECH hifi exchange

TECH hifi exchange

Waltham
677 Main St.
893-4434

Cambridge
95 Vassar St.
864-4434

JORDAN MARSH



For special parties, polyester chiffon at its loveliest! Belted, bowed and jewel-buckled with a whirl of swirling pleats . . . white, hot pink or ming green in 6 to 16, 50.00
Sorry, no mail or phone orders.

Young Elegants

SECOND FLOOR—MAIN STORE

Boston—Framingham—Peabody—Braintree—Burlington—Bedford, N. H

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

EDMUND H. KENDRICK
Vice President

PHILIP DEAN
Vice President

JOHN L. THORNDIKE
Vice President

RALPH B. WILLIAMS
Vice President

ROBERT M. P. KENNARD
Vice President

JOHN W. BRYANT
Vice President

JOHN PLIMPTON
Vice President

JOHN W. COBB
Vice President

JOHN Q. ADAMS
Vice President, John Hancock Mutual Life Insurance Co.

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

JOHN B. GRAY
Vice President, Dennison Manufacturing Co.

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

GEORGE S. JOHNSTON
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

PHILIP H. THEOPOLD
Chairman of Exec. Comm. Real Estate Investment Trust of America

JAMES BARR AMES
Ropes & Gray

ROBERT W. EMMONS, JR.
Palmer, Dodge, Gardner & Bradford

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

ALBERT B. HUNT
Trustee

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent & Custodian

The bookish Mr. Kenny.



Those new book reviews in The Boston Globe speak volumes. The man responsible is The Globe's Arts Editor, Herbert Kenny, who has over 200 of the most knowledgeable reviewers around Boston on call.

There's more to it. Maybe that's how come everybody's reading The Globe these days.

Steinberg's Choice: the new records/by Michael Steinberg, music critic of The Boston Globe

The symphony: alive and well.

The symphony is an art form whose premature obituary has appeared rather too often. Strong and communicative symphonies have been written in the 20th century, and interesting records have recently come out in this area. Kurt Weill, for example, wrote a one-movement symphony at 21 and a more conventionally ordered three-movement one 12 years later. The earlier work is terrifically imaginative, though Weill then lacked the technique to write what he imagined. The later one is completely assured, an intelligent, concentrated, personal music in which one senses some of the atmosphere of "The Seven Deadly Sins," one of the best of Weill's Brecht collaborations, and written at the same time. The recording of *Symphonies No. 1 and 2* is by Gary Bertini and the B.B.C. Symphony Orchestra (Angel).

There is perhaps no living composer concerning whom there is greater disparity between his excellence and the public's unawareness of him than the 72-year-old Spaniard, Roberto Gerhard. His *Symphony No. 1* (1953) offers an exciting amalgam of lucidity and orchestral virtuosity, and its Adagio and a slow interlude in the quick finale are particularly impressive. It is recorded by the B.B.C. Symphony under Antal Dorati (Seraphim) and the disk is filled out with dances from Gerhard's "Don Quixote" ballet, an engaging extension of the DeFalla world.

The *Symphony No. 2* by the English composer Michael Tippett (1957) owes something to Stravinsky, but is as an artistic entity quite unlike anything else I know. This dramatic and arresting work gets a superb performance by Colin Davis and the London Symphony, with a couple of shorter pieces of Tippett's thrown in as well (Argo).

The *Symphony No. 4 for Strings* (1947) and the *Symphony No. 8* (1962) by the German composer, Karl Amadeus Hartmann, are both works of extraordinary communicative power. The sense of the man behind the music is strong, and the man was one of the few — he died in 1963 — to have it in him to write genuine protest music, filled with the sense of mid-century terror, passionate, intense, and truly expressive. The performances by Rafael Kubelik and the Symphony Orchestra of the Bavarian Radio are first-rate (Deutsche Grammophon).

These original record reviews by Michael Steinberg are presented by the Trust Department of New England Merchants Bank, which would also be pleased to review your investment portfolio with a view to improving its performance.

New England Merchants National Bank

Trust Department • 28 State Street, Boston • 742-4000 • Member F.D.I.C.

DO YOU have a treasured possession in need of mending or repair? Will skillful painting, sewing, or refinishing restore a cherished object to its original use and beauty?

OUR Special Order Department is prepared to take care of your most unusual request. Call us at 536-5651.

THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

A nonprofit social service organization • 264 Boylston Street • Boston 02116

The Cafe Budapest

Before Symphony

The Lounge Budapest

After Symphony

COCKTAILS, CREPE FLAMBEE

Strolling Violinist

Copley Square Hotel—RE 4-3388

Open Daily 12 - 1 P.M.



DECCA STEREO SALE

4.79 NOW 2.89

5.79 NOW 3.49

MINUTE MAN RADIO CO., INC.

30 BOYLSTON ST., HARVARD SQ., 864-8727

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET • BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $30,000

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.

Quarterly Dividends Paid Since 1881

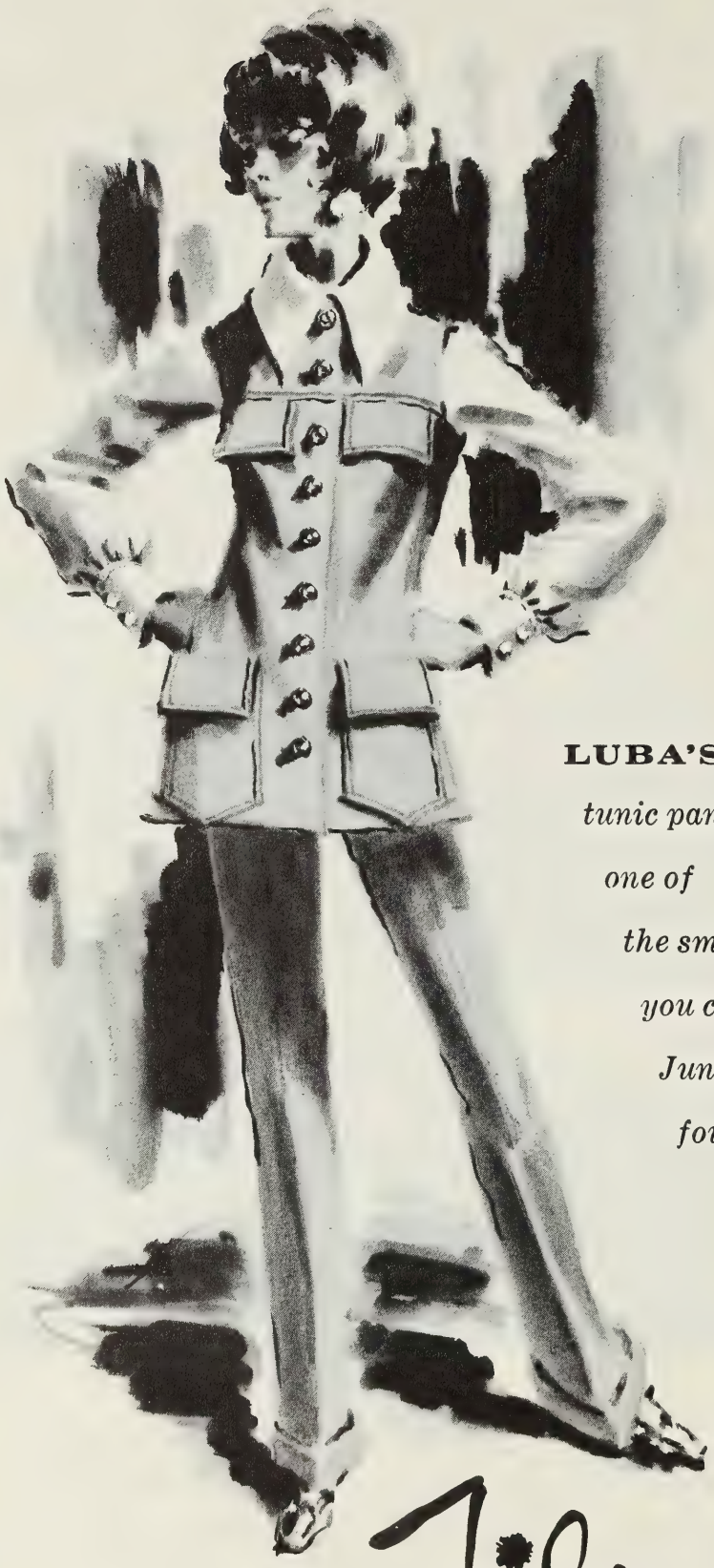
HENRY H. PIERCE, *President*



The 1969 Fleetwood Eldorado. Cadillac Motor Car Division

You don't have to choose between a luxury car and a personal car.
r those who appreciate the ultimate in motoring pleasure there is the
front-wheel-drive Eldorado, most personal of all luxury cars and
most luxurious of all personal cars.

Cadillac
STANDARD OF THE WORLD



LUBA'S

tunic pantsuit —

one of

the smartest looks

you could own this spring

Junior suits,

fourth floor

Filene's

BOSTON SYMPHONY ORCHESTRA

CONTENTS

Program for February 7 and 8 1969 987

Future programs 1029

Program notes

Haydn — Sinfonia concertante in B flat op. 84 988
by John N. Burk

Debussy — Jeux - poème dansé 989
by John N. Burk

Stravinsky — Symphonies of wind instruments 990
by John N. Burk

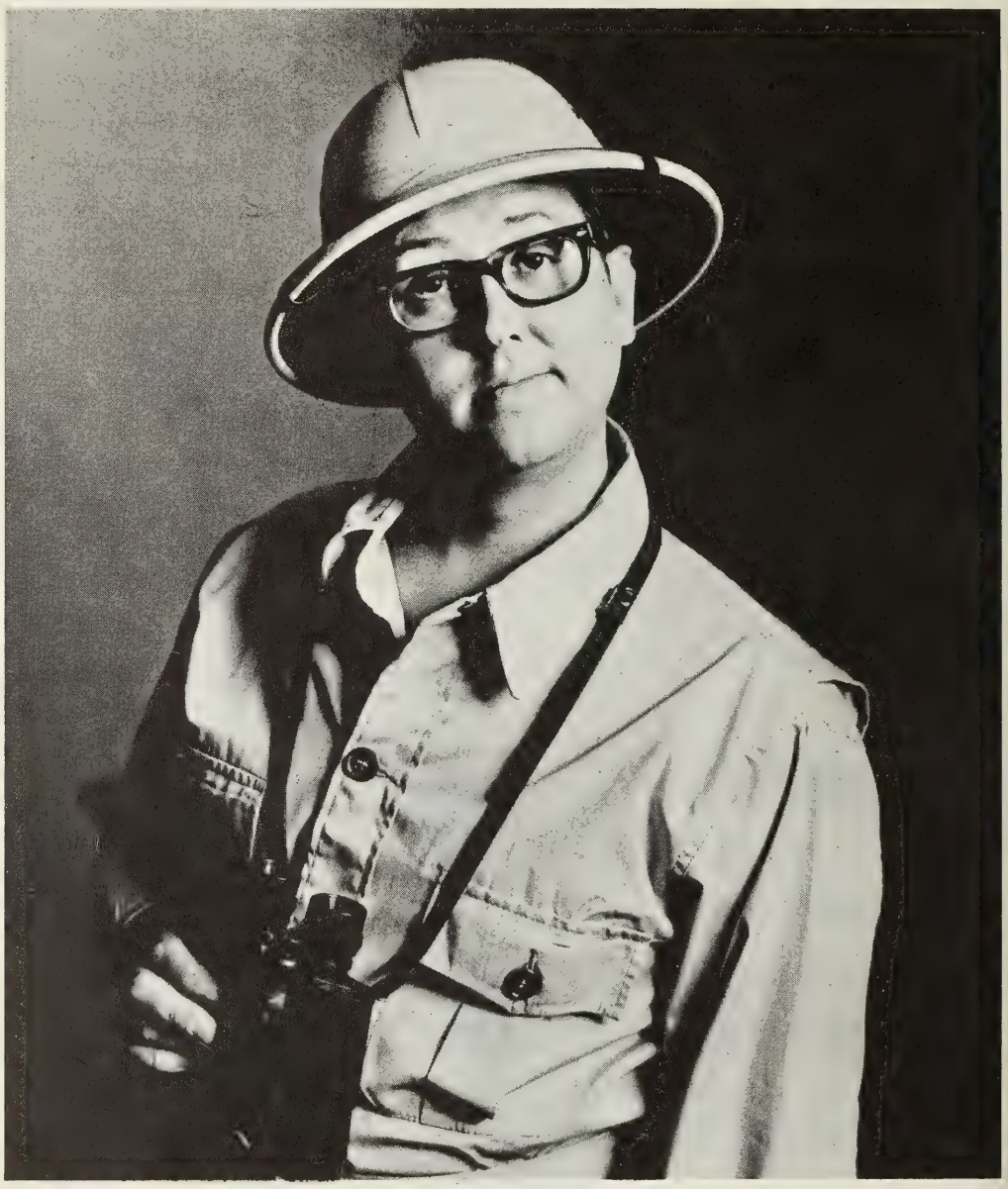
Stravinsky — Four studies for orchestra 993
by Andrew Raeburn

Berg — Three orchestral pieces op. 6 1009
by Klaus G. Roy

The conductor and soloists 1015

Program Editor ANDREW RAEBURN

"Can't anyone in this tribe tell me what Xerox closed at?"



An investor and his worries.

They follow him to the office. They follow him home at night. They spoil his safaris.

They say to him, "Wherever you go, we go."

Which is why it makes sense, if you're an investor, to turn some of your worries over to Old Colony. Or even give us the whole job.

Just tell us what part of the job you want us to do, and we'll do it. (We aren't too proud, for instance, to take over the mechanical chores and leave the rest to you.)

At Old Colony we have the largest full-time staff of investment experts of any bank in New England.

So before you schedule your next safari, give us a ring, won't you?

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

EIGHTY-EIGHTH SEASON 1968-1969

SIXTEENTH PROGRAM

Friday afternoon February 7 1969 at 2 o'clock
Saturday evening February 8 1969 at 8.30

PIERRE BOULEZ *conductor*

HAYDN — Sinfonia concertante in B flat for oboe, bassoon, violin and cello op. 84

Allegro
Andante
Allegro con spirito

RALPH GOMBERG *oboe*
SHERMAN WALT *bassoon*
JOSEPH SILVERSTEIN *violin*
JULES ESKIN *cello*

DEBUSSY — Jeux – poème dansé (1912)

intermission

STRAVINSKY — Symphonies of wind instruments

STRAVINSKY — Four studies for orchestra

Dance
Eccentric
Canticle
Madrid

first performance in Boston

BERG — Three pieces for orchestra op. 6

Präludium (Prelude)
Reigers (Rounds)
Marsch (March)

first performance in Boston

Friday's concert will end at about 3.45; Saturday's at about 10.15

BALDWIN PIANO
RCA RECORDS

FRANZ JOSEPH HAYDN

Sinfonia concertante in B flat for oboe, bassoon, violin and cello op. 84

Program note by John N. Burk

Haydn was born at Rohrau, Lower Austria, on March 31 or April 1 1732; he died in Vienna on May 31 1809. He composed the *Sinfonia concertante* in 1792, and it was first performed at Salomon's concert in London on March 9 of that year. The first performances by the Boston Symphony Orchestra, which were the most recent in this series, were given on March 29 and 30 1951; Richard Burgin conducted, and the soloists were Ralph Gomberg, Raymond Allard, Alfred Krips and Samuel Mayes.

The instrumentation: flute, 2 oboes, bassoon, 2 horns, 2 trumpets, timpani and strings, and the solo quartet.

Six symphonies for each of Haydn's two visits to London, however prodigious a contribution, were not the sum of the music he wrote for the concerts of Johann Peter Salomon. During his first visit of eighteen months (between January 2 1791 and June 22 1792), he found time to write a Sinfonia concertante to bring forward certain talents in Salomon's orchestra, in particular Salomon himself, as leader of the violins (nor is Salomon slighted in the score). Haydn conducted it at the fourth concert on March 9th with Salomon, Menel, Harrington and Holmes as the soloists, repeated the performance in the following week and again at a concert for his own benefit on May 3rd.

Haydn follows the old concerto grosso style, combining and alternating the two groups, the tutti and the concertino of four instruments. The small group plays for the most part as a quartet, a high string and wind instrument balancing a low string and wind instrument. While, according to quartet procedure, the single voices are heard in turn, there is little opportunity until the Finale for each instrument to exploit its individual character. This is true even in the thirty-five measures for the concertino unaccompanied which take the place of a cadenza before the close of the first movement. In the Andante, the solo voices within the quartet, lightly supported by the orchestra, take the melodic burden. The tutti set the pace of the lively Finale, whereupon the solo violin, after two brief interrupting recitatives *(adagio),* becomes the leading voice. The two wind instruments and then the cello have their innings before the concerted close.

Custom Designing

RICHARD M. DANA, inc.
JEWELERS

43 Central Street, Wellesley
237-2730

CLAUDE DEBUSSY

Jeux – poème dansé

Program note by John N. Burk

Debussy was born at Saint-Germain-en-Laye on August 22 1862; he died in Paris on March 25 1918. He composed *Jeux* in 1912, and the ballet was first produced by Diaghilev's Russian Ballet at the Théâtre des Champs-Elysées in Paris on May 15 1913. The choreography was by Nijinsky, the costumes and scenery by Léon Bakst; the three dancers were Tamar Karsavina, Ludmilla Schollar and Vaslav Nijinsky, and Pierre Monteux conducted. The music was later performed as a concert piece and was so introduced to Boston by Monteux at a Boston Symphony concert on January 2 1920. The most recent performances in this series were conducted by Charles Munch on April 11 and 12 1958.

The instrumentation: 2 flutes, 2 piccolos, 3 oboes and english horn, 3 clarinets and bass clarinet, 3 bassoons and contra bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, triangle, tambourine, xylophone, cymbals, 2 harps and strings.

A piano reduction of the score published before the first performance carries this synopsis of the plot:

'The curtain rises on an empty park. A tennis-ball falls on the stage. A young man in tennis costume, racket on high, crosses the stage in bounds, then disappears. From the back of the stage, to the left, two timorous and curious girls appear. For a moment they appear to be searching a spot favorable to an exchange of confidences. One of them begins to dance. The other dances in her turn. They stop, puzzled by a rustling of leaves. The young man is seen in the background apparently concealing himself, but following their movements. He stops in front of them. They would run away, but he gently brings them back and invites them; he begins to dance. The first of the girls runs towards him and they dance together. He asks for a kiss; she escapes him. Another demand; again she escapes, but rejoins him, consenting. The other girl is peevish and slightly jealous, while the couple remain amorously ecstatic. The girl dances by herself in an ironical, mocking manner. The young man follows this dance at first from curiosity, then taking a peculiar interest in it, he leaves the first girl, unable to resist his desire to dance with the other. "It is thus we will dance." She repeats the same evolution in a mocking manner. "Don't mock me." They dance together. The dance grows more tender. She runs away and hides behind a group of trees. They soon come together, the young man pursuing her, and again dance together. In the transport of their dancing they have not noticed the behavior, at first restless, then grieved, of the first girl, who, holding her hands over her face, wishes to run away. Her companion vainly tries to retain her. She will not listen. The other girl succeeds in embracing her. The young man gently draws their heads apart. They look about them: the beauty of the night, the joy of the light, everything urges them to give way to their fantasie. Henceforth the three dance together. The young man, with a passionate gesture, brings the three heads together, and a triple kiss melts them in ecstasy. A tennis-ball falls at their feet; surprised and frightened, they go bounding away, and disappear in the depths of the nocturnal park.'

When *Jeux* was staged in Paris and London, the sense of rightness in many of the audience and in some of the critics was disturbed. Ballet sets and ballet costumes could be of any period but one's own; to behold Nijinsky in strictly contemporary tennis flannels, a red scarf about his fine throat, was somehow wrong. The representation by Bakst of impressionistic flowers and three objects that might have been cats caused titters. Nor was the situation taken seriously when Nijinsky made love to one girl 'in a curious doll-like fashion', as the critic of the *Pall Mall Gazette* had it, while the other whirled about in a sort of gymnastic fury of jealousy. The final pantomime of the triple kiss made, of course, an effective curtain. Debussy's music as such was not found wanting. The critic above-quoted wrote: 'It seemed crammed with a quaint delicacy that expressed the humor of the thing in a duly exquisite way.'

When *Jeux* was previously performed by the Boston Symphony Orchestra, Philip Hale made an apt and amusing quotation from Théophile Gauthier who protested in 1857 about a ballet called 'Mohicans' with music by Adolphe Adam. 'Soldiers and savages do not lend themselves easily to choreography. The ballet demands sumptuous festivals, gallant and magnificent costumes. . . . Sylphs, salamanders, Undines, bayaderes, the nymphs of all mythologies, are the obligatory characters. That a ballet be at all probable, it is necessary that everything in it should be impossible. The more fabulous the action, the more chimerical the characters, the less will probability be choked; for one is easily led to believe that a sylph expresses grief by a pirouette and declares her love by means of a *ronde de jambe;* but this appears not at all probable, in spite of the illusion and conventions of the theatre, in a female dressed in a robe of *peau-de-soie* blue, having for a father a colonel with something of a paunch, wearing doeskin breeches and riding-master's boots.'

IGOR STRAVINSKY

Symphonies of wind instruments

Program note by John N. Burk

Stravinsky was born at Oranienbaum, near St Petersburg, on June 17 1882; he finished the *Symphonies* on November 20 1920. The first performance was conducted by Serge Koussevitzky at Queen's Hall, London, on June 10 1921, and the score was first published (in a piano reduction) by the Édition Russe de Musique in 1926. Stravinsky revised the score in 1947, and it was published in 1952 by Boosey and Hawkes. The piece is dedicated to the memory of Claude Debussy. The first performances by the Boston Symphony Orchestra, which were the most recent in this series, were given on January 6 and 7 1956; Ernest Ansermet conducted.

The instrumentation: 3 flutes, 2 oboes, english horn, 3 clarinets, 2 bassoons and contra bassoon, 4 horns, 3 trumpets, 3 trombones and tuba.

Stravinsky composed this work in the summer of 1920 at Carantec in Brittany and completed it at Garches. His *L'histoire du soldat,* composed two years before, had already established his sudden predilection for music of economical means. The *Symphonies of wind instruments*

made a sort of complement in the opposite tone color of his *Concertino for string quartet* composed shortly afterward and could be said to have been logically followed by his *Octet for wind instruments* of 1923.

As in the *Octet* the composer seems to have been eager to exploit the color possibilities by juxtaposition of the various wind instruments treated in groups rather than singly, never resorting to contrast by dynamics. In performance he desired an even and natural mezzo forte and a giusto beat to clarify the alternation and precision of his rhythmic division. The composer uses the word 'symphonies' in his title plainly in the loose sense of the joint treatment of sounds, and obviously with no reference to the accepted meaning of the word. Eric Walter White in *Stravinsky, a Critical Survey* (1947), makes an interesting analysis of the work, showing its close-knit and balanced construction, indicating six themes, beginning with what he calls a 'Bell motif' and ending with a 'Chorale'. These themes are presented in alternation with episodes, the Chorale being revealed in its definitive form only at the very end.

'The effect of this method of construction is quite extraordinary. Not only are the metres of the various episodes geared together in simple mathematical ratio; but, once a subject is exposed, however briefly, it seems to continue implicitly, though silently, until it is re-exposed at some later moment in the course of the work. These *Symphonies* are like a carpet woven out of a number of differently colored threads. Quite apart from the surface sound in performance, they seem to have a hidden sound life of their own—one of extreme richness and complexity. The final impression is one of sombre brazen mathematical splendour, in which the various episodes are framed by a strange clangour as of bells. The chorale that forms the coda is particularly moving. It consists of a slow solemn succession of diatonic chords moving in two synchronised streams. The even tenor of this procession is interrupted by occasional pauses. The movement comes finally to rest on a chord of the ninth, which contains in it the chord of the dominant as well as the tonic, a compression that takes on a special significance in Stravinsky's later works.'

The thematic use of the 'Chorale' is explained by Stravinsky in his *Chroniques de ma vie,* wherein he also explains his dedication of the piece to Debussy.

'*La Revue Musicale* planned to devote one of its issues to the memory of Debussy and to include music written especially for the occasion by contemporaries and admirers of the great composer. I was one of those who was asked to contribute, but the composition of a page of music awoke in me the need of developing my musical thought which had been born under the impulsion of the solemn circumstances which had prompted it. I began with the end. I wrote a choral phrase which later was to terminate my *Symphonies d'instruments à vent* dedicated to Claude-Achille Debussy and I gave to the *Revue Musicale* this first fragment in a reduction for piano.

'It was in Switzerland that I had learned of the death of Debussy. When I had seen him for the last time he was already very weak and I became aware that he was destined to leave us soon. But this expectation was not enough to soften the blow, quite unexpected, of the announce-

ment of his death. I mourned not only the loss of a man to whom I was sincerely attached and who showed towards me a great friendship as well as an unalterable good will towards my work and myself, I regretted no less the loss of an artist who even while suffering from his fatal illness had been able to preserve the fullness of his creative power with no diminution of his musical genius.

'In composing my *Symphonies* I naturally thought of the man to whom I wished to dedicate them. I asked myself what impression my music would have made upon him and what reactions it would have brought from him, and it seemed to me that my musical language would perhaps have disconcerted him as was the case, so I recall, with my *[Le] Roi des Étoiles,* likewise dedicated to him, when we played it together in a four-hand arrangement. This last piece indeed had been composed in the epoch of the *Sacre,* that is to say, about seven years before the *Symphonies*. Certainly I had evolved considerably since that time and in a direction which was not in accord with the Debussyan trends. But this supposition of mine did not in the least discourage me. In my thoughts, the homage which I was paying to the memory of a great musician whom I admired need not necessarily have been inspired by his own musical ideas; I felt it right, on the other hand, to express myself in a language which was essentially my own.

'It is in the nature of things—and it is that which determines the uninterrupted advance of evolution both in art and in other branches of human activity—that the epochs which immediately precede us recede for the time being while other epochs much more remote become familiar to us. That is why I consider that it would not be just on my part to deliver at this time (1935) a judgment on Debussy. It is clear that his æsthetic and that of his time could not stimulate just now my own course of musical thinking, while in no degree belittling my recognition of his striking personality which sets him far above his numerous satellites.'

A letter from Claude Debussy to Robert Godet of January 4 1916, would indicate a certain aloofness in this composer's attitude toward the younger man. His remarks should be discounted on account of his tendency to oversharpen his wit for the sake of effect. 'I have just seen Stravinsky. He says "my *Oiseau de feu,* my *Sacre*" just as a child would say, "my top, my hoop", and that is just what he is: a spoiled child who sometimes sticks his fingers in the nose of music. He is also a young savage who wears tumultuous cravats, kisses the hand of a lady while stepping on her feet. When he is an old man he will be insupportable. That is to say, he will support no music whatever; but at this moment he is something unheard of!

'He professes friendship for me because I have helped him mount a ladder from the top of which he hurls grenades, some failing to go off.

'But once more, he is unheard of.'

Stravinsky has described his disappointment at the first presentation of this work in the Queens Hall, London, in 1921, when Serge Koussevitzky was the conductor and when the piece had a considerably less than warm reception.

'In the first place, the work was given in an ill-chosen sequence. This music, composed for a score of wind instruments, an ensemble to which people were not accustomed at that time and whose timbre was bound to seem rather disappointing, was placed immediately after the pompous marches of *The Golden Cockerel,* with their well known orchestral brilliance. And this is what happened. As soon as the marches were over, three-quarters of the instrumentalists left their desks, and in the vast arena of the Queens Hall I saw my twenty musicians still in their places at the back of the platform at an enormous distance from the conductor. . . . To conduct or control a group of instruments at such a distance is an exceedingly arduous task. It was particularly so on this occasion, as the character of my music demanded the most delicate care if it was to reach and tame the ears of the public. Both my work and Koussevitzky himself were thus victimised by untoward circumstances in which no conductor in the world could have made good.'

IGOR STRAVINSKY

Four studies for orchestra (1928)

Program note by Andrew Raeburn

The *Four studies,* completed on October 2 1928, are orchestral arrangements of the *Three pieces for string quartet* (1914) and of the *Study for pianola* (1917). The first performance of the *Studies* was given in Berlin on November 7 1930.

The instrumentation: 3 flutes and piccolo, 3 oboes and english horn, 2 clarinets, E flat clarinet and bass clarinet, 2 bassoons, 4 horns, 4 trumpets, 3 trombones and tuba, harp, piano, timpani and strings.

Three pieces for string quartet

Schoenberg's *Pierrot Lunaire* was first executed in public six months before Stravinsky's *Le sacre du printemps.* Each piece provoked a scandal at its première: in Berlin Schoenberg's audience hissed and catcalled, while the police were called in to remove the noisiest anti-*Sacre* demonstrators from the Théâtre des Champs-Elysées. Of the two composers it was Stravinsky who stole the limelight as the fashionable new *enfant terrible* of the musical world. After all, a performance in Paris by the Russian Ballet under Diaghilev's auspices, with Nijinsky in the starring role, was much more of a sensational affair then the première of a chamber work in Berlin. (Stravinsky incidentally heard the fourth performance of *Pierrot Lunaire* during his visit to Berlin in the last months of 1912, met his German colleague, and was invited to dine at his home, where he met Berg and Webern. It was, he wrote in 1963, his 'First and Last Supper with the hypostatic trinity of twentieth century music'.)

Shortly after the première of *Le sacre* Stravinsky became ill with typhoid and was taken to hospital. On his recovery he returned to Russia. He was still physically weak and did little composing. Later in the autumn he went back to his home in Switzerland and continued work on *The nightingale,* which was produced by Diaghilev at the Paris Opéra in May 1914. After spending the summer in Russia, he made the

train journey back to Basel, via Warsaw and Berlin. Europe was on the verge of hostilities, and a few days later war was officially declared. Stravinsky was not to return to his native country for 48 years.

He wrote the *Three pieces for string quartet* shortly after his arrival in Switzerland, and dedicated them to Ernest Ansermet, the young conductor who not long before had given up his professorship of mathematics at Lausanne University to devote himself to music. Whether there was a première in Europe before the end of 1915 is not clear; the first American performance was played from manuscript in New York on November 30 1915 by the Flonzaley Quartet, one of the most distinguished chamber groups of the period.

Herbert F. Peyser, critic of *Musical America,* was at the concert, and wrote about the pieces at some length. His review, published on December 4, is worth quoting in full:

'STRAVINSKY PIECES GET FIRST HEARING

'Flonzaleys open their New York season with a sensational novelty

'At their first New York concert of the season in Aeolian Hall last Tuesday evening the Flonzaley Quartet regaled a large and eagerly expectant audience with a few morsels of "advanced" musical fare in the shape of three little pieces concocted as late as last spring by Igor Stravinsky. [Their 'concoction' in fact took place two seasons earlier.] The Flonzaleys it was who administered concertgoers of this city their first solid dose of Schoenberg, so that it seemed only fitting and proper that the same organization should help further to conduct the benighted into another land of musical promise. Many are willing to be so led, hence most of those on hand seemed firmly resolved on conversion. When the third and last piece ended, those who had come to pray enjoyed a hearty laugh.

'Stravinsky has enjoyed the inestimable favor of being hissed in Paris for his "Sacre du Printemps" ballet. To be hissed in this blessed generation means to become a Messiah within 24 hours, with a flock of disciples in one's wake, each of them seeing the light of the new message, but none condescending enough to expound its mysteries to beings of lesser vision. Hence the Russian (whose orchestral "Fireworks" sputtered and fizzled out rather unceremoniously in New York last year) is already esteemed as a seer and prophet and awful things are whistled of his theories and the dire combustion their enactment will bring about.

'To stimulate curiosity these new pieces were placed at the end of the program last Tuesday. They were preceded by a Haydn quartet, during which many persons went outside to fortify themselves for the fiery baptism with fresh air or otherwise. Before the ordeal took place Daniel Gregory Mason [the native Brookline composer, recently returned from studies with d'Indy in France] came upon the stage and, amidst solemn silence, told the audience that the character of the new music necessitated a few explanatory comments; that the composer wished the three pieces to be considered as absolute music, under the collective title 'Grotesques'; but that the hearers would not be far wrong if they regarded the first number as a tone picture of a Russian steppe in which

a group of peasants were playing bagpipes or some exotic instruments; the second a dim cathedral with chanting priests and choir, and the third a circus clown, very unhappy for some reason or other, but in spite of his troubles obliged to perform his feats of juggling. [The second and third movements, as they appear in the score, were apparently transposed at the performance.]

'The pieces proved to be short — the first lasted only a minute, the other two about three or four apiece. As little sketches they are ingenuous and in two cases excellent fooling. As pure music they are ludicrous. The first provides a capital imitation of a bagpipe, which reiterates a scrap of melody eight or ten times. The peasants are all there, no doubt, but somehow or other one can not see the steppe on account of them. Then something abruptly goes wrong with the bagpipe and the thing stops. The cathedral is a more serious affair, a sort of a little futurist impression, with just a dash of Gregorian chant to confirm it and give the imagination the necessary *point d'appui*. Some doleful and very uncomfortable sounds introduce the circus clown; then some light skipping ones; then sadness again and some queer feline squeaks. It was all so excruciatingly naïve and childish that the audience laughed immoderately. Incidentally, they demanded a repetition of the bagpipe number. We believe the Flonzaleys played all three pieces admirably.

'The musical part of the program consisted of the noble Quartet of Franck and Haydn's Quartet in D minor, both magnificently performed.'

The Flonzaleys repeated their program at Jordan Hall, Boston three days later (December 2 1915). This time Professor Walter R. Spalding of Harvard introduced 'Grotesques', and a member of the audience, one perhaps 'firmly resolved on conversion', was the poetess Amy Lowell, who lived in Brookline and was a subscriber to the Boston Symphony's concerts for many years. Stravinsky's music inspired her to write a poem, published in her anthology *Some Imagist Poets, 1916* (Houghton Mifflin Company). It is based, she wrote, 'upon the programme which M. Stravinsky appended to his piece, and it is an attempt to reproduce the sound and movement of the music as far as is possible in another medium'. (The movements of the quartet were played in Boston in the original order.)

'FIRST MOVEMENT

Thin-voiced, nasal pipes
Drawing sound out and out
Until it is a screeching thread,
Sharp and cutting, sharp and cutting,
It hurts!
Whee-e-e!
Bump! Bump! Tong-ti-bump!
There are drums here,
Banging,
And wooden shoes beating the round, grey stones
Of the market-place.
Whee-e-e!
Sabots slapping the worn, old stones,
And a shaking and cracking of dancing bones,

notes continued on page 1006

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 ST. BOTOLPH STREET • BOSTON



Provides For The Handicapped Child
In A Free, Private, Day School

A 12 Year Academic Program
Vocational Training • Recreation
Health Program • Transportation

The Industrial School for Crippled Children solicits funds for its operation either through Bequests, Annuities or Life Insurance.

In case of a life agreement a donor gives capital to the Industrial School for Crippled Children and in return receives income for life.

Donors are invited to discuss these matters with the Treasurer.

Treasurer, CHARLES E. COTTING, 10 Post Office Square, Boston

CHARLES H. TAYLOR
President

MRS. CHARLES E. COTTING
Chairman Ladies Committee

For Winter Escapees

We are prepared to abet your exodus with unusual casual wear for hot sunny days, finery in all degrees of formality for balmy tropical nights and new Spring costumes to enhance your arrival and departure.

BOSTON *Hurwitch Bros.* WELLESLEY

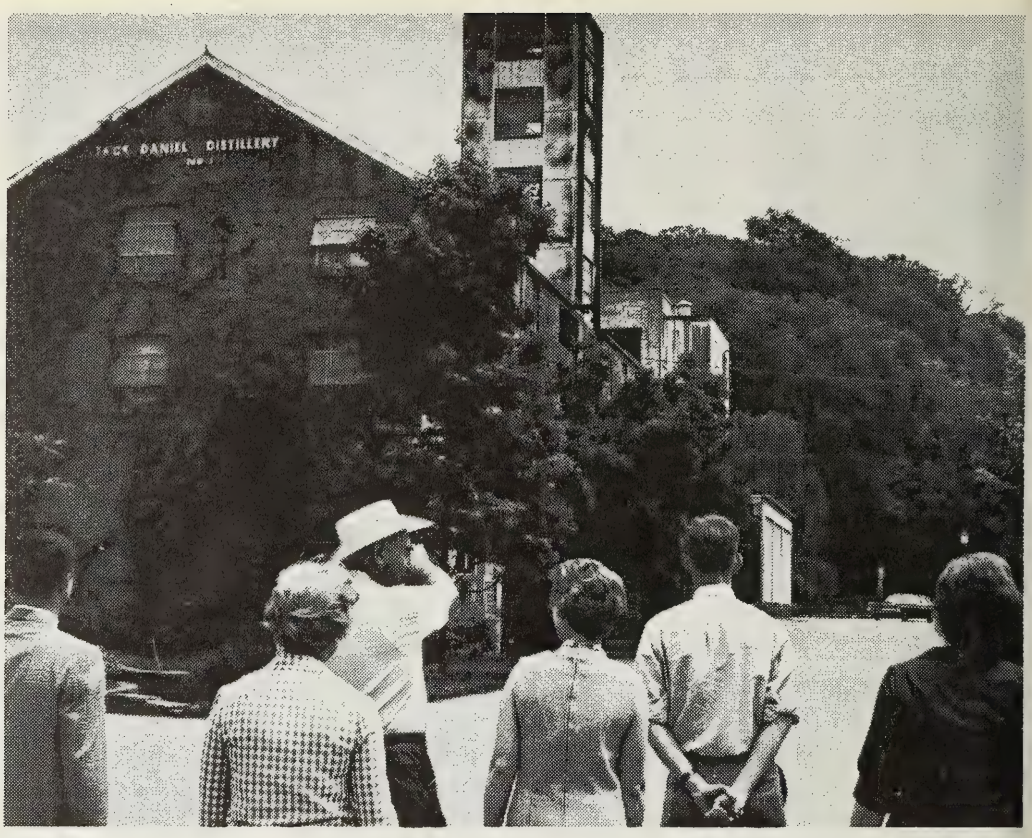


ushing through dinner to make the Symphony can ruin the best
fine food and good music.

'hy rush either? Symphony Hall is only three
inutes away from seven of the city's best
staurants. At Prudential Center.

he PRUDENTIAL
ISURANCE COMPANY OF AMERICA
ortheastern Home Office Prudential Center Boston





ONE THING'S FOR SURE on the Jack Daniel's tour, we won't rush you. If you want to stop for something, go ahead and stop.

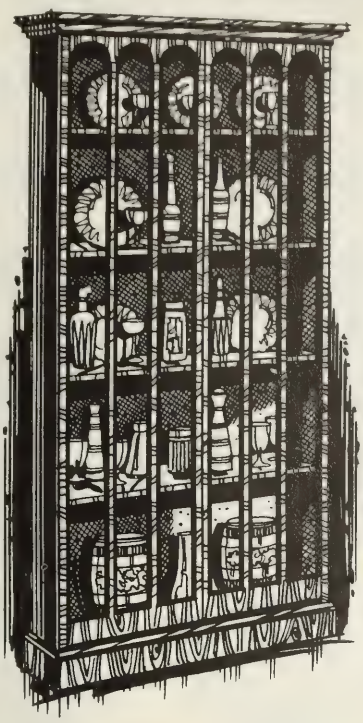


The tour through our distillery takes about an hour. And if you find anything you'd like to linger over, go ahead. You can catch up on anything you missed from Mr. Garland Dusenberry. (He's the man who takes you through.) Just tell him what you missed and he'll take it from there. But he's a talker. So you might end up being with us more than an hour. But if you don't mind, we certainly don't either.



CHARCOAL MELLOWED
DROP
BY DROP

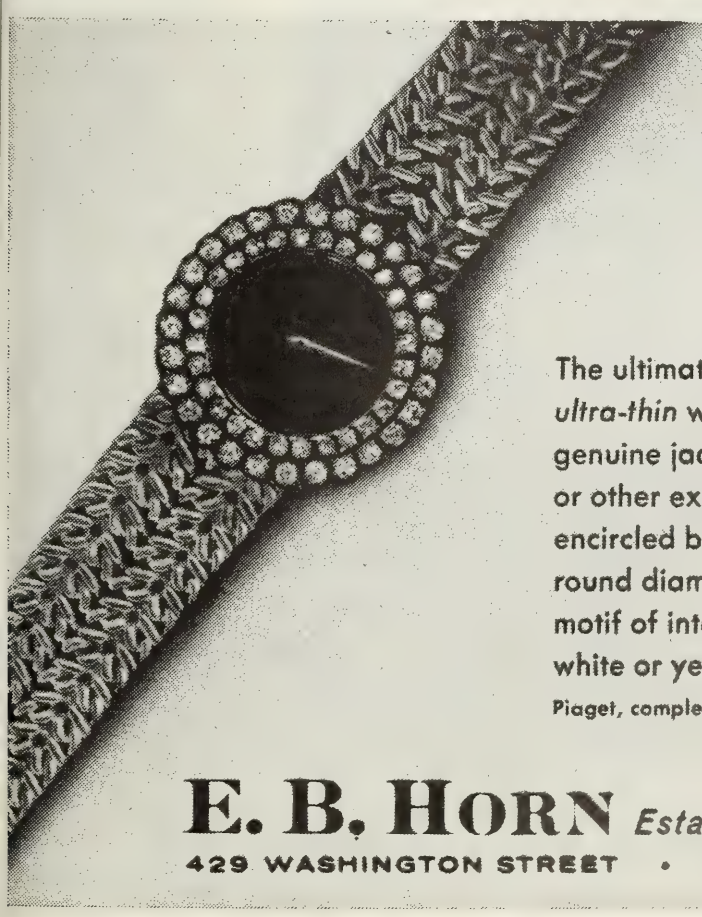
© 1968, Jack Daniel Distillery, Lem Motlow, Prop., Inc.
TENNESSEE WHISKEY • 90 PROOF BY CHOICE • DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 384), TENN.



Something perfect and just for you. A cottage by the sea . . . a country manor . . . a penthouse against the city skyline? We've an abundance of ideas for expressing you and your special tastes. Call 426-1500 for an appointment with one of our thirty Paine designers who will help you create "something perfect."

PAINE furniture

Boston • Natick • Peabody
Springfield • Hartford



PIAGET

CHOICE OF
THE WORLD'S
ELITE

The ultimate in elegance, *ultra-thin* watches with dials of genuine jade, coral, lapis, or other exquisite gemstone, encircled by two rows of radiant round diamonds. Bracelet, classic motif of intertwining leaves in white or yellow 18 kt. gold.

Piaget, completely Swiss Made.

E. B. HORN *Established in 1839*
429 WASHINGTON STREET • BOSTON, MASS.

"One of the great records... There has never been a performance like this."

Continues Consensus & Review*: (Boulez has conducted) "the definitive La Mer... L'Après-midi is magnificent, and there is a reading of Jeux that illuminates (the) score with a dazzling light. But it is La Mer that is the miracle."

BOULEZ CONDUCTS DEBUSSY

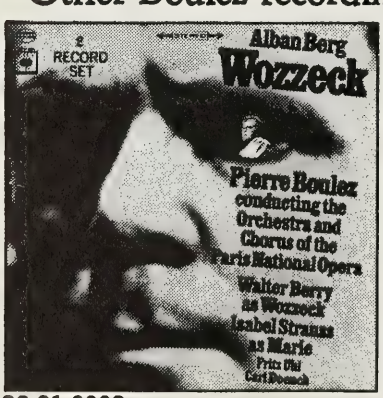
LA MER·L'APRÈS-MIDI D'UN FAUNE·JEUX



THE NEW PHILHARMONIA ORCHESTRA

32 11 0056

Other Boulez recordings for your collection:



32 21 0002

OLIVIER MESSIAEN
ET EXSPECTO
RESURRECTIONEM
MORTUORUM
COULEURS DE
LA CITE CELESTE
CONDUCTED BY
PIERRE BOULEZ

32 11 0048

Pierre Boulez on CBS Records

*London, England

© "CBS", "MASTERWORKS", MARCAS REG. PRINTED IN U.S.A

Variations on a theme by Pastene.

Pastene è nobile
Bolla Valpolicella.
A noble wine from
the slopes of Verona.

Aimez-vous Pastene?
Alexis Lichine Pinot
Chardonnay. Imported by
Pastene from France with
love. Or Pastene Gamay
Beaujolais, the proud
Californian with the
Burgundian accent.

Le Nozze di Pastene
Gancia Asti Spumante.
Imported from Italy
for any festive
occasion.



What's your favorite wine: red, white, rose or bubbly? Pastene gives you the best of both worlds in Californian and European wines to suit every taste and purse. Pastene knows the score.

Pastene Wine & Spirits, Inc. 15 Poplar Street • Somerville, Mass.

THE BOSTON SYMPHONY ORCHESTRA IS THE JOHN HANCOCK-INSURED GROUP WE MOST ENJOY HEARING FROM.



"If anybody in this life insurance business can design the right plan for you, it's probably us."

How can a prominent citizen leave $750,000 to his family without putting them in the headlines?

No man wants his family subjected to unwanted publicity and the nuisance of inquisitive outsiders.

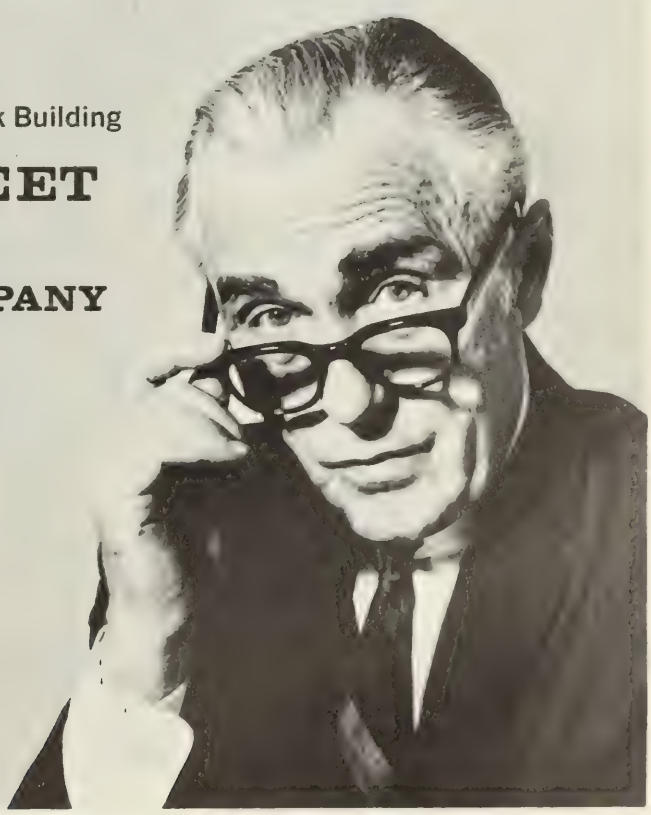
Privacy for property plans is only one of the special advantages which a living trust at State Street Bank can offer. Continuity of income for your beneficiaries... economy...your estate will receive these benefits, too.

As for **the present,** a living trust puts State Street's skilled asset management to work for you on a trial basis. You're free to change or revoke the trust at any time.

Wouldn't you like one of our trust officers to discuss this flexible service with you and your lawyer? Phone 466-3721 for an appointment now.

PERSONAL TRUST DIVISION
225 Franklin Street
Third Floor, State Street Bank Building

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASS.





©1968 NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY, BOSTON

You're here to listen but who listens to you?

Chances are, you discuss your health regularly with your doctor. If you hit a legal snag — such as the car in front of you — you can tell your lawyer. But who can you turn to on the same continuing basis for help with your finances?

Till now, it was difficult to find someone who would lend a concerned ear to your money problems. But your Personal Banker at Shawmut has changed all that. He's the man a widow can turn to for financial advice on a continuing basis.



And if you want to talk about trusts, you have only to phone your lawyer and your Personal Banker to start the wheels in motion. In short, he's the financial adviser to the family, a professional who can shape Shawmut's vast banking and trust services to your family's individual needs. Not just today, but tomorrow and tomorrow and tomorrow.

If you would like your own Personal Banker, one will be assigned to you at the Shawmut office most convenient for you.

The National Shawmut Bank of Boston

Personal Trust Department

A Shawmut Association Bank

Have a Personal Banker at your side, on your side.



Clumsy and hard they are,
And uneven,
Losing half a beat
Because the stones are slippery.
Bump-e-ty-tong! Whee-e-e! Tong!
The thin spring leaves
Shake to the banging of shoes.
Shoes beat, slap,
Shuffle, rap,
And the nasal pipes squeal with their pigs' voices,
Little pigs' voices
Weaving among the dancers,
A fine, white thread
Linking up the dancers.
Bang! Bump! Tong!
Petticoats,
Stockings,
Sabots,
Delirium flapping its thigh-bones;
Red, blue, yellow,
Drunkenness steaming in colours;
Red, yellow, blue,
Colours and flesh weaving together,
In and out, with the dance,
Coarse stuffs and hot flesh weaving together.
Pigs' cries white and tenuous,
White and painful,
White and —
Bump!
Tong!

'SECOND MOVEMENT

Pale violin music whiffs across the moon,
A pale smoke of violin music blows over the moon,
Cherry petals fall and flutter,
And the white Pierrot,
Wreathed in the smoke of the violins,
Splashed with cherry petals falling, falling,
Claws a grave for himself in the fresh earth
With his finger-nails.

'THIRD MOVEMENT

An organ growls in the heavy roof-groins of a church,
It wheezes and coughs.
The nave is blue with incense,
Writhing, twisting,
Snaking over the heads of the chanting priests.
Requiem aeternam dona ei, Domine;
The priests whine their bastard Latin
And the censers swing and click.
The priests walk endlessly
Round and round,
Droning their Latin
Off the key.

The organ crashes out in a flaring chord
And the priests hitch their chant up half a tone.
Dies illa, dies irae,
Calamitatis et miseriae,
Dies magna et amara valde.
A wind rattles the leaded windows.
The little pear-shaped candle-flames leap and flutter.
Dies illa, dies irae,
The swaying smoke drifts over the altar.
Calamitatis et miseriae,
The shuffling priests sprinkle holy water.
Dies magna et amara valde.
And there is a stark stillness in the midst of them,
Stretched upon a bier.
His ears are stone to the organ,
His eyes are flint to the candles,
His body is ice to the water.
Chant, priests,
Whine, shuffle, genuflect.
He will always be as rigid as he is now
Until he crumbles away in a dust heap.
Lacrymosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.
Above the grey pillars, the roof is in darkness.

The score of the *Three pieces* was eventually published in 1922, and Stravinsky by this time evidently considered the music strong enough to stand on its own. None of Mason's programmatic explanations is included, and there are only metronome markings (without other tempo indications) for each movement. According to Eric Walter White *(Stravinsky: The Composer and his Works* — University of California Press 1966) 'the writing for string quartet was not very reassuring. . . . The fragmentation of the second piece made it necessary to pepper the score with unusual directions to the players: "excessivement court et sec". . . . "donnez une sonorité très fine et douce". . . . "donnez un son étranglé" . . . . Furthermore at one point the second violin and viola players are instructed: 'quickly turn the instrument upside down (hold it like you would hold a cello) so as to execute this pizzicato which should sound as a downward arpeggio'.

Stravinsky himself had something to say about the *Three pieces* in *Memories and Commentaries* (Doubleday, 1960). In answer to Robert Craft's question whether any of his music had been suggested by a 'purely visual experience of movement, line, or pattern', the composer replied: 'Countless times, I suppose, though I remember only one instance in which I was aware of such a thing. This was during the composition of the second of my *Three pieces* for string quartet. I had been fascinated by the movements of Little Tich [the famous English pantomime artist], whom I had seen in London in 1914, and the jerky, spastic movement, the ups and downs, the rhythm — even the mood or joke of the music — which I later called *Eccentric,* was suggested by the art of this great clown (and "suggested" seems to me the right word, for it does not try to *approfondir* the relationship, whatever it is).

'Incidentally, these pieces were not influenced by Schoenberg or Webern, as has been said — at least not to my conscious knowledge. I knew no music by Webern in 1914, and of Schoenberg only *Pierrot Lunaire*. . . . [My pieces] mark, I think, an important change in my art. In spite of the obvious recollection of *Petroushka* in *Eccentric,* it seems to me these *Three pieces* look ahead to the *Pièces Faciles* for piano duet of one year later, and from the *Pièces Faciles* to my so aberrant "neoclassicism" (in which category, nevertheless, and without knowing it was that, I have managed to compose some not unpleasing music).'

Study for pianola

Two years after writing the *Three pieces* Stravinsky traveled to Madrid to meet Diaghilev. It was his first visit to Spain. Writing in his *Autobiography* (1936), he recounts his immediate impressions — the change in railroad gauge and the smell of frying in oil. Madrid at nine in the morning was still asleep, and the hotel night watchman greeted him with lantern in hand. He evidently enjoyed the new experiences immensely, and was struck by the great difference between 'this land on the edge of our continent, where already one is in touch with Africa' and the other European countries he had visited.

Stravinsky found nothing very exciting about Spanish folk music. 'That, however,' he wrote, 'did not prevent me from frequenting taverns to spend whole evenings in listening to the endless preliminary chords of guitar playing and to a deep-voiced singer with unending breath trolling forth her long Arab ballad with a wealth of *fioriture.*'

During his visit to London in 1914, Stravinsky visited the Aeolian Company's showrooms where he heard a demonstration of the Pianola, one of the perforated paper-roll instruments in vogue in the first twenty-five years of the century. The Company commissioned a piece for their instrument, and he composed the study in 1917. It was published in roll form in London and first performed at the Aeolian Hall in that city on October 31 1921. Stravinsky had something to say about this piece too in his *Autobiography:*

'Many of the musicians who preceded me in visiting Spain had, on their return, put their impressions on record in works devoted to the music they had heard there [Liszt, Gottschalk, Chabrier, Debussy and Ravel are some], Glinka having far outshone the rest with his incomparable *La Jota Aragonaise* and *Une Nuit à Madrid*. It was probably in order to conform to this custom that I, too, paid tribute to it. The whimsicalities of the unexpected melodies of the mechanical pianos and rattletrap orchestrinas of the Madrid streets and the little night taverns served as theme for this piece, which I wrote expressly for the pianola.'

Stravinsky must have approved of these mechanical contrivances, for he continued his association with the Aeolian Company, and made special arrangements for the pianola of *Le sacre du printemps,* of *Four studies for piano* and of *The firebird,* the latter including an autobiographical sketch to 1910, a literary and musical analysis of the piece and a complete performance played by himself. (This was on six rolls). Several more works were issued on Duo-Art rolls, and twelve by the Pleyel Company of Paris for their instrument the Pleyela, including *Petrushka, Le chant dù rossignol, Pulcinella,* and *Le sacre.*

Four studies for orchestra

Before the end of 1914 Stravinsky began an orchestral arrangement of the *Three pieces*. He worked on them on and off for four years, and they were finished in 1918. Except for the addition of four bars to the second movement, they are musically identical to the original quartet pieces. The fourth movement was completed on October 2 1928. Stravinsky now added the titles 'Dance', 'Eccentric', 'Canticle' and 'Madrid', which correspond with the explanations given thirteen years earlier in Aeolian Hall, New York, by Daniel Gregory Mason. In his discussion of the orchestration Eric Walter White writes, 'The chanter and drone effects of the *Dance* are more clearly underlined. *Eccentric* now sounds like a sequel to the puppet music in *Petrushka*. The *Canticle* glows with the colours of an ikon. The full cubistic intricacy of *Madrid* is revealed without losing the important local colour provided by the timbre of the piano.'

Mr White also points out that there are foreshadowings of some of Stravinsky's later works in the *Four studies:* the theme of the last movement of the Symphony in C from the *Dance;* a subject in the *Symphony of Psalms* from *Eccentric;* and you will perhaps recognize the refrain of the *Canticle,* which you have just heard in its later form in the coda of the *Symphonies of wind instruments.*

ALBAN BERG

Three orchestral pieces op. 6

Program note by Klaus G. Roy

Berg was born in Vienna on February 9 1885; he died there at midnight December 23/24 1935. He composed the *Three orchestral pieces* in 1914 and 1915. They were intended as a tribute to Schoenberg on his fortieth birthday (September 13 1914). The score of the third piece is dated August 23 1914, but the second was not included in the shipment to Schoenberg, since it was not finished until the following August. The score of the entire work is dedicated 'to my teacher and friend Arnold Schoenberg in immeasurable gratitude and love'. The first performance of two movements of the work was given in 1923 under Anton Webern's direction.

The instrumentation: 4 flutes, 4 piccolos, 4 oboes and english horn, 3 bassoons and contra bassoon, 6 horns, 4 trumpets, 3 trombones and bass trombone, tuba, timpani, bass drum with cymbal, snare drum, tenor drum, cymbals, large tam tam, small tam tam, glockenspiel, xylophone, triangle, large hammer, 2 harps, celeste and strings.

There was, at one time, much talk about the '40-year lag' in the comprehension of modern music — indeed of all music. Perhaps that period should be extended beyond the half-century mark; for it appears as if certain compositions dating from before World War I still have the

---

Klaus G. Roy, formerly a resident of Boston, has been Director of Publications and Program Book Editor of the Cleveland Orchestra since 1958. A graduate in music of Boston University and Harvard University, he has been active for twenty years as composer, critic, teacher, librarian and lecturer. His note is reprinted by kind permission of The Cleveland Orchestra.

power to shock, to confuse, and perhaps to exasperate. This is particularly true of the so-called 'Viennese School' of this century, the triumvirate of Arnold Schoenberg, Anton Webern, and Alban Berg. The problems of their music are 'built in', so to speak, and as far as the general public is concerned they have only lessened, not evaporated. But what this also proves is that 'modern' music is no more monolithic, a single, fenced-in highway than was the music of the previous century. And besides the several main roads, there is a large number of narrower but equally scenic routes, leading in the same general direction but with many an unexpected turn, a delightful view. Musical history, today and in all periods, demonstrates the fallacy that because a new turnpike has been built, one is no longer allowed to travel along older and slower paths. But by the same token, the basic direction music takes in any age is largely conditioned by the genius of the great masters, not the talent — however pleasing — of the *'Kleinmeister'*.

If Stravinsky's *The rite of spring* of 1913 was music's 'declaration of independence' — a work which, in the composer's own words, had very little immediate tradition behind it, and was therefore by force genuinely 'new' — then Berg's *Three pieces* of 1914 were a 'declaration of dependence'. While in his dedicatory letter Berg stressed that this was his first major work not written under Schoenberg's direct supervision, the music at the same time clearly avows its origins, its deep indebtedness. As 'modern' as it sounded then (and still sounds to many today), largely because of its extremely fluid sense of tonality and high dissonance-content (chord formations of unresolved tension), this is a work that comes directly out of the school of Gustav Mahler and his first major disciple, Arnold Schoenberg.

Hearing this music, one sometimes feels that Mahler's visions were re-viewed in a new light, his thrusts in the direction of new techniques supported and continued, and the feeling of his emotional world echoed and at times intensified. And it is Berg, remarkably, who has numerous 'disciples' living and active today. If the work is called, in one annotation 'out-and-out romantic', this must be taken to mean that Berg, following Mahler and Schoenberg, was always and unswervingly a 'subjective' composer, as the entire dodecaphonic or twelve-tone school was to be: with all complexities of technique, an ultimately personal and hyper-emotional expression. (Webern is not really an exception, although it may sound that way.) Here, the symphonic tradition of the post-romantic era was carried to its uttermost limits in every respect. And this was in direct contradiction to the 'objective' approach of Stravinsky, which after *Le sacre du printemps* tended toward more modest ensembles, resulting eventually in the 'neo-classic' movement which remained one of the major highways of this century's music, influential and productive for thirty years.

In a way, then, this music — though 'new' to Boston and to these concerts — is not entirely new to those of us who are acquainted with the literature-in-sound of our age. It may be useful to listeners of all persuasions and stages of preparation to balance a sense of open-mindedness and unprejudiced receptivity with an awareness of stylistic relationships, the added security of a historical perspective. No work of art exists in a vacuum, and until its *technical* challenges have ceased to

be problems to hearers — as in the symphonies of Beethoven — one may benefit from considering its time of creation as a major reference.

Alban Berg's letter to Arnold Schoenberg is an extraordinary document. On one hand, he tells his master that the pupil is now capable of flight on his own — which every great teacher would wish to encourage — and on the other his standards are set by his conception of what the master could approve. Most remarkably of all, however, is that fact that the major influence on the work is not Schoenberg — but Mahler; Berg's recent biographer, Hans F. Redlich, hears it as 'his creative approach to Mahler's conception of the symphony'.

'I am sending you,' Berg wrote on September 8 1914, five days before Schoenberg's fortieth birthday, 'the orchestral pieces dedicated to you. . . . For years it has been my secret but persistent wish to dedicate something to you. The works composed under your supervision . . . do not count for that purpose, having been received directly from you. My hopes of writing something more independent and yet as good as these first compositions (something I could confidently dedicate to you without incurring your displeasure) have been repeatedly disappointed . . . I really have tried to give of my best and to follow your advice. In this endeavor the unforgettable experience of the Amsterdam rehearsals [of Schoenberg's *Five orchestral pieces,* op. 16, in 1912] and the close study of your orchestral pieces was an enormous help and has intensified my self-criticism more and more. *This* is why I have not been able to complete the second of the three pieces, *Reigen,* in time, and why I have had to leave it until later, when I shall probably succeed in altering what is wrong in it, about which I am not certain. Another reason is that the unavoidable commotion of the last weeks caused slower progress with my work than I had hoped for before the outbreak of war. Please do not take amiss my boldness in dedicating to you something incomplete. I hope to finish the missing second piece soon (it is a piece of dance-character . . .). I am remaining here for a time and I believe I can curb my impatience and restlessness in connection with the war better here than in Vienna. The urge "to be in it", the feeling of helplessness at being unable to serve my country, prevented my concentration on work there . . .'

(In August of 1915, at the age of 30, Berg was drafted; but since he was declared physically unfit for military service, he spent the next few years attached to the Ministry of War of the Austro-Hungarian Empire, which left him time to make progress with the composition of *Wozzeck*. One would be on shaky ground to claim that it was mainly a response to the war which accounts for the 'horror-movie' sound of much of this music. Although he was surely much affected by the grimness of the time, and the work sometimes seems to reflect a civilization in collapse, his turmoil — like Mahler's — was basically an inner one, which required an 'expressionistic' form. As Pierre Boulez has said, 'the aim of music is not to express feelings but to express music.')

Elsewhere in the letter, Berg wrote that 'I have to ask myself, again and again, if what I express in the *Three orchestral pieces* and what compels me to brood over certain bars for days on end, is any better than my last compositions . . .' But even before the second movement was completed in 1915, the composer had begun in earnest to work on his

opera *Wozzeck* — which carries the next opus number, 7. In the program notes of the New York Philharmonic, Edward Downes has not only provided a brief outline of the three pieces, but has shown the relationship of this music to the forthcoming opera as well as works by earlier masters. It is not unreasonable to hear these orchestral pieces as operatic scenes without words, examples of musical 'expressionism' at its most intense and graphic.

'*Prelude: Langsam.* The first movement begins almost inaudibly with a confused throbbing of eight percussion instruments. This misty sound is enriched with murmurs of the other instrumental choirs. A single trombone playing a very soft, very high note, stands out. But it is not until the fifteenth measure that we hear a distinct theme, the principal theme of the movement, played by violin and bassoons in unison . . . The boldly arching figure of the third full measure plays a prominent role in the brief, but intensive thematic development. At the end, the movement fades back to the same misty percussion effect with which it began.

'*Rounds: Anfangs etwas zögernd-leicht beschwingt-langsames Waltzertempo.* Ländler and waltz-inspired movements in Mahler, especially the second movement of Mahler's Ninth symphony and the Scherzo of his Seventh. But the movement also looks forward, in its grotesque melodic jumps and occasional pounding accompaniment, to the beer garden scene of *Wozzeck* (Act two, scene 4).

'*March: Mässiges Marschtempo-viel langsamer-allegro energico-sehr langsam.* This finale, which lasts as long as the first two movements combined, is based quite freely on traditional sonata-allegro form, with an introduction, exposition, development, recapitulation and coda. The feeling of the movement however is almost more dramatic than symphonic. It rises to a series of catastrophic climaxes. At one of these the whole orchestra breaks off suddenly and the timpani alone crash out a heavy syncopated rhythm, which has been compared to the fateful "hammer blows" in the finale of Mahler's Sixth symphony and the "death rhythm", the irregular heart-beat rhythm in the first movement of his Ninth. Actually this syncopation can be traced right back through the terrifying irregular heart beats in Strauss' *Death and transfiguration* to Tristan's collapse in the last act of Wagner's *Tristan und Isolde,* where Kurwenal sings: *Bists du nun tot?* But Berg's brutal climax also looks forward to his own *Wozzeck:* the entr'acte following the murder of Marie, where a tremendous orchestral crescendo breaks off with just such nerve-racking series of crashes on the bass drum. There are other anticipations of *Wozzeck* and fascinating links to the past and future in this highly imaginative score.'

In the valuable book, *Schoenberg and His School* (Philosophical Library, New York 1949; the translation is by Dika Newlin), René Leibowitz has the following to say of Berg's *Three pieces,* and it is of special interest to us since it was he who taught Pierre Boulez the elements of classic twelve-tone technique more than 20 years ago:

'. . . Actually, this new work marks a cesura in Berg's creation. Not only does he get a firm grip on the large form, which he will never let go, not only does he develop a more radical and *constructive* contrapuntal style (since the structure of each piece is now primarily based on this

counterpoint), but he also becomes completely aware of the musical past, which henceforth never ceases to condition his entire ulterior development. This is manifest in a curious circumstance: Berg's new score, without sacrificing in any way the slightest acquisition of the Schoenbergian universe, shows definite relationships to earlier and different worlds of sound, these of Mahler and Debussy. With these *Three orchestral pieces,* the school of Schoenberg joins the rest of the contemporary movement . . . It was Berg's feat to establish the bond between the language of Schoenberg and that of the past, for he could consolidate the most recent events by testing them against what had gone before. And this line of retrospect may be projected into Berg's own future . . .'

M. Leibowitz finds it necessary, in proceeding, to denigrate other 'schools' of composition then emerging; but one cannot argue with him when he claims that 'Berg's most Mahlerian score becomes at the same time his most complicated work', and that 'with their constant use of the total resources of chromaticism, with their complex and unceasing counterpoint, with their technique of perpetual variation and their extreme means of orchestration, these three pieces constitute one of the highest accomplishments of "pre-tone-row polyphony".' (Other major works of the time include, besides Schoenberg's *Pierrot Lunaire,* Stravinsky's *Rite of spring* and Debussy's *Jeux* (all from 1912), Bartók's *The wooden prince* (1914-16), Ravel's *Trio* (1914), Prokofiev's Second piano concerto (1913) and *Scythian suite* (1914-15), Nielsen's Fourth symphony (1914-16) and Sibelius' Fifth (1914-15). Of today's program *Jeux,* Berg's *Three orchestral pieces* and Stravinsky's *Three pieces for string quartet* were all composed within three years of each other.

Virtually all the music of our times which utilizes 'serial' methods of musical organization derives itself from one or more of the triumvirate of the Viennese twelve-tone school. But what is perhaps more important to the public at large than the technical achievements of this 'school', and still far too widely unknown, is the fact that Schoenberg, Berg, and Webern were the true romanticists of our time, whose work and basic attitude found their source particularly in the music of Gustav Mahler.

Biographical facts and necrological statistics may be interesting in themselves, but they become of historical importance only if they illumine aspects of stylistic significance, of influence and interrelation. The more one studies the Violin concerto of 1935, written in memory of Gustav Mahler's stepdaughter, the less fortuitous appears the relationship of these two masters, Berg and Mahler, disciple and mentor. A look at their dates proves instructive and surprising, leading one on to further discovery. Mahler was born in 1860, and died in 1911; Berg was born in 1885, and died in 1935. Coming into the world almost exactly 25 years apart, they retained this distance at their deaths. Each lived just short of 51 years. In this may reside a deeper symbolism, a historical logic. For it is often observed that Mahler, in his last works, had opened doors to the music of the twentieth century through which others were to enter; had he lived to his mid-seventies, that is to say into the 1930's, it is likely that he would have written music regarded as 'modern' by us today. Berg in turn, had he lived another quarter century, would have

died but a few years ago, and might have personally 'directed' one of the great 'schools' of contemporary composition instead of only doing so by influence and example.

In a program note for the Henry Wood Promenade Concert of Tuesday September 3 1968, Pierre Boulez, who conducted the BBC Symphony Orchestra, wrote the following note on Berg's *Three orchestral pieces:*

'The *Three Orchestral Pieces* by Alban Berg exactly mark the end of the period preparatory to *Wozzeck*. One could even say that they are a curtain-raiser to the opera. (The third piece even contains a theme which is to be repeated in its entirety in the music describing Wozzeck's anguish.)

'The pieces increase in order of importance, an unusual state of affairs with Berg, who normally adored formal symmetries. The first is the shortest and most episodic. The second, already more elaborate, is also more developed. As to the third, it far surpasses the two others in importance and in length. We find in this work a sort of flamboyant polyphony, extremely dense, sometimes overloaded, which makes performance particularly delicate. One cannot, in fact, be content with a perpetually muddy effect which ends by cancelling itself out fairly quickly. Therefore it is necessary to clarify the musical occurrences in order of importance, and to give them a plausible hierarchy. (This could entail modifications of the written indications in the score; for Berg sometimes, inexplicably, wrote secondary parts which stood out more than principal parts, and it is impossible to find an apt explanation by simple paradox . . .)

'What is always extremely striking in Berg — and from his first works, like these pieces for orchestra — is the meticulous thematic detail to which he devotes himself. The themes in themselves contain nothing really complex, but they are always endowed with a very specific character. Certain themes pass from one piece to the other to create a kind of unity which is much more "Romantic" than organic.

'Berg's art in fact closely resembles that of the Romantics. In this he links up very directly with Mahler. Perhaps a fundamentally identical aesthetic conception led both to the same conclusions. It could be believed, indeed, that a sort of emotional surcharge inevitably led them to consider purely musical form insufficient, and that they tended to enrich it by these "divagations" which make music a more powerful and more general means of expression — the eternal temptation to go beyond music.'

note copyright © 1967 by The Cleveland Orchestra

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

Any subscriber who has a ticket for the pre-Symphony luncheon next Friday February 14 and who cannot attend is asked to telephone Mrs Whitty at Symphony Hall (266-1492 extension 42) as soon as possible to release his or her ticket, so that as many people as possible who are now on a waiting list can be accommodated.

THE CONDUCTOR



PIERRE BOULEZ, whose appointment as Conductor of the BBC Symphony Orchestra in 1971 was recently announced, was born in 1925 at Montbrison in the Loire district of France. His father wanted him to be an engineer, but he was determined to make music his career, and went to Paris where he enrolled at the Conservatoire. He studied with Olivier Messiaen, and after winning a first prize in harmony, he left, disgusted by the retrogressive policies of the musical directorate. Privately he studied with Andrée Vaurabourg, Arthur Honegger's wife.

At the end of the war a series of concerts was presented at the Théâtre des Champs-Elysées of music by Stravinsky. During one of these Pierre Boulez led a demonstration against the conservatism of the music. It was one of the noisiest interruptions Paris had experienced since the première of *Le sacre du printemps* in the same theatre thirty-three years earlier.

In 1946 Pierre Boulez became a pupil of René Leibowitz, from whom he learned classic twelve-tone technique. Through Mme Honegger he met Jean-Louis Barrault, who had just started his new company at the Théâtre Marigny. Barrault gave him a job as arranger and conductor of incidental music, and their association lasted for ten years.

During that time Mr Boulez continued his attacks on the state of French music, and the establishment retaliated by keeping his music off the government controlled radio for fifteen years. With Barrault's help, he founded in 1953 the 'Concerts Marigny' (later known as the 'Domaine musicale'), which became 'the center, the crucible, the brain of avant-garde French music' and the fashionable focal point of the anti-Establishment.

In 1959 Pierre Boulez left France and settled in Baden-Baden, where he now has his home, to be 'composer-in-residence'. His sponsor was Heinrich Strobel, the influential director of the South West German Radio. Mr Boulez is now conductor of the Radio Orchestra at Baden-Baden.

The composer's list of works includes a cantata, *Le visage nuptial* (1946-50); a work for voice and orchestra called *Le soleil des eaux* (1948); a string quartet or *Livre pour quatour* (1949); three piano sonatas (1946, 1948, 1957); the chamber cantata for voice and small ensemble, with texts by René Char, *Le marteau sans maître* (1953-54); *Polyphonie X* for 18 instruments (1951); *Structures* for two pianos (Livre I, 1952; Livre II, 1961); *Poésie pour pouvoir,* on verses of Henri Michaux (1958), in which electronic music joins that of voices and instruments; and *Pli selon pli — portrait de Mallarmé.* His *Doubles* was first performed in Paris in 1958; expanded to a larger work called *Figures, doubles, prismes,* it received its first American performances at Mr Boulez's guest appearances in Cleveland in March 1965. During his

stay in that city, the composer began a new work, called *Éclat,* which he directs in the film in which his total activities are featured, from the NET series 'The Creative Person'.

During recent years Mr Boulez has been more and more active as a conductor, and has directed many of the world's major orchestras, the Philharmonics of Berlin and Vienna, the Concertgebouw, the BBC Symphony among them. He has appeared regularly at many festivals, including those at Donaueschingen, Darmstadt, Baden-Baden, Cologne, Hamburg and Ojai in California. He is one of two Frenchmen to have conducted Wagner at the Bayreuth Festival, and in 1963 directed the première at the Paris Opéra of Berg's *Wozzeck.*

Pierre Boulez first visited the USA in 1952 when the Barrault Company was on tour. Five years later he returned to conduct a Monday Evening Concert at the University of Southern California, and was a visiting lecturer in music at Harvard University in 1963. During the same year he lectured and directed his own music at Hunter College, New York. His first appearance with a major American orchestra took place at Cleveland in March 1965. Later this season Pierre Boulez will return to Cleveland and will also conduct the Chicago Symphony and New York Philharmonic Orchestras. He makes his debut with the Boston Symphony Orchestra at these concerts. Mr Boulez has made many recordings for Columbia Records.

THE SOLOISTS



Boris and Milton

RALPH GOMBERG, principal oboe of the Boston Symphony Orchestra is the youngest of seven children, five of whom graduated from the Curtis Institute of Music. At the age of fourteen, he was the youngest student ever accepted by the distinguished oboe teacher Marcel Tabuteau. Three years later he was appointed by Leopold Stokowski as principal oboe of the All American Youth Orchestra. Subsequently he became principal of the Baltimore, New York City Center and Mutual Broadcasting Orchestras. He joined the Boston Symphony Orchestra in 1949.

A member of the Boston Symphony Chamber Players, with whom he has toured to Europe and throughout the United States, and made many recordings, Ralph Gomberg is on the faculties of Boston University, the New England Conservatory of Music and the Berkshire Music Center. He was last heard as soloist in Symphony Hall in performances of Strauss' Concerto.



Boris and Milton

SHERMAN WALT, principal bassoon of the Boston Symphony Orchestra, was born in Virginia, Minnesota. He won a scholarship to the Curtis Institute where he studied chamber music with Marcel Tabuteau and bassoon with Ferdinand del Negro. He served in the armed forces during the second world war, and was awarded the Bronze Star for distinguished combat service.

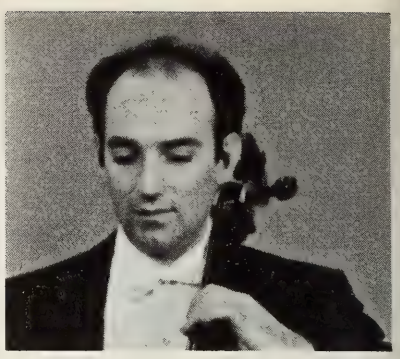
He joined the Chicago Orchestra as principal bassoon in 1947 and moved to Boston five years later. He is a member of the Boston Symphony Chamber Players with whom he has toured and made recordings. Sherman Walt is on the faculties of the Berkshire Music Center and the New England Conservatory. He was last heard as soloist in Symphony Hall in performances of Anselm Viola's Bassoon concerto.



JOSEPH SILVERSTEIN, concertmaster of the Boston Symphony Orchestra since 1962, joined the Orchestra seven years earlier at the age of twenty-three, the youngest member at that time. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of Belgium International Competition, and a year later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia.

Joseph Silverstein has established an international reputation as soloist and as first violin of the Boston Symphony Chamber Players. In 1967 he led their tour to the Soviet Union, Germany and England, and last spring a tour to the Virgin Islands and Florida. During past seasons he has performed with the Orchestra concertos by Bartók and Stravinsky (which he has recorded for RCA Victor), and by Bach, Brahms, Schoenberg and Sibelius; the Brahms he also played with Leopold Stokowski and the American Symphony Orchestra in New York. Last season he played the Beethoven concerto in Boston, Chicago and at Tanglewood, and Dallapiccola's *Tartiniana,* which was repeated at a concert at Philharmonic Hall, New York during the summer. Later this season he will be soloist with the Orchestra in performances of Bruch's *Scottish fantasy.*

Violinist of the Boston Symphony String Trio, Joseph Silverstein is also organizer of the Boston Symphony Chamber Players, a faculty member of the New England Conservatory and Chairman of the Faculty of the Berkshire Music Center.



Boris and Milton

JULES ESKIN, principal cello of the Boston Symphony Orchestra, came to Boston in 1964 from the Cleveland Orchestra, where he held the same chair. He was born in Philadelphia and studied at the Curtis Institute with Leonard Rose. His other teachers were Gregor Piatigorsky and Janos Starker. He won the Naumberg Foundation award in 1954 and made his debut at Town Hall, New York, the same year under the Foundation's auspices. He joined the Dallas Symphony and was later first cellist of the New York City Opera and Ballet Orchestra. He made a recital tour of Europe in 1961 and has also given many recitals in the United States. He used to play each year with Pablo Casals in Puerto Rico.

Jules Eskin is on the faculty of the Berkshire Music Center and is a member of the Boston Symphony Chamber Players, with whom he has traveled on their national and international tours. He has played several concertos with the Orchestra, including the Brahms Double, the Beethoven Triple, the Haydn C major and the Schumann.

ACADEMIA



School of Languages

CAMBRIDGE
54 Boylston Street
tel: 354-2124

BOSTON
140 Newbury Street
tel: 266-0560

In case the concert should end:

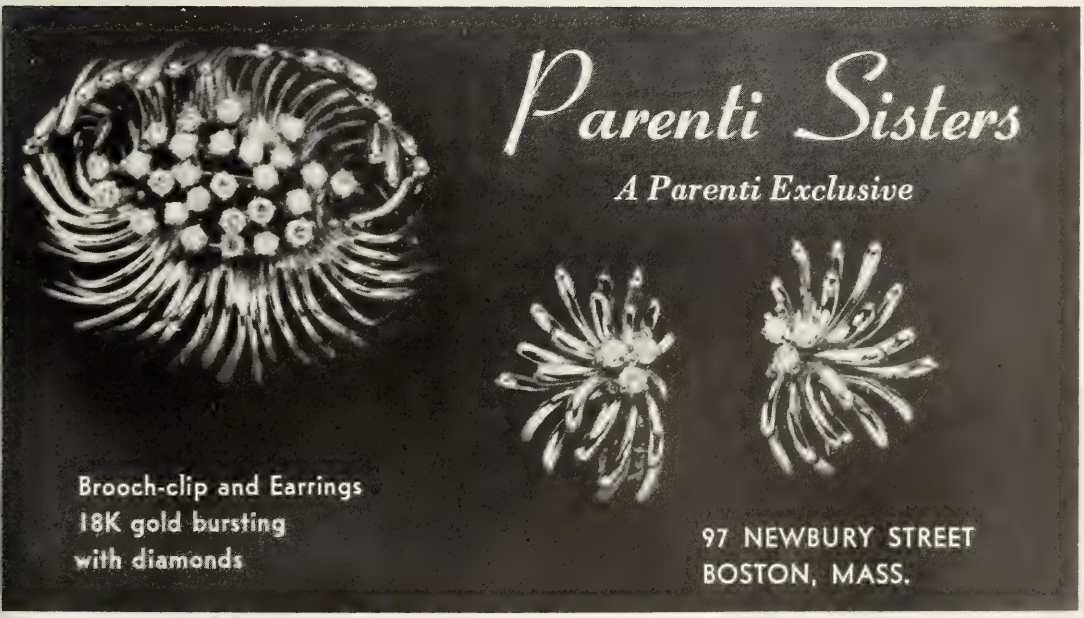
Clap (If someone in front yells "Bravo", yell "Bravo"). Get up out of your chair and walk to Mass. Avenue Exit. Turn left and walk 30 paces to Donald Cox Rogers Square. Turn right. Look left. Look right. Cross. Proceed straight to large hole in the ground. Follow the hurricane fence to large block of granite on St. Paul Street inscribed, "1904". Turn left. Walk to Christian Science Publishing Building. Circumvent it and proceed to large hole. Turn left and walk two hundred paces. Walk inside Sheraton-Boston Lobby (on the Symphony side of Prudential Center). Stop. Decide between Mermaid Bar, Cafe Riviera or Kon-Tiki Ports or turn left and take a waiting escalator to next level. Get off. Decide between Persian Lounge and Falstaff Room. If you want to go to El Diablo, you're on your own.



Beat the high cost of health care:

1. **Stay healthy.**
2. **Become a volunteer at Beth Israel Hospital.**

Contact Mrs. Richard Williams
Director of Volunteers
734-4400 ext. 327
A Major Teaching Hospital of Harvard Medical School



THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases



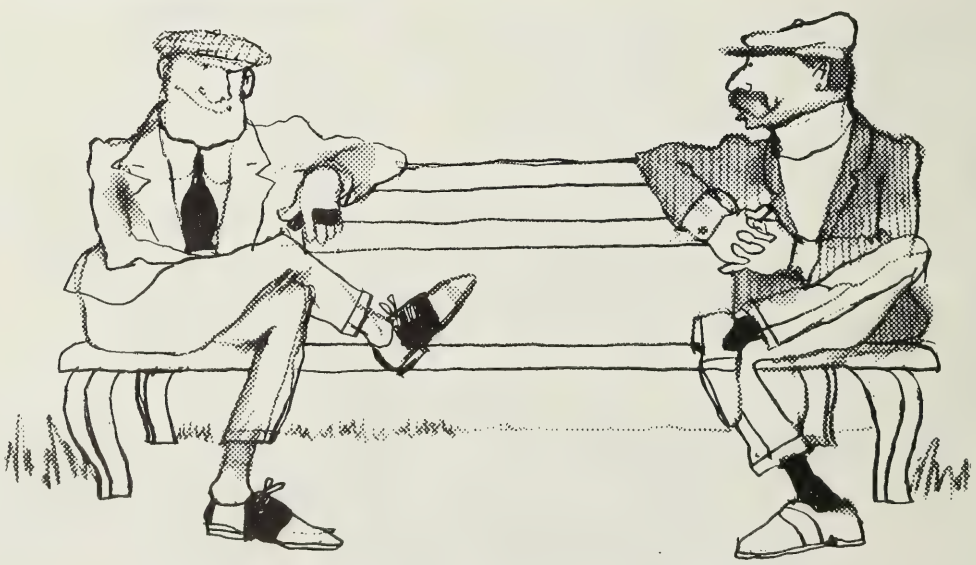
Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston

"Boraschi's is Boston's Best Italian Restaurant!"

"Boraschi's is Boston's best American Restaurant!"



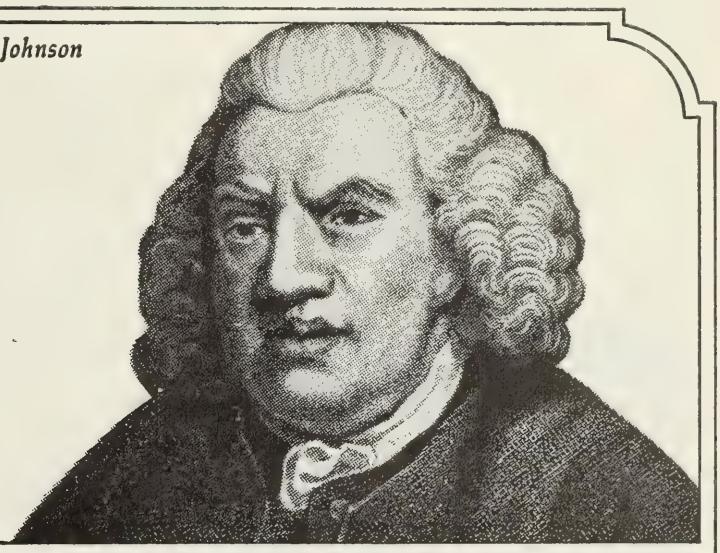
Who are we to argue? Boraschi's Restaurant,
793 Boylston St. (Opposite Prudential) 536-6300

NATIONALLY ACCREDITED

DAY AND EVENING COURSES
Gregg and EZ Alphabetic Shorthand. Start anytime; graduate when ready. One Year Executive Secretarial Course. Intensive Short Courses. Typing individually taught.
INTENSIVE BRUSH-UP COURSES
for "RETURNEES" to JOB MARKET

HICKOX
SECRETARIAL SCHOOL
Founded in 1879
Individual Attention *Individual Promotion*
367 BOYLSTON ST., BOSTON (at Arlington St. MBTA)
267-5920

Samuel Johnson



tax

ı his great Dictionary, Dr. Johnson ıve a definition for *excise:* "A hateful x levied upon commodities." Smith, arney & Co. suspects you might some-mes be willing to apply that adjective *any* tax.

Excises and commodities aside . . . ıere is a way to gain additional in-ɔme *without* additional tax. If the ıcome is from municipal bonds—the ebt securities of state or city govern-ents or governmental authorities—it's totally *exempt* from Federal income tax. (Often from state income tax as well, in the state of issuance.)

Smith, Barney's Municipal Bond Department can help you select the bonds best suited to your needs. They *know* municipals, out of long experience with them. To begin with, they'll be glad to send you, upon request, a booklet explaining exactly what municipals are.

One thing they are: a legitimate way to avoid "hateful" taxes.

Smith, Barney & Co.
Incorporated
Members New York Stock Exchange and other leading exchanges
125 High Street, Boston, Mass. 02110



Boston's Elizabeth Carleton House assures a gracious and dignified retirement to men and women over 65, couples or individuals, of good health and buoyant temperament . . . Spacious private rooms in a handsome environment . . . A distinguished Board and administration provide a secure and comfortable way of life for members of the Carleton House "Family." . . . Financial plans are flexible. The Committee on Admissions welcomes inquiries.

ELIZABETH CARLETON HOUSE
2055 Columbus Avenue Boston Mass. 02119
Write for brochure

Tat Saunders INC.
THE RITZ CARLTON HOTEL, BOSTON
PALM BEACH, FLORIDA
Pretty Clothes for All Occasions
MANCHESTER WATCH HILL

WHERE TO BUY

Garrard®
World's finest automatic turntables . . . synchronously powered for perfectly constant record speed.



Radio Shack Corp. • 730 Commonwealth Avenue
Radio Shack Corp. • 167 Washington Street
Lafayette Radio • 584 Commonwealth Avenue
Lechmere Sales Co. • 88 First St., Cambridge, Mass.
World of Music • 25 West Street
and other high fidelity dealers

GARRARD, WESTBURY, N.Y. 11590
British Industries Co., division of Avnet, Inc.

— marion ruth

A large and carefully selected variety of china, stainless steel, furniture, glass and accessories—displayed for your convenience in co-ordinated table settings in the contemporary manner. Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

For information about space and rates in the
BOSTON
SYMPHONY ORCHESTRA
PROGRAM
Call Advertising Department
Symphony Hall • 266-1492
Donald T. Gammons

A Fine Specialty Shop

catering from head to toe
to young gentlemen who
wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the
Church Street Garage (right next door)

31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

T.O. METCALF CO.
ESTABLISHED 1871

Value

FOR YOUR PRINTING DOLLAR

For Proof

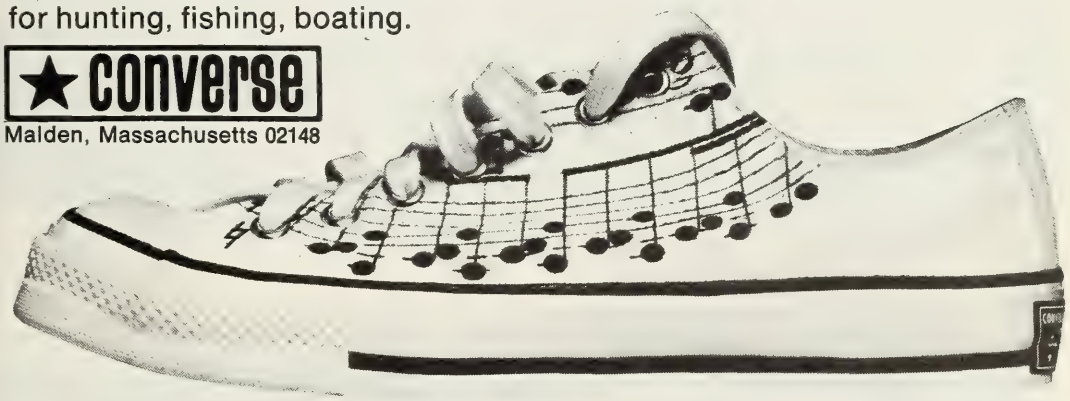
CALL 426-5050

51 MELCHER ST., BOSTON
T.O. METCALF CO.

Brilliant scoring!

The same footwear that's helped produce such great scores for leading sports teams, also has a talent for just playing around. Equally noteworthy performers . . . Converse/Hodgman foul weather clothing and boots for hunting, fishing, boating.

★ converse
Malden, Massachusetts 02148



GREATER BOSTON
SINCE 1832

J.S. WATERMAN & SONS
SINCE 1832
FUNERAL SERVICE

SERVICE AT
ANY DISTANCE

J. S. Waterman & Sons, Inc.

BOSTON WELLESLEY WAYLAND

Fishelson's

Fleuriste Français

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

A bank for all reasons

COMMONWEALTH NATIONAL BANK

Main Office: 150 Causeway Street · 6 Beacon · 717 Boylston · 89 Broad
1610 Commonwealth · Lincoln Office: 350 Broadway, Chelsea

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

CUTTY SARK

AMERICA'S No.1
SELLING SCOTCH



DISTILLED AND BOTTLED IN SCOTLAND BLENDED 86 PROOF
THE BUCKINGHAM CORPORATION, IMPORTERS; NEW YORK, N. Y.

Boston's
Internationally Famous
Italian Restaurant

Open 7 Days 11 A.M. to 1 A.M.

Polcari's

283 Causeway St.
(1 minute from No. Station)
For Reservations Tel. RI 2-4142

DALOZ

Cleansers
of Fine Clothes
and Household
Furnishings for a
Discriminating
Clientel

Phone 265-2400

1863

It's on the menu . . .

The dining room open till 9 p.m.

THE RITZ CARLTON
BOSTON



HIGH NOTE

5% annual rate

FIVE FOR ALL

NO NOTICE REQUIRED FOR WITHDRAWAL

- SEND FOR FREE SAVE-BY-MAIL KIT
- WE PAY POSTAGE BOTH WAYS

OUR DIVIDENDS ARE NOT SUBJECT TO MASS. STATE INCOME TAX

SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS
and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

DORCHESTER OFFICE: 347 WASHINGTON STREET — PHONE CO 5-7020

GOMBERG

MUSIC

Individual instruction on the violin for intermediate and advanced students—chamber music—to further the understanding of music.

For information write
ROBERT GOMBERG
143 Beaconsfield Road, Brookline, Mass.

MUSIC

WORKSHOP

MALBEN'S

FRUITS — PRIME MEAT AND GOURMET SHOPPE



100 NATURAL CHEESES AND SPICES

PHEASANTS · QUAIL · SQUABS

ROMANOFF'S FRESH CAVIAR

PATE DE FOIE GRAS · TRUFFLES

UNSALTED SMOKED SALMON

158 Massachusetts Ave., Boston • Free Delivery • 266-1203

CONFIDENCE...

Can be as simple as a visit to our Trust Department, with your counsel, to make sure that your plans for the future will be carried out exactly as you planned. Our Trust Department specialists are always available to work with you, and your counsel, to see to it that your instructions will be maintained. We think you'll have every confidence in US and in the way we will execute your wishes.

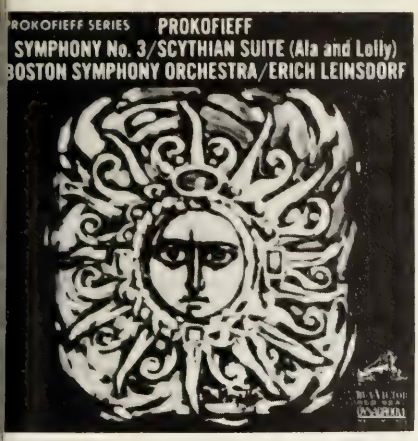
you never come second with US



UNITED STATES TRUST COMPANY

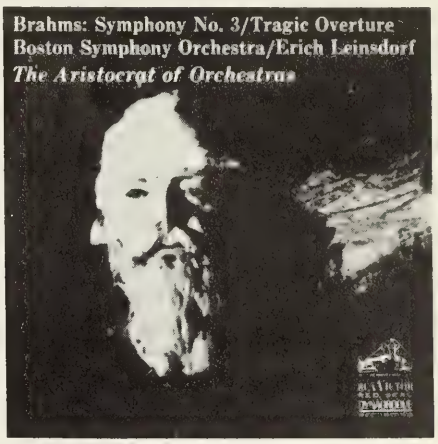
Member Federal Deposit Insurance Corporation

30 Court Street, Boston
In the New Government Center



The first recording of this symphony by a major orchestra and conductor. Both works are spectacular. *Dynagroove.* LSC-2934

Leinsdorf's genius with the German Romantic repertoire is immediately seen in this superb performance. *Dynagroove.* LSC-2936



RCA

BUY YOUR RECORDS BY MAIL *To benefit the Boston Symphony Orchestra*



Rubinstein's third great album in his Boston Symphony-Leinsdorf recordings of the Beethoven concertos. *Dynagroove.* LSC-2947

THE BOSTON COMPANY, INC.



The "Financial Cabinet" specializing in advisory and management services for private capital.

INVESTMENT, TRUST AND PERSONAL BANKING SERVICES
Boston Safe Deposit and Trust Company

INVESTMENT COUNSELING
Boston • The Boston Company Investment Counsel, Inc.
Houston • The Boston Company of Texas
Los Angeles • Bailey and Rhodes
Louisville • Todd-Boston Company, Inc.
New York • John W. Bristol & Co., Inc.
• Douglas T. Johnston & Co., Inc.
San Francisco • Henderson-Boston Company, Inc.
Seattle • Loomis & Kennedy, Inc.

INVESTMENT TECHNOLOGY AND RESEARCH
The Boston Company, Inc.

ECONOMIC AND FINANCIAL COUNSELING
Rinfret-Boston Associates, Inc., New York

OIL AND GAS INVESTMENT COUNSELING
The Boston Company of Texas, Houston

REAL ESTATE INVESTMENT COUNSELING
Henderson-Boston Company, Inc., San Francisco
The Boston Company Real Estate Counsel, Inc., Boston

MUTUAL FUND
The Johnston Mutual Fund Inc.

MANAGEMENT CONSULTING
Boston • The Boston Consulting Group, Inc.
London • Attwood-Boston Consultants Ltd.
Milan • Gennaro Boston Associati, S.p.A.
Tokyo • The Boston Consulting Group of Japan K.K.

We will be happy to send you a copy of our annual report.

THE BOSTON COMPANY, INC.
100 FRANKLIN STREET • BOSTON, MASSACHUSETTS 02106
TELEPHONE (617) 542-9450

FUTURE PROGRAMS

SEVENTEENTH PROGRAM
Friday afternoon February 14 1969 at 2 o'clock
Saturday evening February 15 1969 at 8.30

JORGE MESTER *conductor*

RESPIGHI	Gli uccelli (The birds) – suite for small orchestra
MOZART	Symphony no. 34 in C major K. 338
STRAVINSKY	Petrushka (1947)*

Jorge Mester, who made his debut with the Boston Symphony in 1967, returns to conduct the Orchestra next week. He is now in his second season as Music Director and Conductor of the Louisville Symphony. Born in Mexico City in 1935, he was a scholar at the Berkshire Music Center, a student and faculty member at the Juilliard School before starting his professional conducting career. He has now appeared with orchestras on both sides of the Atlantic. His program includes the three-movement symphony of Mozart, which has not been played by the Orchestra in Symphony Hall for seventeen years, and Respighi's 'The birds', a suite of arrangements for orchestra of music of the seventeenth and eighteenth centuries. The composer himself conducted the Orchestra in a program of his own works in 1927, the year in which he composed 'The birds'.

EIGHTEENTH PROGRAM
Friday afternoon February 21 1969 at 2 o'clock
Saturday evening February 22 1969 at 8.30

ERICH LEINSDORF *conductor*

WEBERN	Five orchestral pieces op. 10
BEETHOVEN	Piano concerto no. 4 in G op. 58* EUGENE ISTOMIN
BEETHOVEN	Symphony no. 3 in E flat op. 55 'Eroica'*

programs subject to change

BALDWIN PIANO
RCA RECORDS*

GERTRUDE R. NISSENBAUM
VIOLIN

Tel. LOngwood 6-8348

340 TAPPAN STREET
BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANO

Telephone:
KEnmore 6-4062

88 EXETER STREET
COPLEY SQUARE, BOSTON

"Mr. Sullo's piano playing represents genuine musicality and a formidable technic."
Cyrus Durgin, "Boston Globe," 4/18/53

SALVATORE SULLO
- PIANO -

Foreign Judge at Final Degree Exams in Principal Italian Conservatories: 1965 and 1967

2 Michelangelo St., Boston, Mass.

Tel. 227-8591

MINNIE WOLK
Pianoforte Studio
42 Symphony Chambers
246 Huntington Avenue, Boston
opp. Symphony Hall
Residence 395-6126

KATE FRISKIN
Pianist and Teacher
8 Chauncy Street
Cambridge, Massachusetts
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech

- in Industry
- in Education
- in Therapy
- in Theatre

Near Harvard Square

KI 7-8817

Mrs. Aaron Richmond and Walter Pierce
present in the 1968-69 Boston University
CELEBRITY SERIES

'HIS SUN. FEB. 9 at 3 • SYMPHONY HALL

EMIL GILELS

The Renowned Soviet Pianist

Von Weber, A flat Major Sonata, No. 2, Op. 39; Beethoven, Thirty-two Variations in C minor, Op. 191; Ravel, Pavane, Jeux d'eau; Medtner, Sonata in A minor, Op. 38; Prokofieff, Scherzo and Marche from "Love for Three Oranges," Op. 33.

STEINWAY PIANO

Remaining Tickets Now at Box-Office

SUN. FEB. 16 at 3 • SYMPHONY HALL

CLEVELAND ORCHESTRA

GEORGE SZELL, *Conductor*

Weber, Overture to "Der Freischutz"; Mozart, Serenade No. 9 in D Major, K. 320 "With the Post Horn"; Schumann, Symphony No. 2 in C Major, Op. 61.

Remaining Tickets Now at Box-Office

SUN. FEB. 23 at 3 • SYMPHONY HALL

LEONID KOGAN

The Celebrated Soviet Violinist

Brahms, Sonata No. 1 in G Major, Op. 78; Beethoven, Sonata No. 7 in C minor, Op. 30, No. 2; Bach, Chaconne; Prokofieff, Five Melodies, Op. 35; Ravel, Tzigane.

Seats Now: $5.50, $4.50, $3.50, $3.

STEINWAY PIANO

WED. EVE. FEB. 26 at 8:30 • SYMPHONY HALL

GINA BACHAUER

The Distinguished Greek Pianist

Mozart, G major Sonata, K. 283; Schubert, Grand Sonata No. 3 in B flat major (Posthumous); Scriabin, Twelve Preludes, Op. 11; Liszt, Rhapsodie Espagnole.

STEINWAY PIANO

Seats Now: $5, $4, $3.50, $3.

FRI. EVE. FEB. 28 at 8:30 • SYMPHONY HALL

An Evening With P.D.Q. BACH

with Prof. Peter Schickele and the Royal P.D.Q. Bach Festival Orchestra

NEW PROGRAM: Schleptet in E flat; Eine Kleine Nichtmusik; "The Seasonings." And by overwhelming public apathy: "Iphegenia in Brooklyn."

Seats Now: $5, $4, $3.50, $3.

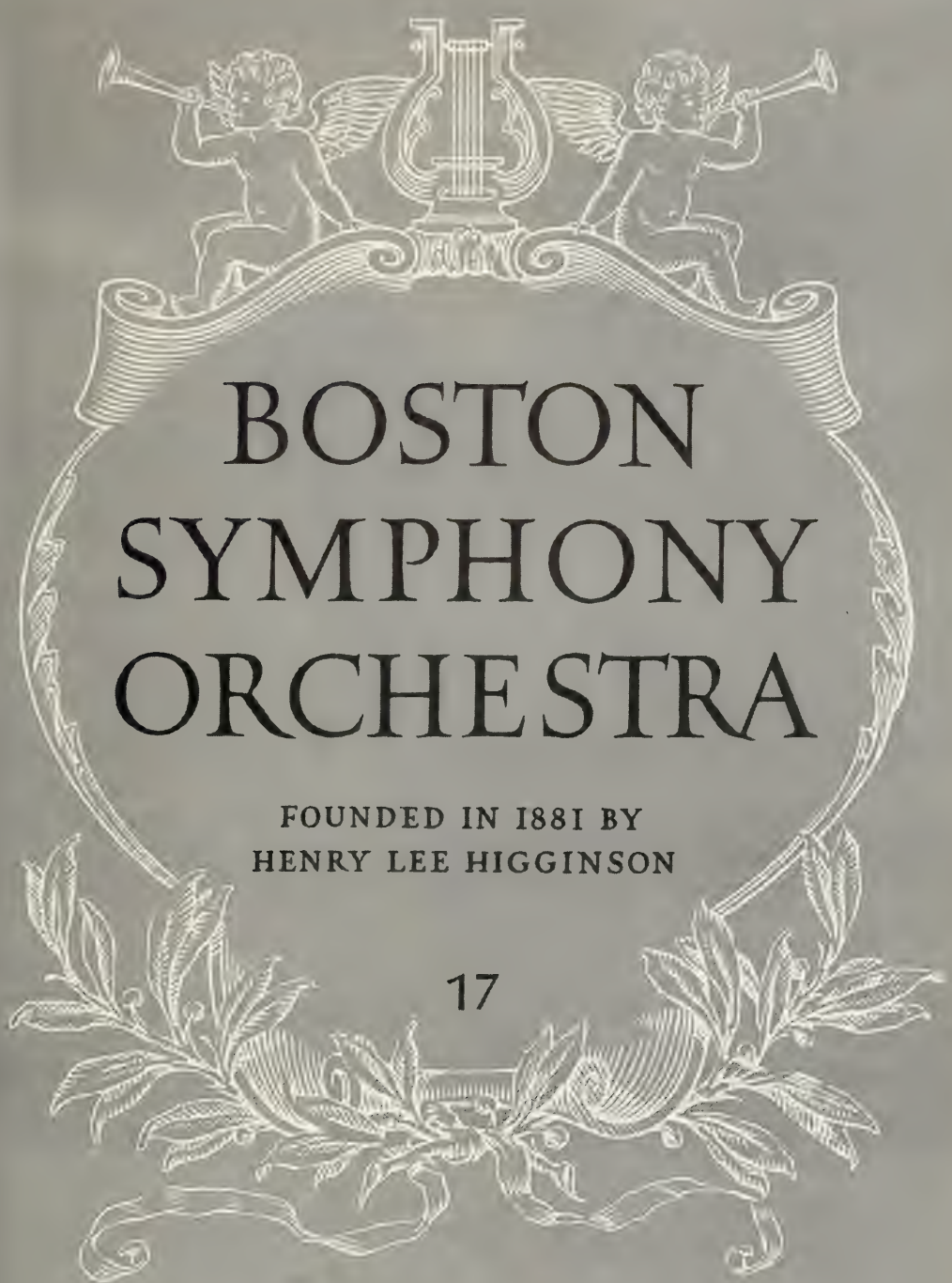
Magnificent Possession



Baldwin

Baldwin Piano & Organ Company
160 Boylston Street
Boston, Massachusetts 02116
Telephone 426-0775

Baldwin is the official piano of the Boston Symphony Orchestra. Erich Leinsdorf, Music Director.

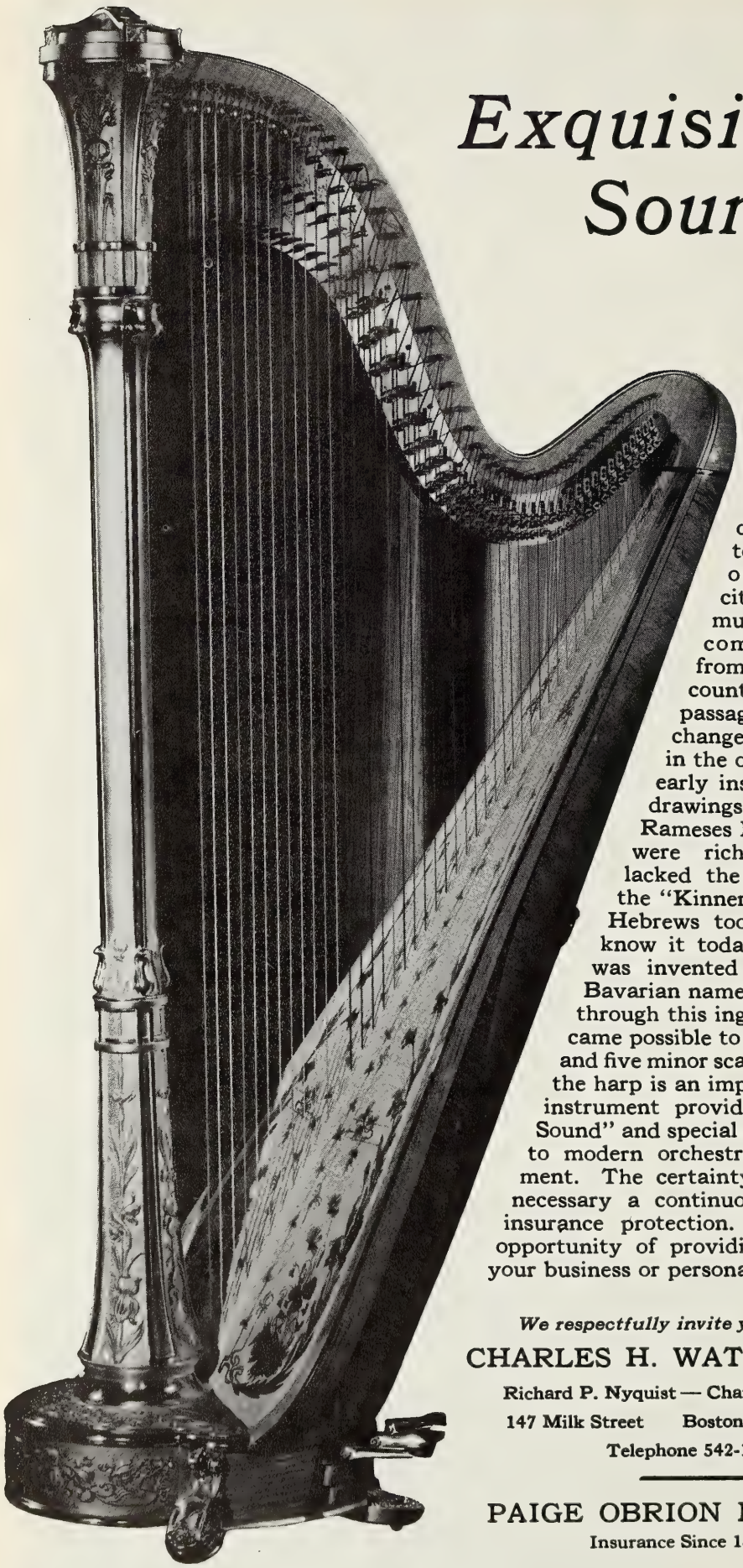


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

17

EIGHTY-EIGHTH SEASON 1968-1969



Exquisite Sound

From the palaces of ancient Egypt to the concert halls of our modern cities, the wondrous music of the harp has compelled attention from all peoples and all countries. Through this passage of time many changes have been made in the original design. The early instruments shown in drawings on the tomb of Rameses II (1292–1225 B.C.) were richly decorated but lacked the fore-pillar. Later the "Kinner" developed by the Hebrews took the form as we know it today. The pedal harp was invented about 1720 by a Bavarian named Hochbrucker and through this ingenious device it became possible to play in eight major and five minor scales complete. Today the harp is an important and familiar instrument providing the "Exquisite Sound" and special effects so important to modern orchestration and arrangement. The certainty of change makes necessary a continuous review of your insurance protection. We welcome the opportunity of providing this service for your business or personal needs.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

Richard P. Nyquist — Charles G. Carleton

147 Milk Street Boston, Massachusetts

Telephone 542-1250

PAIGE OBRION RUSSELL

Insurance Since 1876

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA INC.

TALCOTT M. BANKS *President*
PHILIP K. ALLEN *Vice-President*
ROBERT H. GARDINER *Vice-President*
JOHN L. THORNDIKE *Treasurer*
ABRAM BERKOWITZ
ABRAM T. COLLIER
THEODORE P. FERRIS
FRANCIS W. HATCH
ANDREW HEISKELL
HAROLD D. HODGKINSON
E. MORTON JENNINGS JR
EDWARD M. KENNEDY
HENRY A. LAUGHLIN
EDWARD G. MURRAY
JOHN T. NOONAN
MRS JAMES H. PERKINS
SIDNEY R. RABB
RAYMOND S. WILKINS

TRUSTEES EMERITUS

HENRY B. CABOT
PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT

ADMINISTRATION OF THE BOSTON SYMPHONY ORCHESTRA

THOMAS D. PERRY JR *Manager*

JAMES J. BROSNAHAN
Associate Manager, Business Affairs

MARY H. SMITH
Concert Manager

HARRY J. KRAUT
Associate Manager, Public Affairs

MARVIN SCHOFER
Press and Public Information

program copyright © 1969 by Boston Symphony Orchestra Inc.

SYMPHONY HALL BOSTON MASSACHUSETTS

A SELECTION OF RECORDINGS BY THE
BOSTON SYMPHONY ORCHESTRA
under the direction of
ERICH LEINSDORF

DVORAK
Symphony no. 6; Slavonic dances no. 2 and 8 — 3017

HAYDN
Symphony no. 93; Symphony no. 96 'The Miracle' — 3030

MENDELSSOHN
Incidental music to A midsummer night's dream (Peardon, Metropolitan Opera Chorus) — 2673

MOZART
Symphony no. 41 'The Jupiter'; Eine kleine Nachtmusik — 2694
Requiem Mass (for President John F. Kennedy) (2 records) — 7030

RAVEL
Piano concerto in G (Hollander) *with* DELLO JOIO Fantasy and variations — 2667

STRAUSS
Ein Heldenleben — 2641
Salome excerpts; Egyptian Helen excerpts (Price) — 2849

STRAVINSKY
Firebird suite *with* RIMSKY-KORSAKOV 'Le coq d'or' suite — 2725

TCHAIKOVSKY
Piano concerto no. 1 (Rubinstein) — 2681
Piano concerto no. 1 (Dichter) — 2954
Violin concerto (Perlman) *with* DVORAK Romance (Perlman) — 3014

VERDI
Requiem (Nilsson, Chookasian, Bergonzi, Flagello, Chorus pro Musica) (2 records) — 7040

Stereo records are prefixed LSC; mono LM

THE BOSTON SYMPHONY ORCHESTRA
RECORDS EXCLUSIVELY FOR

RCA

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE BOARD OF OVERSEERS OF THE
BOSTON SYMPHONY ORCHESTRA INC.

ABRAM T. COLLIER *Chairman*

ALLEN G. BARRY *Vice-Chairman*

LEONARD KAPLAN *Secretary*

MRS FRANK ALLEN
OLIVER F. AMES
LEO L. BERANEK
GARDNER L. BROWN
MRS LOUIS W. CABOT
MRS NORMAN CAHNERS
ERWIN D. CANHAM
RICHARD P. CHAPMAN
JOHN L. COOPER
ROBERT CUTLER
BYRON K. ELLIOTT
MRS HARRIS FAHNESTOCK
CARLTON P. FULLER
MRS ALBERT GOODHUE
MRS JOHN L. GRANDIN JR
STEPHEN W. GRANT
FRANCIS W. HATCH JR
MRS C. D. JACKSON
HOWARD JOHNSON
SEAVEY JOYCE
LAWRENCE K. MILLER
LOUVILLE NILES
HERBERT W. PRATT
NATHAN M. PUSEY
PAUL REARDON
JOHN HOYT STOOKEY

SYMPHONY HALL BOSTON MASSACHUSETTS

R.H. Stearns



the beautiful American
in her suit for Spring

Impeccable good looks in this imported tweed of wool/viscose meld.
Designed by Tailorbrooke.
Blue or rose. Misses' sizes. $100. From our new collection.
Coats and Suits.

BOSTON: At the start of The Freedom Trail, 140 Tremont Street, 482-0260.
CHESTNUT HILL: 232-8100. NORTHSHORE: 532-1660.
SOUTH SHORE PLAZA: 848-0300. BURLINGTON MALL: 272-5010.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Alfred Krips
George Zazofsky†
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Eiichi Tanaka*
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Max Hobart
John Korman
Christopher Kimber
Spencer Larrison

violas
Burton Fine
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Hugh Matheny

english horn
Laurence Thorstenberg

clarinets
Gino Cioffi
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets
Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones
William Gibson
Josef Orosz
Kauko Kahila

tuba
Chester Schmitz

timpani
Everett Firth

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Olivia Luetcke

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

ber of the Japan Philharmonic Symphony
estra participating in a one season ex-
ge with Sheldon Rotenberg.

† George Zazofsky is on leave of absence for the remainder of the 1968-1969 season.

Makanna, Inc.

The Trousseau House of Boston



Under The Sun

Our cotton terry blotter . . . Grass Green or Hot Orange strewn with a riot of Pink, White, and Blue daisies. Petite, Small, Medium, Large.

$26.00

416 Boylston Street, Boston
54 Central Street, Wellesley

CAMBRIDGE COFFEE, TEA & SPICE HOUSE

Gourmet Cookware
Wicker Furniture Imported Cheeses
And Many, Many Etceteras



60 Westland Ave. · Back Bay
(Between Symphony Hall and The Fenway)

Old Faithful

For over 20 years the Altec "Voice of the Theater" has provided recording studios with the precise reproduction demanded by professional musicians — exceeding any other speaker in this demanding task.





New Faithful

Now "Voice of the Theater" components are available in attractively styled cabinets to provide the critical audiophile with precise musical reproduction in his own home.

TECH hifi exchange

TECH hifi exchange

Waltham
677 Main St.
893-4434

Cambridge
95 Vassar St.
864-4434

JORDAN MARSH



For special parties, polyester chiffon at its loveliest! Belted, bowed and jewel-buckled with a whirl of swirling pleats . . . white, hot pink or ming green in 6 to 16, 50.00
Sorry, no mail or phone orders.

Young Elegants

SECOND FLOOR—MAIN STORE

Boston—Framingham—Peabody—Braintree—Burlington—Bedford, N. H



TICKET RESALE AND RESERVATION PLAN

The ticket resale and reservation plan has now operated for the past five seasons and has proved a great success. The Trustees wish again to thank subscribers who have taken part, and to bring it once more to the attention of all other subscribers and Friends.

Should you find that you are unable to attend one of the concerts for which you have tickets, the Trustees hope that you will allow others, who cannot obtain tickets for this subscription series, to have the opportunity to hear the Orchestra. You can do this by telephoning Symphony Hall (266-1492), and giving your name and ticket location to the switchboard operator. Your ticket then becomes available for resale, and the income gained is used to reduce the Orchestra's deficit. Subscribers who release their tickets for resale will receive a copy of the program of the concert they miss, and written acknowledgment of their gift for their tax records.

Those who wish to request tickets for a specific concert should telephone Symphony Hall and ask for 'Reservations'. Requests will be attended to in the order in which they are received, and, since the Management has learned by experience how many returned tickets to expect, no reservation will be confirmed unless the caller can be assured of a seat. Tickets ordered in this way may be bought and collected from the box office on the day of the concert two hours before the start of the program. Tickets not claimed half an hour before concert time will be released.

Last season the ticket resale and reservation plan helped reduce the Orchestra's deficit by more than $21,900.

The bookish Mr. Kenny.



Those new book reviews in The Boston Globe speak volumes. The man responsible is The Globe's Arts Editor, Herbert Kenny, who has over 200 of the most knowledgeable reviewers around Boston on call.

There's more to it. Maybe that's how come everybody's reading The Globe these days.

Steinberg's Choice: the new records/by Michael Steinberg, music critic of The Boston Globe

The symphony: alive and well.

The symphony is an art form whose premature obituary has appeared rather too often. Strong and communicative symphonies have been written in the 20th century, and interesting records have recently come out in this area. Kurt Weill, for example, wrote a one-movement symphony at 21 and a more conventionally ordered three-movement one 12 years later. The earlier work is terrifically imaginative, though Weill then lacked the technique to write what he imagined. The later one is completely assured, an intelligent, concentrated, personal music in which one senses some of the atmosphere of "The Seven Deadly Sins," one of the best of Weill's Brecht collaborations, and written at the same time. The recording of *Symphonies No. 1 and 2* is by Gary Bertini and the B.B.C. Symphony Orchestra (Angel).

There is perhaps no living composer concerning whom there is greater disparity between his excellence and the public's unawareness of him than the 72-year-old Spaniard, Roberto Gerhard. His *Symphony No. 1* (1953) offers an exciting amalgam of lucidity and orchestral virtuosity, and its Adagio and a slow interlude in the quick finale are particularly impressive. It is recorded by the B.B.C. Symphony under Antal Dorati (Seraphim) and the disk is filled out with dances from Gerhard's "Don Quixote" ballet, an engaging extension of the DeFalla world.

The *Symphony No. 2* by the English composer Michael Tippett (1957) owes something to Stravinsky, but is as an artistic entity quite unlike anything else I know. This dramatic and arresting work gets a superb performance by Colin Davis and the London Symphony, with a couple of shorter pieces of Tippett's thrown in as well (Argo).

The *Symphony No. 4 for Strings* (1947) and the *Symphony No. 8* (1962) by the German composer, Karl Amadeus Hartmann, are both works of extraordinary communicative power. The sense of the man behind the music is strong, and the man was one of the few — he died in 1963 — to have it in him to write genuine protest music, filled with the sense of mid-century terror, passionate, intense, and truly expressive. The performances by Rafael Kubelik and the Symphony Orchestra of the Bavarian Radio are first-rate (Deutsche Grammophon).

These original record reviews by Michael Steinberg are presented by the Trust Department of New England Merchants Bank, which would also be pleased to review your investment portfolio with a view to improving its performance.

New England Merchants National Bank

Trust Department • 28 State Street, Boston • 742-4000 • Member F.D.I.C.

THE NEEDLEWORK SHOP at the "UNION"



is unexcelled for authentic designs for Needlepoint and Crewel Embroidery and for fine yarns in a full range of exquisite colors. Custom work a specialty. Glasses cases available for immediate purchase.

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

A nonprofit social service organization • 264 Boylston Street • Boston 02116



The Cafe Budapest

Before Symphony

The Lounge Budapest

After Symphony

COCKTAILS, CREPE FLAMBEE

Strolling Violinist

Copley Square Hotel—RE 4-3388

Open Daily 12 - 1 P.M.



DECCA STEREO SALE

4.79 NOW 2.89

5.79 NOW 3.49

MINUTE MAN RADIO CO., INC.

30 BOYLSTON ST., HARVARD SQ., 864-8727

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET • BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $30,000

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.

Quarterly Dividends Paid Since 1881

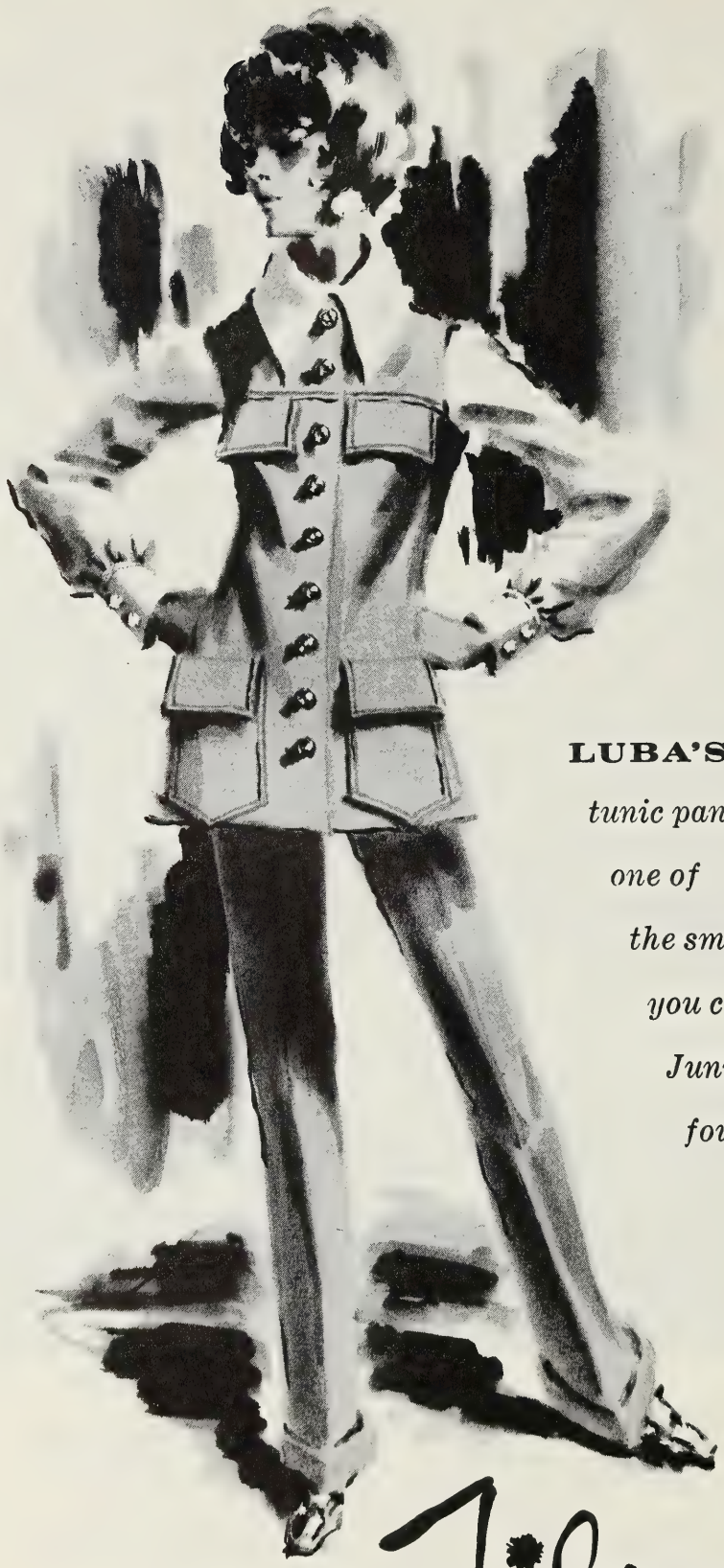
HENRY H. PIERCE, *President*



The 1969 Fleetwood Eldorado. Cadillac Motor Car Division

You don't have to choose between a luxury car and a personal car.
r those who appreciate the ultimate in motoring pleasure there is the
front-wheel-drive Eldorado, most personal of all luxury cars and
most luxurious of all personal cars.

Cadillac
STANDARD OF THE WORLD



LUBA'S

tunic pantsuit —

one of

the smartest looks

you could own this sprin

Junior suits,

fourth floor

Filene's

BOSTON SYMPHONY ORCHESTRA

CONTENTS

Program for February 14 and 15 1969 1051

Future programs 1093

The financial crisis of the Boston Symphony Orchestra 1052

Program notes by John N. Burk

Respighi – Gli uccelli (The birds) – suite for small orchestra 1054

Mozart – Symphony no. 34 in C major K. 338 1057

Stravinsky – Petrushka (revised version of 1947) 1070

Moments of anger 1072
by John N. Burk

The conductor and pianist 1077

Program Editor ANDREW RAEBURN

"And I always thought probate had something to do with good behavior!"



All of a sudden everybody's talking about avoiding probate. And about the best-selling book that tells you how.

No doubt about it — a Living Trust *is* an ingenious device. It lets you pass your property on to your heirs directly without the delay, expense and publicity of the probate court. And without giving up control of it while you're alive. Further, a Living Trust properly drawn can save your heirs substantial sums in estate taxes.

But be warned! A Living Trust, flexible though it is, is not the answer to everyone's circumstances. It's not a do-it-yourself project either. Only your lawyer can help you determine if a Living Trust is for you.

So ask him. And if there's a place for us in the picture as executor or trustee, please call on us. (More people do than on any other institution in New England.)

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

EIGHTY-EIGHTH SEASON 1968-1969

SEVENTEENTH PROGRAM

Friday afternoon February 14 1969 at 2 o'clock
Saturday evening February 15 1969 at 8.30

JORGE MESTER *conductor*

RESPIGHI — Gli uccelli (The birds) – suite for small orchestra

Prelude (after Bernardo Pasquini)
The dove (after Jacques de Gallot)
The hen (after Jean-Philippe Rameau)
The nightingale (after an anonymous 17th century English composer)
The cuckoo (after Bernardo Pasquini)

MOZART — Symphony no. 34 in C major K. 338

Allegro vivace
Andante di molto
Finale: allegro vivace

intermission

STRAVINSKY — Petrushka (revised version of 1947)*

The Shrove-tide fair
Petrushka's cell
The Moor's cell
The fair (towards evening)

NEWTON WAYLAND *piano*

Friday's concert will end at about 3.50; Saturday's at about 10.20

BALDWIN PIANO
RCA RECORDS*

THE FINANCIAL CRISIS OF THE BOSTON SYMPHONY ORCHESTRA

Talcott M. Banks, President of the Board of Trustees, met in Symphony Hall on the afternoon of Friday January 31 with the Orchestra's players, Trustees, Board of Overseers, managerial staff and members of The Friends of the Boston Symphony Orchestra. It was the first all-encompassing meeting of its kind in the Orchestra's history. The President reported that the Orchestra's financial situation was 'not only alarming, but is becoming critical'.

'We have often heard it said that the Boston Symphony is rich, that it has unnamed Boston supporters who will always pay its deficits,' Mr Banks stated. 'That simply is not so. The Boston Symphony,' he said, 'shares the crisis which now confronts all the great American symphony orchestras.'

In explaining how the present situation evolved, Mr Banks noted that in the present economy with its 'creeping inflation of which all of us are aware every day', the Orchestra cannot, as a business can, increase production. There are physical limits to the number of concerts which can be performed, and the Orchestra now plays well over 200 concerts each year in Boston, Tanglewood, and on tour, including Pops and Esplanade concerts; it maintains a heavy recording schedule; its principal players perform and record chamber music; and it has 'many hours of rehearsal for every hour of program.'

Another constant mentioned is the size of Boston's Symphony Hall — 2631 seats. Symphony Hall is 'honored around the world for its acoustics,' Mr Banks said, 'and it would be absolute folly to try to enlarge it'.

Ticket prices should also remain within reason, he asserted. 'To raise ticket prices enough to cover deficits would not only be self-defeating but against the basic principle that access to great music should not be restricted to the well-to-do.'

'In the face of these constants the need for funds increases'. Among many smaller factors Mr Banks cited the liberal scholarship policy of the Orchestra's Berkshire Music Center, the summer academy maintained at Tanglewood; the enlargement of the Orchestra's musical services through its Chamber Players and other ensembles; and the necessity of enlarging the Orchestra's staff to handle expanding TV broadcasts, radio tapes, fund-raising, and chamber music activities.

The largest factor in the increased cost of the orchestra, however, is the trade agreement signed this past summer, covering the current season and the two following seasons. Calling it 'generous but also fair and justifiable', Mr Banks, one of the Trustees who participated in its negotiation, remarked that until recently the compensation of musicians of symphonic calibre was 'appallingly low'. In 1938, a year chosen for comparison purposes, the Orchestra's average salary was $4000. In 1946, the average had risen, but the minimum was still $4000. The guaranteed minimum is now $14,000, with increases assured in the next

two years. Comparing the players' earnings with academic salaries, which he added had also been far too low for many years, Mr Banks noted that while in 1938 the average salary of a tenure professor at a leading university was only $8000, that was still twice the average salary of a Boston Symphony Orchestra musician at that time. Today, with a player's salary and other payments averaging somewhere in the neighborhood of $20,000, Mr Banks, calling the increase 'rapid and dramatic', noted that the player's income compares favorably with the average salary of a full professor in leading universities.'

'Boston has always prided itself on being among the leaders in all phases of its relations with our players,' he said. 'We were the first orchestra to establish a pension plan, and a very fine one; we were the first orchestra to give its players year-around employment and an annual salary. We have always been with the first in merit increases and total salaries. This is due in good part to the enlightened work of my distinguished predecessor, Henry B. Cabot, and is a good part of the reason for the exceptional *esprit de corps* which has for many years characterized our orchestra.'

In summation, Mr Banks said, 'Our endowment funds are modest compared with most of the leading charitable and educational institutions in our city, and most of our endowment funds are so restricted that only their income can be used. This is true of the $2,000,000 Ford grant and the $4,000,000 paid or pledged to match the grant two for one—none of the principal of that money can be touched until 1976. . . . If the Symphony is to continue even for two or three seasons more, we must both reduce expenses and increase our income and contributions — very, very substantially.'

The Boston Symphony Orchestra's gross consolidated operating expenses for the current season are estimated at $5,000,000, and are expected to increase to $5,400,000 within the next two years. Nearly 60% of these expenses represents payments to musicians, including conductors, soloists and Pension Fund contributions; slightly under 30% is split between the direct expense of producing concerts in Boston, at Tanglewood, and on tour, and the maintenance of property; and the balance represents all other expenses of all activities, including staff and administrative costs.

Earnings from tickets, radio, television, and recording, as well as all other operating income will pay about 67% of these expenses.

Mr Banks pointed out that the Boston Symphony Orchestra's box office receipts are at an all-time high, and that the earnings ratio is better than almost all other orchestras. The Orchestra leads all orchestras of the world in the number of radio broadcasts of concert tapes, and is also a leader in the field of television, now completing its first season of live color telecasts and simultaneous taping for possible syndication.

Mr Banks concluded by saying, 'It is obvious that this great orchestra must be maintained, for it is not only the pride of our city but a cultural establishment of inestimable value to our nation and to the entire world of music.'

The meeting was also addressed by Abram T. Collier, a Trustee of the Orchestra and chairman of the new Board of Overseers. He spoke on the new community-wide basis of the Orchestra's organization, as represented by the Overseers. He was followed by Philip K. Allen, the Trustee in charge of the successfully completed first phase of the Orchestra's major fund raising efforts, who spoke about new financial plans for the Orchestra shortly to be announced in detail.

Mr Banks also announced that George H. Kidder will be co-chairman of the second phase of the Orchestra's major fund-raising efforts. Mr Kidder, 43 years old, is a partner in the Boston law firm of Hemenway and Barnes. Educated at St Marks School, he attended Williams College and the Tufts University School of Engineering during World War Two service as a Naval Reserve Officer, and graduated in 1950 from Harvard Law School. Mr Kidder is a member of the finance committee of the town of Concord, where he and his family live. He is a trustee of Wellesley College, Episcopal Theological School, St Marks School, Concord Academy, and is president of the Trustees of the Fenn School, Concord.

PROGRAM NOTES

by John N. Burk

OTTORINO RESPIGHI

Gli uccelli (The birds) – suite for small orchestra

Respighi was born at Bologna on July 9 1879; he died in Rome on April 18 1936. He composed *The birds* in 1927 and the suite was first performed at the Augusteo in Rome in 1928; Désiré Defauw conducted. The first American performance was given on October 24 1928 by the Cincinnati Orchestra conducted by Fritz Reiner. The Chamber Orchestra of Bernard Zighera performed *The birds* at Jordan Hall, Boston, on December 30 1937. Désiré Defauw conducted the first performance by the Boston Symphony Orchestra on November 25 1941 in Providence. The most recent performances in this series took place three days later, on November 28 and 29 1941.

The instrumentation: 2 flutes and piccolo, oboe, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, celeste, harp and strings.

Respighi's 'Old dances and airs for the lute', compiled from early melodies, have often been played. They were arranged in three suites, two of which have been performed at these concerts. The composer made another venture into the pleasant practice of developing early instrumental fragments orchestrally in the suite here performed. He has chosen harpischord pieces of the seventeenth century which various composers, after the fashion of the period, gave fanciful names.

The following description of the movements was made by James G. Heller for the Cincinnati Orchestra programmes:

'PRELUDE (after Bernardo Pasquini [1637-1710]). *Allegro moderato.* The Prelude begins with a quaint and archaic theme, perpetually revolving around the same interval, given out by first violins and woodwinds, and repeated again and again in various registers and by various instrumental combinations. A number of interludes follow, which are drawn from the material of the following numbers, first the clucking hen in the first violins and oboe, then the cuckoo, by flute and bassoon above scurrying first violins. Fragments of the song of the nightingale are heard in pulsations of the flute. An *allegretto* follows, drawn from no other part of the work, a graceful melody for oboe, supported by the other woodwinds. The opening section is repeated, and concludes the Prelude.

'THE DOVE (after Jacques de Gallot [17th century]). *Andante espressivo.* Soft, muted strings and harp furnish a gentle background against which the oboe sings a tender melody. Occasional phrases of counter-song are given out by flute. A new section begins, with twittering little runs for the violins, and a broad melodic line for the cellos. Other woodwinds continue the melody, which culminates in a return of the original theme, sung now by first violins against quiet trembling of flutes. The melody continues in the strings, more and more richly scored. The end is very effectively scored: soft holding notes of first violins and oboe, — the twittering little rúns of the violins, trills of the flute, a dulcet *glissando* of the harp, and the end upon a high and light string chord.

'THE HEN (after Jean-Philippe Rameau [1683-1764]). *Allegro vivace.* Respighi has already referred to this in the Prelude. Pianists know this clucking hen of Rameau. The clucking of the gallinaceous fowl is depicted with much wit in the first violins, aided at the exciting point by the oboe. Strings and woodwinds, with a soft trumpet accompaniment, continue. The first rhapsody of the hen is repeated in other keys, and leads to a more powerful enunciation for violins and clarinets. Oboe and clarinet sing alone. Fragments of melody are heard behind the persistent clucking. At the end the clarinet has all the clucking to itself, while the first violins trill. The string chords seem about to fade into silence when first violins, clarinets, and oboe unite for one final triumphant cluck, and then we hear what must be the crow of Chanticleer himself in answer.

'THE NIGHTINGALE (after an anonymous 17th century English composer). *Andante mosso.* A presentation to be set by the side of the famous gramophonic nightingale in Respighi's *Pines of Rome.* A soft note of

Custom Designing

RICHARD M. DANA, inc.
JEWELERS

43 Central Street, Wellesley
237-2730

horns and basses and sylvan swayings of cellos rises into the other strings,' [the accompaniment opens with an unmistakable quotation], the flute is the bird pouring out its gentle heart. Other woodwinds answer with soft phrases. The piccolo echoes the trills and pulsations of the flute. After a descent, the cellos begin again, now more rapidly. This time a french horn takes the song, while the woodwinds sing their fragments above it. Harmonics rise in two solo violins, woodwinds trill softly, and the strings sink to the close.

'THE CUCKOO (after Bernardo Pasquini). *Allegro*. Rapid runs of first violins and celesta lead to the first notes of the cuckoo, which appear in rapid succession in flute, horn, clarinet and flute. Thus the simple call is bandied about by the woodwinds. The persistent bird disappears for a bit, while the orchestra sings a more formal strain, which sinks into strings alone. The cuckoo puts in his appearance again, and is followed by a choiring of woodwinds, then strings against clarinet and bassoon runs. A new section, *allegro vivo,* already given in the Prelude, presents the obstinate fowl in the flute, against figured runs by first violins and trills by second violin. After a number of repetitions of this, the runs are given to celesta, and modifications of the cuckoo-theme to violins and violas. Now the cellos do the scampering, and the celesta answers to flute and horn. The composer exhibits his ingenuity next by setting the familiar call in woodwinds and some strings against an expressive melody of the first violins. Other strings add their voices to make a richer web. The scurrying returns to the first violins, the cuckoo-cry hastens, then retards. At last, *allegro moderato,* comes the subject of the Prelude, which we now realize is built upon the germ of the cuckoo motive. At the last it is shouted in stentorian manner by the full orchestra.'

Respighi was guest conductor of the Boston Symphony Orchestra for a pair of concerts devoted to his own compositions in February 1927, at which he also played the solo part in his Concerto for pianoforte and orchestra. In the notes for the program Philip Hale included a conversation between Respighi and a representative of *Musical America* which took place when the composer arrived in New York for the first time in December 1925. In a discussion on contemporary music, Respighi said: 'Atonality? Thank heaven, that's done for! The future course of music? Who can say? I believe that every composer should first of all be individual. As for dissonance, it has its place as a medium of tone-color. It is the same with polytonality. For its own sake it is abhorrent to me, but as a means to expression it has important uses.

'When I say that atonality is "done for", I mean it is, so far as modern Italian musicians are concerned. In some sense all the contemporary school — Pizzetti, Alfano, DeSabata, Tommassini, Casella, Castelnuovo-Tedesco, Malipiero and others — had their beginning in impressionism. We stem from this school, but for some years we have not been of it. The Italian genius is for melody and clarity. Today there is noticeable a return to the less sophisticated music of our past — in harmony to the church modes, and in form to the suite of dances and other changing forms. This is no doubt good, provided we all cling to our own individualities and really express them.'

WOLFGANG AMADEUS MOZART
Symphony no. 34 in C K. 338

Mozart was born at Salzburg on January 27 1756; he died at Vienna on December 5 1791. He composed the Symphony no. 34 in 1780. The first performance by the Boston Symphony Orchestra was given on March 31 1899; Wilhelm Gericke conducted. The most recent performances in this series were given on March 21 and 22 1952; G. Wallace Woodworth was the conductor.

The symphony is inscribed by its composer as having been written at Salzburg, August 29 1780. A reference in a letter by Mozart to a performance under Joseph Bono, conductor at Vienna, is considered to apply to this score: 'I have lately forgotten to write that the symphony conducted by old Bono went *magnifique,* and had great success. Forty violins played — the wind instruments were all doubled — ten violas, ten doublebasses, eight violoncellos, and six bassoons' (from Vienna, April 11 1781).

The work is characterized by Eric Blom in his life of Mozart as 'the first of the symphonies to have achieved any degree of permanence, as far as concert practice goes — and very justly, for it is a lovely work and, though formally on a small scale, fully matured and typically Mozartean with its capricious changes between a variety of humours. The musical ideas are mostly the current coin of the time, but their treatment is in the nature of an ironical commentary. Mozart loves the musical *clichés* of his century and at the same time laughs at them up his sleeve, and never more wittily than in this little but captivating and very finished symphonic work.' Otto Jahn speaks of the symphony as 'grander in conception and more serious in tone than the earlier one in B flat major, composed the summer before (K. 319). This is particularly noticeable in the first movement, where a constant propensity to fall into the minor key blends strength and decision with an expression not so much of melancholy as of consolation. In perfect harmony of conception, the simple and fervent *andante di molto* combines exceeding tenderness with a quiet depth of feeling. The contrasting instrumentation is very effective in this work. The first movement is powerful and brilliant, but in the second, only stringed instruments (with doubled violas) are employed. [A bassoon is added to the string orchestra in this movement]. The last movement is animated throughout, and sometimes the orchestral treatment is rapid and impetuous.'

The Symphony is without a minuet, although the first measures of one, crossed out by the composer, were found in the manuscript score. (An isolated minuet, evidently a symphony movement (K. 409), has been conjectured as possibly intended for this symphony. The movement was composed in May 1782, in Vienna, two years after the symphony. The addition of two flutes to the orchestration called for in the symphony might mean only that Mozart had flutes available at the time. André considers that the minuet was intended for general usefulness as a mid-movement in the concerts which he gave in Vienna in 1782. But Alfred Einstein believes that this movement might well have been intended for a performance of the particular symphony in that year.)

Symphonies in three movements are rare among the more mature works of Mozart (this one and the two symphonies K. 444 and K. 504 are exceptions). His childhood and boyhood symphonies were more often than not without minuets, the form having then freshly evolved from the Italian overture, with its three sections — a first allegro, a slow movement and a lively finale. It has often been stated that Haydn was the first to introduce minuets into the symphony, and indeed he gave his symphonic minuets an importance the form had never had. But there were earlier composers who began this practice. Philip Hale has pointed out:

'There is one in a symphony in D minor by Georg Matthias Monn composed before 1740. Haydn's first symphony was composed in 1759. Gossec's first symphonies were published in 1754. Sammartini (1734) and others had written symphonies before Gossec; but the date of Gossec's introduction of the minuet has not been determined. There were some who thought that a symphony worthy the name should be without a minuet. The learned Hofrath Johann Gottlieb Carl Spazier of Berlin wrote a strong protest which appeared in the number of the *Musikalisches Wochenblatt* after the issue that announced Mozart's death. He characterized the minuet as a destroyer of unity and coherence, and wrote in substance:

'In a dignified work there should be no discordant mirth. If a minuet be allowed, why not a polonaise or a gavotte? The first movement should be in some prevailing mood, joyful, uplifted, proud, solemn, etc. A slow and gentle movement brings relief, and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing: it reminds one of the dance-hall and the misuse of music: "When it is caricatured, as is often the case in minuets by Haydn or Pleyel, it excites laughter. The minuet retards the flow of the symphony, and it should never be found in a passionate work or in one that induces meditation." Thus the Hofrath Spazier of Berlin.'

This was Mozart's last Salzburg symphony, written shortly before he went to Munich to prepare for *Idomeneo*. It is the first symphony of full stature, with the most fully developed first movement to date. The opening is buoyant in his favorite march rhythm. He takes new advantage of extension through sequence. On introducing his theme in the dominant, he leads us at length through a placid discourse of much resource and invention; the stress of forte passages comes less frequently and with more effect. In the Andante the grazioso style returns with a delicate, staccato melody, sotto voce, but with new warmth and increased charm. The Finale is another six-eight movement, lightly set forth, with punctuating forte chords.

notes continued on page 1070

EXHIBITION

The paintings on view in the gallery are on loan from the Boston Watercolor Society. The exhibition will continue through Tuesday March 4.

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

EDMUND H. KENDRICK
Vice President

PHILIP DEAN
Vice President

JOHN L. THORNDIKE
Vice President

RALPH B. WILLIAMS
Vice President

ROBERT M. P. KENNARD
Vice President

JOHN W. BRYANT
Vice President

JOHN PLIMPTON
Vice President

JOHN W. COBB
Vice President

JOHN Q. ADAMS
Vice President, John Hancock Mutual Life Insurance Co.

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

JOHN B. GRAY
Vice President, Dennison Manufacturing Co.

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

GEORGE S. JOHNSTON
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

PHILIP H. THEOPOLD
Chairman of Exec. Comm. Real Estate Investment Trust of America

JAMES BARR AMES
Ropes & Gray

ROBERT W. EMMONS, JR.
Palmer, Dodge, Gardner & Bradford

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

ALBERT B. HUNT
Trustee

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

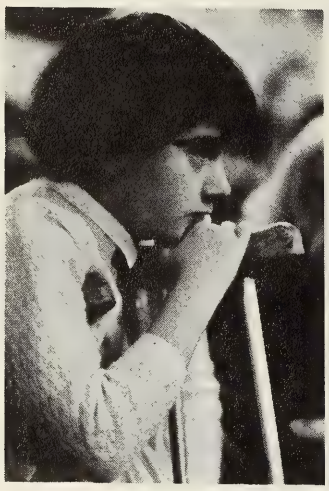
JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent & Custodian

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 ST. BOTOLPH STREET • BOSTON



Provides For The Handicapped Child In A Free, Private, Day School

A 12 Year Academic Program
Vocational Training • Recreation
Health Program • Transportation

The Industrial School for Crippled Children solicits funds for its operation either through Bequests, Annuities or Life Insurance.

In case of a life agreement a donor gives capital to the Industrial School for Crippled Children and in return receives income for life.

Donors are invited to discuss these matters with the Treasurer.

Treasurer, CHARLES E. COTTING, 10 Post Office Square, Boston

CHARLES H. TAYLOR
President

MRS. CHARLES E. COTTING
Chairman Ladies Committee

For Winter Escapees

We are prepared to abet your exodus with unusual casual wear for hot sunny days, finery in all degrees of formality for balmy tropical nights and new Spring costumes to enhance your arrival and departure.

BOSTON *Hurwitch Bros.* WELLESLEY



Rushing through dinner to make the Symphony can ruin the best in fine food and good music.

Why rush either? Symphony Hall is only three minutes away from seven of the city's best restaurants. At Prudential Center.



The PRUDENTIAL
INSURANCE COMPANY OF AMERICA
Northeastern Home Office Prudential Center Boston



ONE THING'S FOR SURE on the Jack Daniel's tour, we won't rush you. If you want to stop for something, go ahead and stop.



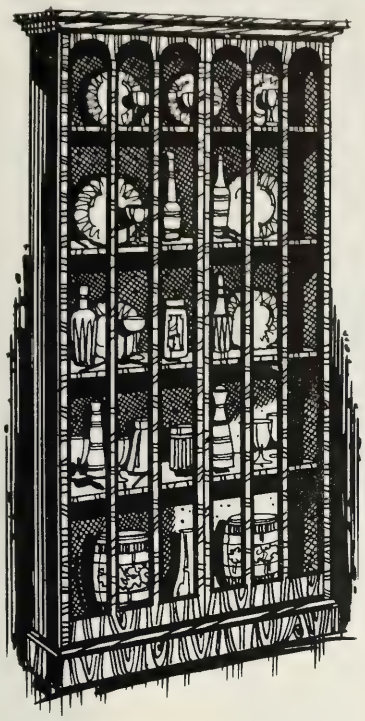
The tour through our distillery takes about an hour. And if you find anything you'd like to linger over, go ahead. You can catch up on anything you missed from Mr. Garland Dusenberry. (He's the man who takes you through.) Just tell him what you missed and he'll take it from there. But he's a talker. So you might end up being with us more than an hour. But if you don't mind, we certainly don't either.



CHARCOAL MELLOWED
DROP
BY DROP

© 1968, Jack Daniel Distillery, Lem Motlow, Prop., Inc.

TENNESSEE WHISKEY • 90 PROOF BY CHOICE • DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 384), TENN.



Something perfect and just for you. A cottage by the sea . . . a country manor . . . a penthouse against the city skyline? We've an abundance of ideas for expressing you and your special tastes. Call 426-1500 for an appointment with one of our thirty Paine designers who will help you create "something perfect."

PAINE furniture

Boston • Natick • Peabody
Springfield • Hartford



PIAGET

CHOICE OF THE WORLD'S ELITE

The ultimate in elegance, *ultra-thin* watches with dials of genuine jade, coral, lapis, or other exquisite gemstone, encircled by two rows of radiant round diamonds. Bracelet, classic motif of intertwining leaves in white or yellow 18 kt. gold.

Piaget, completely Swiss Made.

E. B. HORN *Established in 1839*

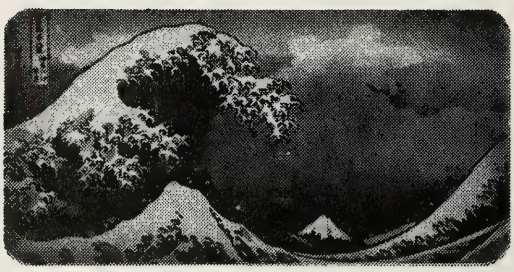
429 WASHINGTON STREET • BOSTON, MASS.

"One of the great records... There has never been a performance like this."

Continues Consensus & Review*: (Boulez has conducted) "the definitive La Mer... L'Après-midi is magnificent, and there is a reading of Jeux that illuminates (the) score with a dazzling light. But it is La Mer that is the miracle."

BOULEZ CONDUCTS DEBUSSY

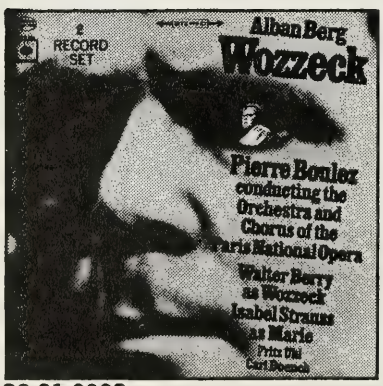
LA MER·L'APRÈS-MIDI D'UN FAUNE·JEUX



THE NEW PHILHARMONIA ORCHESTRA

32 11 0056

Other Boulez recordings for your collection:



32 21 0002

OLIVIER MESSIAEN
ET EXSPECTO
RESURRECTIONEM
MORTUORUM
COULEURS DE
LA CITE CELESTE
CONDUCTED BY
PIERRE BOULEZ

32 11 0048

Pierre Boulez on CBS Records

*London, England

● "CBS", "MASTERWORKS", MARCAS REG. PRINTED IN U.S.

Variations on a theme by Pastene.

Pastene è nobile
Bolla Valpolicella.
A noble wine from the slopes of Verona.

Aimez-vous Pastene?
Alexis Lichine Pinot Chardonnay. Imported by Pastene from France with love. Or Pastene Gamay Beaujolais, the proud Californian with the Burgundian accent.

Le Nozze di Pastene
Gancia Asti Spumante.
Imported from Italy for any festive occasion.



What's your favorite wine: red, white, rose or bubbly? Pastene gives you the best of both worlds in Californian and European wines to suit every taste and purse. Pastene knows the score.

Pastene Wine & Spirits, Inc. 15 Poplar Street • Somerville, Mass.

THE BOSTON SYMPHONY ORCHESTRA IS THE JOHN HANCOCK-INSURED GROUP WE MOST ENJOY HEARING FROM.



"If anybody in this life insurance business can design the right plan for you, it's probably us."

How can a prominent citizen leave $750,000 to his family without putting them in the headlines?

No man wants his family subjected to unwanted publicity and the nuisance of inquisitive outsiders.

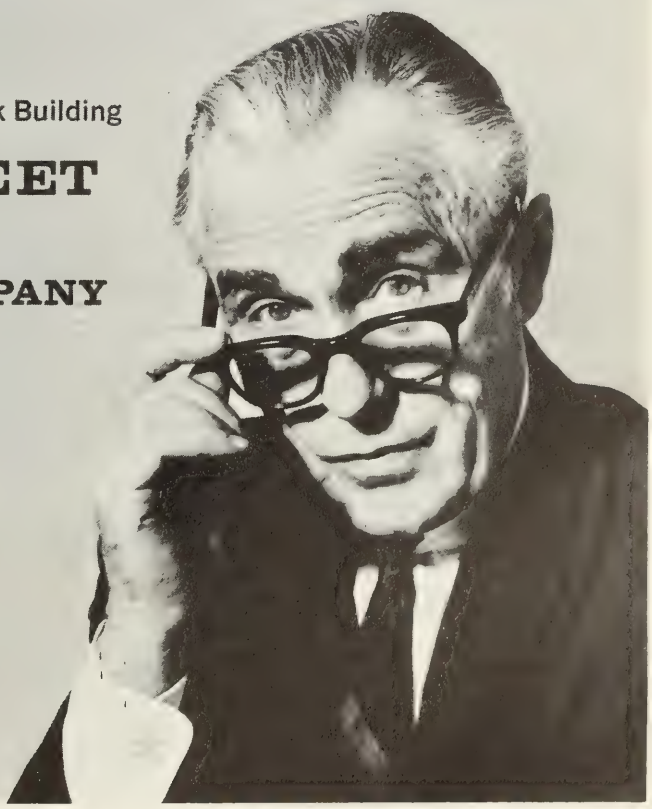
Privacy for property plans is only one of the special advantages which a living trust at State Street Bank can offer. Continuity of income for your beneficiaries... economy...your estate will receive these benefits, too.

As for **the present,** a living trust puts State Street's skilled asset management to work for you on a trial basis. You're free to change or revoke the trust at any time.

Wouldn't you like one of our trust officers to discuss this flexible service with you and your lawyer? Phone 466-3721 for an appointment now.

PERSONAL TRUST DIVISION
225 Franklin Street
Third Floor, State Street Bank Building

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASS.





©1968 NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY, BOSTON

You're here to listen but who listens to you?

Chances are, you discuss your health regularly with your doctor. If you hit a legal snag — such as the car in front of you — you can tell your lawyer. But who can you turn to on the same continuing basis for help with your finances?

Till now, it was difficult to find someone who would lend a concerned ear to your money problems. But your Personal Banker at Shawmut has changed all that. He's the man a widow can turn to for financial advice on a continuing basis.



And if you want to talk about trusts, you have only to phone your lawyer and your Personal Banker to start the wheels in motion. In short, he's the financial adviser to the family, a professional who can shape Shawmut's vast banking and trust services to your family's individual needs. Not just today, but tomorrow and tomorrow and tomorrow.

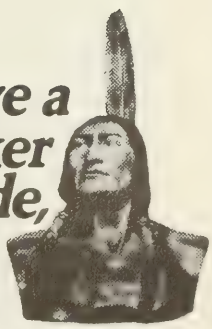
If you would like your own Personal Banker, one will be assigned to you at the Shawmut office most convenient for you.

The National Shawmut Bank of Boston

Personal Trust Department

A Shawmut Association Bank

Have a Personal Banker at your side, on your side.



IGOR STRAVINSKY
Petrushka (revised version of 1947)

Stravinsky was born at Oranienbaum, near St Petersburg, on June 17 1882. *Petrushka,* 'burlesque in four scenes', scenario by Igor Stravinsky and Alexandre Benois, was first performed at the Théâtre du Châtelet, Paris, on June 13 1911 by Serge Diaghilev's Russian Ballet; Pierre Monteux conducted. The first performance of the score by the Boston Symphony Orchestra was given under Monteux's direction on November 26 1920. The composer himself conducted performances of Scenes one and four (in the version for reduced orchestra, published in 1947) at these concerts on February 22 and 23 1946. The most recent performances of *Petrushka* in this series were given on March 25 and 26 1966; Erich Leinsdorf conducted the original version of 1911.

The instrumentation: 3 flutes and piccolo, 2 oboes and english horn, 3 clarinets and bass clarinet, 2 bassoons and contra bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, triangle, cymbal, bass drum, tambourine, side drum, tam tam, xylophone, harp, piano, celesta and strings.

Portions of this ballet, such as the third scene (the domain of the puppet Moor), and the final tragedy of Petrushka at the very end, are often omitted in concert performances. The present performance will include the entire score. As indicated in the full score of 1911, the scenes are as follows:

SCENE ONE — *The Shrove-tide fair.*
Introduction. A group of drinkers pass dancing by — An old man on a platform engages the crowd — An organ grinder appears with a dancer — He begins to play — The dancer performs, marking the beat with a triangle — The organ grinder, while continuing to turn his handle, plays a cornet — At the opposite side of the stage a music box begins and another dancer performs — They cease — The old man resumes — A merrymaking crowd passes — Two drummers draw attention to the little theatre — The old showman appears before it and plays his flute — The curtain of the little theatre is drawn and the crowd perceives three puppets: Petrushka, a Moor, and a Ballerina — The showman's flute gives them life — Russian dance — All three begin to dance, to the astonishment of the public.

SCENE TWO — *Petrushka's cell.* The door of Petrushka's room opens suddenly; a foot kicks him on stage; Petrushka falls and the door slams — Maledictions of Petrushka — The Ballerina enters — Despair of Petrushka.

SCENE THREE — *The Moor's cell.* The Moor dances — Dance of the Ballerina (Cornet in her hand) — Waltz (the Ballerina and the Moor) — The Moor and the Ballerina listen — Petrushka appears — Quarrel of the Moor and Petrushka; the Ballerina disappears — The Moor pushes Petrushka out.

SCENE FOUR — *The fair (towards evening).*
Nurses' Dance — Enter a peasant with a bear — The crowd separates — The peasant plays the chalumeau and the bear walks on his hind legs — There appears a rakish holiday merchant with two gypsies — He tosses bank notes among the crowd — The gypsies dance while he plays the

accordion — Dance of the coachmen and grooms — The nurses dance with the coachmen and grooms — The masqueraders — A masker dressed as a devil incites the crowd to fool with him — Altercation of maskers dressed as goat and pig — The crowd joins the maskers — The dance is interrupted — Petrushka comes out from the booth pursued by the Moor while the Ballerina tries to hold him back — The Moor strikes him with his sword and Petrushka falls, his head broken — He moans and dies — The crowd surrounds him — The policeman is sent for to find the Charlatan — The Charlatan arrives and lifts the body of Petrushka, shaking him — Alone on the stage the Charlatan drags the body towards the booth — Above the booth the shade of Petrushka appears, threatening, and makes a long nose at the Charlatan — The Charlatan drops the puppet in terror and goes out quickly, glancing behind him.

Stravinsky in 1911, still a recent 'find' of Diaghilev, having brought upon himself the world's attention by the production in the previous spring of his *L'oiseau de feu,* soon became absorbed in thoughts of a primitive ballet in which a young girl would dance herself to death as a sacrificial pagan rite. Diaghilev was delighted with the idea, and visited the young composer at Clarens on Lake Geneva to see how *Le sacre du printemps* was progressing. Instead, he found Stravinsky deep in a new idea, a *Konzertstück* for piano and orchestra, in which the solo part would suggest 'a puppet suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios'. The orchestra would retaliate with 'menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet'.

In these words, Stravinsky describes in his *Autobiography* (1935) the inception of what was to be his second ballet, pushing all thoughts of *Le sacre du printemps* for the time being into the background. 'Having finished this bizarre piece, I struggled for hours while walking beside Lake Geneva to find a title which would express in a word the character of my music and, consequently, the personality of this creature.' These were the musical plans which Diaghilev found Stravinsky working upon. 'He was much astonished when, instead of sketches of the *Sacre,* I played him the piece I had just composed and which later became the second scene of *Petrushka.* He was so much pleased with it that he would not leave it alone and began persuading me to develop the theme of the puppet's sufferings and make it into a whole ballet. While he remained in Switzerland we worked out together the general lines of the subject and the plot in accordance with ideas which I suggested. We settled the scene of action: the fair, with its crowd, its booths, the little traditional theatre, the character of the magician, with all his tricks; and the coming to life of the dolls — Petrushka, his rival, and the dancer — and their love tragedy, which ends with Petrushka's death.'

Edwin Evans gives the following description of the ballet in his book *Stravinsky's Firebird and Petrouchka* (London, 1933):

'The action takes place at St Petersburg in the Admiralty Square during Carnival week, about 1830. Amid the popular merry-making an old Showman of Oriental mien presents before the public of the fair three

animated puppets: Petrushka, the Ballerina, and the Moor, who perform a lively dance. The Showman's magic has imbued them with human feelings and emotions. Of the three, Petrushka is the most nearly human, and therefore the most sensitive. He is conscious of his grotesque exterior and bitterly resentful of the showman's cruelty. He is romantically enamoured of the Ballerina, but she is only repelled by his uncouth appearance. Compared with Petrushka the Moor is brutal and stupid, but he is sumptuously attired and therefore more attractive to the Ballerina, who captivates him. Petrushka intrudes upon their love scene, but is ignominiously thrown out. Meanwhile, the fun of the fair, which has suffered no interruption, has reached its height. A roistering merchant, accompanied by two gipsy girls, throws bank-notes to the crowd. There are dances of Coachmen and of Nursemaids. A performing bear traverses the scene with his trainer in attendance. Suddenly there is a commotion in the Showman's booth, from which Petrushka emerges, fleeing for his life with the Moor in pursuit. He is overtaken and struck down, and he dies in the snow among the merry-makers who, mystified, call upon the police to fetch the Showman. He comes and easily convinces every one that Petrushka is but a puppet, a thing of wood and sawdust. The crowd disperses, but the Showman is terrified to see, above his booth, the ghost of Petrushka, threatening him and jeering at his dupes.

'It will be observed that the Russian Petrushka, for all his grotesque trappings, remains, like Pierrot, an essentially tragic figure — the more tragic that he is fated to endure his troubles without the solace of sympathy. The discomfiture of Petrushka in his courting of the Ballerina does not differ essentially from that of the gentle, romantic-minded Pierrot at the hands of the realistic, worldly minded Columbine, who prefers the cynical Harlequin. In fact Petrushka adds yet another chapter to the *Commedia dell' arte,* that fertile and glorious tradition which the majority of Englishmen know only through its dregs, the seaside Pierrot, and the harlequinade that until recently followed the Christmas pantomime, though in recent years the pathos of Pierrot has been recaptured elsewhere by Charlie Chaplin.'

The revised score, which bears the date October 1946, was published in the following year. The instrumentation was considerably changed from the original version of 1911, and there were many alterations in the metronome markings, the barring and in the instructions to the performers. The music, however, remains essentially the same.

MOMENTS OF ANGER

by John N. Burk

When people (specifically composers) are abruptly crossed they will react in different ways. One will swallow his pride and say nothing, afterwards nursing his grievance (Tchaikovsky was one of these); another will hold on to himself and answer later with an inward assurance of reasonableness (Wagner — at great length, in letters and essays); still others will see red and let fly.

Among the short-tempered ones was Bach. One of several tales is that he shouted at a sullen and loutish pupil at Mühlhausen that he was a 'donkey bassoonist', was attacked by him in the street, and had to defend himself with his sword. There were others whose patience, under trying circumstances, came to a sudden end. There is frustration in such cases, as when the composer is kept from writing his music by imposed routine or impeded in directing it in performance by the imperviousness of the players. He is most deeply affronted when a conversational or written remark seems to throw doubt on the validity of his music — the more so if his belief in himself is at all insecure. Sudden outbursts of temper on the part of the composer are often a dramatic defence of his right to compose in his own way. Handel, who could be as choleric as Bach, and who knew the taste of failure in London as well as success, must have felt when his corpulence and gluttony were derided in verse and caricature that the barbs were indirectly aimed at his art. It is told that once, watching a prima donna, he flew into a rage when she insisted on singing her part in her way instead of his, and threatened to throw her out of the window, thereby carrying his point. This could be called purposeful anger.

Words of hot anger can weaken the case of the injured one, but not always. When Mozart stood up to his Archbishop in Vienna (nine months after the composition of his Symphony no. 34), and flushed and trembling, told him off at last, he had the rare thrill of clearing the air with open defiance after having taken in silence for years the cold contempt and utter disregard of his lord. The Archbishop's insulting attitude would have undermined Mozart's self-confidence, for although he knew that he could handle any musical assignment to perfection, he was also aware that he had yet to win general recognition in Vienna. This confrontation was an unheard of act of daring. The musician-servant in the eighteenth century was usually denied access to the Presence, and had to write a petition couched in formalities of salutation as from the lowest to the highest. Mozart, breaking with his Archbishop, had the blind courage of accumulated fury. He was not stopped by the thought that the Archbishop could have refused to dismiss him, could have thrown him into prison. This time the headlong way was the most effective.

Haydn knew his rights and had a temper of his own, but it was not in his nature to lose his head. It is characteristic of him that the most emphatic, the most outspoken of the surviving protests addressed by him to his prince was in defence, not of himself, but of his colleagues. Haydn had a certain affection for his master, but no love at all for Herr von Rahier, Administrator *(Wirthschaftsrath)* of the Castle at Eisenstadt. When this small-minded official gave objectionable orders on his own pre-empted authority, the musicians appealed to Haydn to intercede with the Prince. The flute player, Franz Siegl, had been punished by being locked up, and a tenor, Carl Friberth, had offended von Rahier's title by failing to remove his hat. The Prince had listened to von Rahier and sent a reproach to Haydn, who wrote:

'To Prince Nicolaus Esterházy
Serene Highness and Noble Prince of the Holy Roman Empire,
Gracious and Dread Lord!

'I have received with every submissive and dutiful respect Your Illustrious and Serene Highness' letter of the 8th inst. addressed to me, and I see from it that Your Highness has taken it very amiss that I protested against the detention of the *flauto traverso* player Frantz Sigl [sic] by Herr von Rahier, whose commands I am now admonished to follow, in order that I may behave better in the future, on penalty of the dread displeasure of my Serene Highness. Most Serene Highness! Gracious Lord! On behalf of the above-named *flauto traverso* player, because of whom the fire started, I went with the whole band to Herr von Rahier, and it was not on account of the detention, but only on account of the rudeness and the hard treatment of the matter that I protested, but with all proper respect, to Herr von Rahier. But we could not get anywhere with the administrator, and I even had to put up with his slamming the door in my face; he pushed all the others out, and threatened everyone with imprisonment. Similarly, this very day Friberth fled excitedly from the administrator (on account of not doffing his hat, which must have been an oversight), and does not dare to come home, because this same administrator pretends that the first-mentioned Friberth was rude to him, and that therefore he will mete out his own punishment. But I testify, as do all the other musicians, that Friberth did nothing else except that, when the administrator threatened all of us with detention — and without any reason — he said he had no other master but His Serene Highness, Prince Esterházy. . . .'

Your Serene and Gracious Highness'
most humble and obedient
Josephus Haydn

Eisenstadt, 9th September 1765

The Prince took the obvious course of restoring outward peace, as is shown in a letter addressed to him by Rahier four days later. Siegl was released from the lock-up. Haydn and Friberth had called upon him, and Friberth had made a formal apology. No apology from Haydn is mentioned, which, from what we know of Haydn, is not surprising. To bow before the throne is inevitable; to take orders from one's immediate superior who is over-zealous and throws his weight around is another matter. Haydn wrote later (in 1790) to Marianne Genzinger, his particular confidante in Vienna, after the death of Nikolaus: 'I had a kind Prince, but was obliged at times to be dependent upon base souls.'

Beethoven's outbursts of anger are a familiar story. His imagined grievances, his unfounded suspicions, his insults to his friends and subsequent contrition are a study for the expert in abnormal psychology. He has been put on the theoretical couch, but has never been convincingly analyzed. The principal cause of his discontent in his later years may well have been that he was entirely alone with the music that was completely absorbing him. He was loved by some, admired by many, but no one could enter the mysterious realm of his composing hours — all that deeply mattered in his life. His anger really flamed when small souls about him showed a complete non-comprehension of his nature as composer. There is the episode in the palace of Prince

Lichnowsky, when some military guests made remarks which seemed to him contemptuous of his art, and caused him to rush out into the stormy night, hugging the sheets of his newly composed Appassionata Sonata. The irony of the story is of course that the officers knew nothing of the existence of those sheets of paper, nor could they have had the remotest idea of what the rain-soaked pages signified.

The wide space between the composer and an indifferent nobody is shown by the instance of a copyist by the name of Wolanek who did some work upon the *Missa Solemnis* and sent back the parts, inaccurate and unfinished, with the following infuriating message: 'So far as your disagreeable behavior towards me is concerned, I can look upon it with a smile as an assumed outburst of temper. . . . It is a consolation to me that, in my capacity as copyist, I have suffered the same abuse as have those celebrated artists Haydn and Mozart. I therefore ask you not to rank me among those common copying fellows who, even when treated like slaves, think themselves lucky to be able to earn a living. For the rest, be assured that I have not the slightest cause to blush on account of my behavior to you.'

Beethoven scrawled under this and on the opposite side of the page:
'Stupid, conceited ass of a fellow.
'And am I to exchange compliments with such a scoundrel who filches my money? Instead of that I ought to pull his ass's ears.
'Slovenly copyist!
'Stupid fellow!
'Correct the mistakes you have made through your ignorance, arrogance, conceit and stupidity. That is more fitting than to want to teach me. For to do so is exactly as if the *sow* should want to teach Minerva.'

And on the margin:

'*I beg you to do* Mozart and Haydn *the honor* of not mentioning their names.
'Indeed yesterday and even before then it was decided *not to employ you any more* to copy for me.'

There are many such episodes. Nothing was more unendurable than a slighting attitude toward his highest endeavor.

In Beethoven's century the composer's situation gradually changed. He acquired social standing, independence and the right to speak for himself. Although emancipated from serfdom, he by no means had everything his own way. A new genus, the newspaper critic, was born. Musicial opinion became a topic for the public at large and divided them sharply into pros and cons. The composer found that if his righteous indignation was to be effective, it was better applied at length and with some planning.

Weber was one of the first to take up the pen against hostile critics. His letters to the Berlin papers did him little good, for as is always the case, the critics had the last word. Weber was too peaceable, too much of a gentleman to give way to anger. He took a good deal of haughty treatment and disregard from the royal Court at Dresden, when he was *Kapellmeister* to the King of Saxony, but he quietly went his own way and at last prevailed by what was more convincing than argument — the popular success of his music, over-riding the resistance of officialdom.

The later Romantics enjoyed the cultural status that Weber had begun to establish. Composers were no longer hirelings who sat at the table in the ante-room with the lesser servants. Mendelssohn and Liszt were accepted at a soirée and not segregated by a velvet rope across the salon. Each of these could hold his own in any company. Nor would they have exposed themselves to ridicule by any embarrassing display of feeling. They were too civilized, too urbane for that. By keeping one's head one was more apt to have one's way in the end without an unbecoming scene. The charm of Mendelssohn made open conflict unnecessary. Always popular and successful, he had little cause for quarrels. Liszt's disagreements were mostly domestic, and were met by a parrying pen — a safe way of hiding behind verbiage and avoiding hasty words later regretted. He handled his falling out with his son-in-law, Richard Wagner, by the still more discreet method of silence.

Liszt and Schumann, being æsthetically at odds, were never quite at ease in each other's company, and only once was there an open outburst of feeling, when Liszt, visiting the Schumanns, Robert and Clara, in Leipzig, made a disparaging remark about Mendelssohn, Schumann's adored idol, not long since dead. Schumann sprang to his feet, retorted angrily, and slammed out of the room. But Schumann was on the verge of his mental illness and not himself. He was the gentlest of artists.

Berlioz, like Wagner, relied largely on the literary retort. He was more effective than Wagner in that he was more readable, more entertaining, more witty. Even though his version of a dispute might be a bit exaggerated, it was usually the last word, for it is still read.

Many composers in more recent years acquired a protective shell in the form of rudeness toward strangers who might intrude upon the privacy of their creative nature. It is particularly true of those whose music has been widely misunderstood and resisted in their day. The notorious rude remarks of Brahms were his defense against this kind of intrusion. His true friends were those who knew him well enough never to show curiosity about the progress of a score in the making. Brahms' music made him the leader in a faction which was strongly opposed, was subjected to hostile critical attack. Until he had composed his first symphony, he was uncomfortably aware that he was at the center of controversy, that his music was up for judgment. His rude remarks were a danger signal, a fair warning against intruders. Even today composers have been known to make a choleric entrance into the public arena. Stravinsky's withering mockery in his book, *Expositions and Developments,* of two New York critics had what may have been its culmination when he sent a cable from Hamburg to the *New York Herald Tribune*. His music for the television production *Noah and the Flood* on June 14 1962, had directly preceded his eightieth birthday. The cable was as follows:

'Of hundreds of reviews of my New York work, most of them, like every opus since 1905, were gratifyingly unfavorable. I found only three entirely stupid and suppurating with gratuitous malice.

'The only blight on my eightieth birthday is the realization that my age will probably keep me from celebrating the funeral of your senile musical columnist.'

THE CONDUCTOR



JORGE MESTER, now in his second season as Music Director and Conductor of the Louisville Symphony Orchestra, was born in Mexico City in 1935 of Hungarian parents. His musical career in the United States began when he was awarded a violin scholarship at the Berkshire Music Center. He enrolled at the Juilliard School, where he started to conduct. After his studies he was appointed to the faculty, the youngest member in the School's history. Jorge Mester has conducted orchestras on both sides of the Atlantic, and since his Louisville appointment has directed concerts by the Chicago Symphony Pops and the Indianapolis Symphony. He has recently recorded Menotti's *Amahl and the night visitors* and *The medium* for Columbia Records. Later this season he will conduct the New Orleans Symphony. Last summer he was a faculty member of the Aspen Festival and he conducted several concerts there. Jorge Mester last appeared with the Boston Symphony in October 1967.

The pianist



NEWTON WAYLAND, who has played piano with the Boston Symphony Orchestra on many occasions, was born in Santa Barbara, California. He spent a few months at Harvard, but decided he preferred to become an active musician rather than a musicologist. He enrolled as an undergraduate in arranging at the New England Conservatory, and later did graduate study in chamber music. His professional life has covered many fields: he was musical director at the Charles Playhouse for two years, host for three years of the WGBH programs 'Performance' and 'Open rehearsal', and founded a singing group of waiters and waitresses called 'The Funtastics'. He coaches opera at the New England Conservatory, and conducted their production of *Così fan tutte* at Castle Hill last summer. Newton Wayland is also a composer and arranger for television and films, plays chamber music and jazz, and has made a recording for Deutsche Grammophon Gesellschaft called 'Jazz loves Bach'.

FROM THE PROGRAM BOOKS OF THE ROYAL FESTIVAL HALL, LONDON

During a recent test in the Hall, a note played *mezzoforte* on the horn measured approximately 65 decibels (dB(A)) of sound. A single 'uncovered' cough gave the same reading. A handkerchief placed over the mouth when coughing assists in obtaining a *pianissimo*.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CONCERT CALENDAR FOR THE COMING WEEKS

Tuesday evening February 18 at 8.30

ERICH LEINSDORF *conductor*

STRAUSS	Don Juan op. 20
STRAVINSKY	Le chant du rossignol
BRAHMS	Symphony no. 4 in E minor op. 98*

Thursday evening February 20 at 8.30

JORGE MESTER *conductor*

RESPIGHI	Gli uccelli (The birds) – suite for small orchestra
MOZART	Symphony no. 34 in C major K. 338
STRAVINSKY	Petrushka (1947)*

Friday afternoon February 21 at 2 o'clock
Saturday evening February 22 at 8.30
Tuesday evening February 25 at 8.30

ERICH LEINSDORF *conductor*

WEBERN	Five pieces for orchestra op. 10
BEETHOVEN	Piano concerto no. 4 in G op. 58* EUGENE ISTOMIN
BEETHOVEN	Symphony no. 3 in E flat op. 55 'Eroica'*

Friday afternoon February 28 at 2 o'clock
Saturday evening March 1 at 8.30

ERICH LEINSDORF *conductor*

VARÈSE	Déserts
MAHLER	Lieder eines fahrenden Gesellen** HERMANN PREY
TCHAIKOVSKY	Symphony no. 5 in E minor op. 64*

Tuesday evening March 4 at 8.30
Thursday evening March 6 at 8.30

CHARLES WILSON *conductor*

STRAUSS	Don Juan op. 20
RACHMANINOV	Rhapsody on a theme of Paganini JORGE BOLET
SIBELIUS	Symphony no. 2 in D op. 43

Friday afternoon March 7 at 2 o'clock
Saturday evening March 8 at 8.30

ERICH LEINSDORF *conductor*

BACH	Suite no. 4 in D major
SCHOENBERG	Variations op. 31
WAGNER	Siegfried Idyll
STRAUSS	Suite from 'Der Rosenkavalier'

Tuesday evening March 25 at 8.30

CHARLES WILSON *conductor*

SCHUBERT	Symphony no. 5 in B flat
STRAVINSKY	Jeu de cartes (1937)*
SIBELIUS	Symphony no. 2 in D op. 43

Friday afternoon March 28 at 2 o'clock
Saturday evening March 29 at 8.30

HENRY LEWIS *conductor*

ROSSINI	Overture to 'Le siège de Corinthe'
NIELSEN	Symphony no. 3 op. 27 'Sinfonia espansiva'
BRAHMS	Piano concerto no. 2 in B flat op. 83 CLIFFORD CURZON

Tuesday evening April 1 at 7.30

ERICH LEINSDORF *conductor*

BEETHOVEN	Overture to 'Egmont'
BEETHOVEN	Symphony no. 1 in C major op. 21
BEETHOVEN	Symphony no. 3 in E flat op. 55 'Eroica'*

Thursday evening April 3 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN	Symphony no. 6 in F major op. 68 'The Pastoral'
BEETHOVEN	Symphony no. 3 in E flat op. 55 'Eroica'*

Friday afternoon April 4 at 2 o'clock
Saturday evening April 5 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN	Overture to 'Egmont'
PROKOFIEV	Piano concerto no. 5 in F op. 55* JOHN BROWNING
BRUCKNER	Symphony no. 6 in A

Tuesday evening April 8 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN	Symphony no. 6 in F major op. 68 'The Pastoral'
BEETHOVEN	Symphony no. 3 in E flat op. 55 'Eroica'*

programs subject to change

BALDWIN PIANO
RCA RECORDS*

Thanks to the generosity of subscribers who are unable to attend their concerts and who release their seats, a limited number of tickets is usually available for each concert.

RECORDINGS by the
BOSTON SYMPHONY CHAMBER PLAYERS and
CLAUDE FRANK guest artist
with notes and commentary by PETER USTINOV

BEETHOVEN	Serenade in D op. 25
BRAHMS	Piano quartet in C minor op. 60
CARTER	Woodwind quintet
COPLAND	Vitebsk
FINE	Fantasia for string trio
MOZART	Flute quartet in D K. 285 Oboe quartet in F K. 370
PISTON	Divertimento for nine instruments

LM/LSC-6167

BRAHMS	Horn trio in E flat op. 40
COLGRASS	Variations for four drums and viola
HAIEFF	Three bagatelles for oboe and bassoon
MOZART	Piano quartet in G minor K. 478 Quintet for piano and winds in E flat K. 452
POULENC	Trio for oboe, bassoon and piano (1926)
SCHUBERT	String trio no. 1 in B flat
VILLA-LOBOS	Bachianas Brasileiras no. 6 for flute and bassoon

LM/LSC-6184

The Boston Symphony Chamber Players
record exclusively for

RCA

ENSEMBLES OF THE BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra and the New England Conservatory of Music present concerts on

MONDAY AND WEDNESDAY EVENINGS AT 8.30
JORDAN HALL

Wednesday February 26

BOSTON SYMPHONY WIND QUINTET

Doriot Anthony Dwyer, Ralph Gomberg, Gino Cioffi, Sherman Walt, James Stagliano *with* Gilbert Kalish *piano,* Armando Ghitalla *trumpet* and William Gibson *trombone.*

BEETHOVEN	Trio in G major for flute, bassoon and piano
BLACHER	Trio for trumpet, trombone and piano op. 31
FINE	Partita for wind quintet
THUILLE	Sextet op. 6

Wednesday April 2

BOSTON STRING SINFONIETTA

Zazofsky, Wilfinger, Winder, Marshall, Dickson, Silberman, Benson, Lipson, Kadinoff, Ripley, Geber, Portnoi

Monday April 14

BOSTON SYMPHONY CHAMBER PLAYERS

Silverstein, Fine, Eskin, Portnoi, Dwyer, Gomberg, Cioffi, Walt, Stagliano, Ghitalla, Gibson, Firth, Kalish

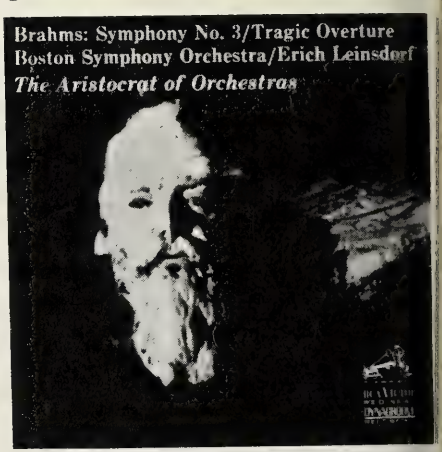
Ticket prices: $1.50, $2, $2.50, $3, $4 and $5

Tickets can be ordered in person, or by mail or telephone from JORDAN HALL BOX OFFICE, 30 GAINSBOROUGH STREET, BOSTON 02115 telephone 536-2412



The first recording of this symphony by a major orchestra and conductor. Both works are spectacular. *Dynagroove.* LSC-2934

Leinsdorf's genius with the German Romantic repertoire is immediately seen in this superb performance. *Dynagroove.* LSC-2936



RCA

BUY YOUR RECORDS BY MAIL *To benefit the Boston Symphony Orchestra*



Rubinstein's third great albu in his Boston Symphony Leinsdorf recordings of th Beethoven concertos. *Dyn groove.* LSC-294

In case the concert should end:

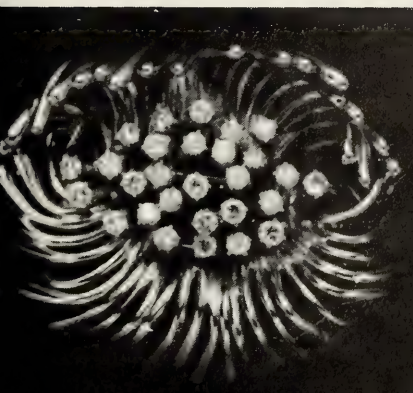
Clap (If someone in front yells "Bravo", yell "Bravo"). Get up out of your chair and walk to Mass. Avenue Exit. Turn left and walk 30 paces to Donald Cox Rogers Square. Turn right. Look left. Look right. Cross. Proceed straight to large hole in the ground. Follow the hurricane fence to large block of granite on St. Paul Street inscribed, "1904". Turn left. Walk to Christian Science Publishing Building. Circumvent it and proceed to large hole. Turn left and walk two hundred paces. Walk inside Sheraton-Boston Lobby (on the Symphony side of Prudential Center). Stop. Decide between Mermaid Bar, Cafe Riviera or Kon-Tiki Ports or turn left and take a waiting escalator to next level. Get off. Decide between Persian Lounge and Falstaff Room. If you want to go to El Diablo, you're on your own.



Beat the high cost of health care:

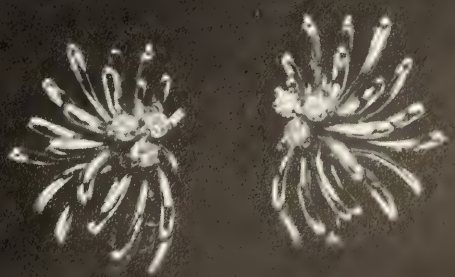
1. **Stay healthy.**
2. **Become a volunteer at Beth Israel Hospital.**

Contact Mrs. Richard Williams
Director of Volunteers
734-4400 ext. 327
A Major Teaching Hospital of Harvard Medical School



Parenti Sisters

A Parenti Exclusive



Brooch-clip and Earrings
18K gold bursting
with diamonds

97 NEWBURY STREET
BOSTON, MASS.

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases



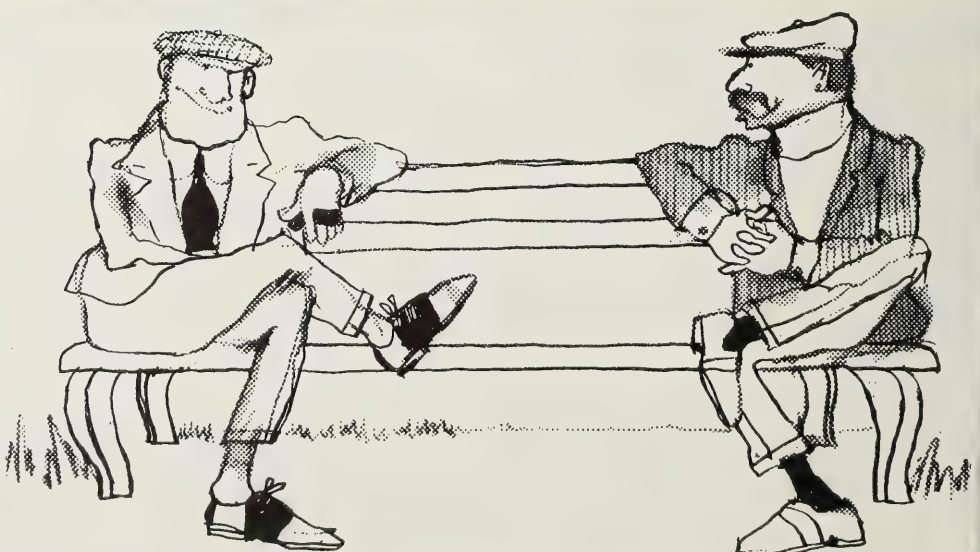
Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston

"Boraschi's is Boston's Best Italian Restaurant!"

"Boraschi's is Boston's best American Restaurant!"



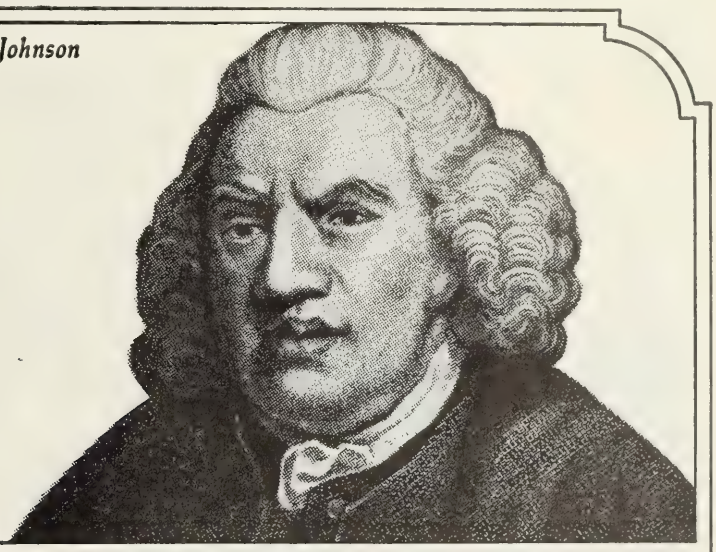
Who are we to argue? Boraschi's Restaurant,
793 Boylston St. (Opposite Prudential) 536-6300

NATIONALLY ACCREDITED

DAY AND EVENING COURSES
Gregg and EZ Alphabetic Shorthand. Start anytime; graduate when ready. One Year Executive Secretarial Course. Intensive Short Courses. Typing individually taught.
INTENSIVE BRUSH-UP COURSES
for "RETURNEES" to JOB MARKET

HICKOX
SECRETARIAL SCHOOL
Founded in 1879
Individual Attention *Individual Promotion*
367 BOYLSTON ST., BOSTON (at Arlington St. MBTA)
267-5920

Samuel Johnson



tax

his great Dictionary, Dr. Johnson ve a definition for *excise:* "A hateful x levied upon commodities." Smith, rney & Co. suspects you might some-nes be willing to apply that adjective *any* tax.

Excises and commodities aside . . . ere is a way to gain additional in-me *without* additional tax. If the come is from municipal bonds—the bt securities of state or city govern-nts or governmental authorities—it's totally *exempt* from Federal income tax. (Often from state income tax as well, in the state of issuance.)

Smith, Barney's Municipal Bond Department can help you select the bonds best suited to your needs. They *know* municipals, out of long experience with them. To begin with, they'll be glad to send you, upon request, a booklet explaining exactly what municipals are.

One thing they are: a legitimate way to avoid "hateful" taxes.

Smith, Barney & Co.
Incorporated
Members New York Stock Exchange and other leading exchanges
125 High Street, Boston, Mass. 02110



Boston's Elizabeth Carleton House assures a gracious and dignified retirement to men and women over 65, couples or individuals, of good health and buoyant temperament . . . Spacious private rooms in a handsome environment . . . A distinguished Board and administration provide a secure and comfortable way of life for members of the Carleton House "Family." . . . Financial plans are flexible. The Committee on Admissions welcomes inquiries.

ELIZABETH CARLETON HOUSE
2055 Columbus Avenue Boston Mass. 02119
Write for brochure

Tat Saunders INC.
THE RITZ CARLTON HOTEL, BOSTON
PALM BEACH, FLORIDA
Pretty Clothes for All Occasions
MANCHESTER WATCH HILL

WHERE TO BUY

Garrard
World's finest automatic turntables . . . synchronously powered for perfectly constant record speed



Radio Shack Corp. • 730 Commonwealth Avenue
Radio Shack Corp. • 167 Washington Street
Lafayette Radio • 584 Commonwealth Avenue
Lechmere Sales Co. • 88 First St., Cambridge, Mass.
World of Music • 25 West Street
and other high fidelity dealers

GARRARD, WESTBURY, N.Y. 11590
British Industries Co., division of Avnet, Inc

— marion ruth

A large and carefully selected variety of china, stainless steel, furniture, glass and accessories—displayed for your convenience in co-ordinated table settings in the contemporary manner. Good design gift ideas by outstanding international designers and craftsmen.

Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

For information about space and rates in the
BOSTON
SYMPHONY ORCHESTRA
PROGRAM
Call Advertising Department
Symphony Hall • 266-1492
Donald T. Gammons

A Fine Specialty Shop

catering from head to toe
to young gentlemen who
wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the
Church Street Garage (right next door)

31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

T.O. METCALF CO.
ESTABLISHED 1871

Value

FOR YOUR PRINTING DOLLAR

For Proof

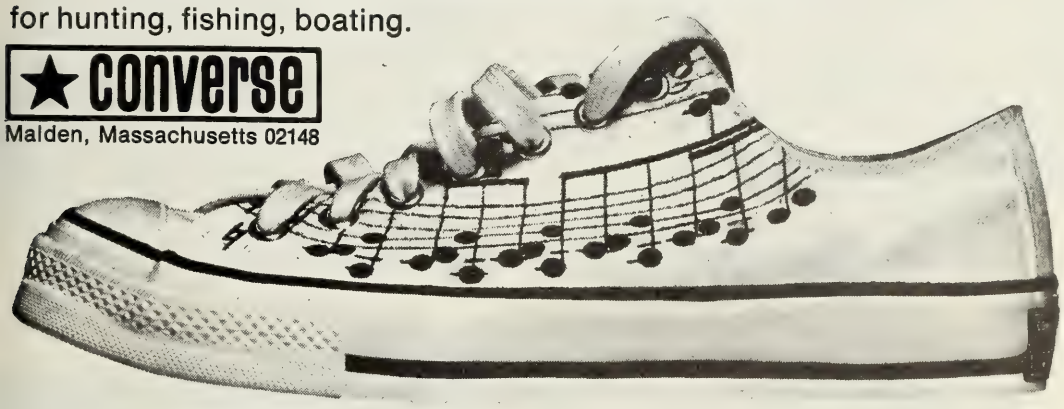
CALL 426-5050

51 MELCHER ST., BOSTON
T.O. METCALF CO.

Brilliant scoring!

The same footwear that's helped produce such great scores for leading sports teams, also has a talent for just playing around. Equally noteworthy performers . . . Converse/Hodgman foul weather clothing and boots for hunting, fishing, boating.

★converse
Malden, Massachusetts 02148



GEO. H. ELLIS CO.

Printers of Reputation Since 1873

270 Congress St., Boston, Mass. LI 2-7800
LETTERPRESS • OFFSET LITHOGRAPHY • BINDING

Fishelson's

Fleuriste Français

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

A bank for all reasons

COMMONWEALTH NATIONAL BANK

Main Office: 150 Causeway Street • 6 Beacon • 717 Boylston • 89 Broad
1610 Commonwealth • Lincoln Office: 350 Broadway, Chelsea

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

CUTTY SARK

AMERICA'S No.1
SELLING SCOTCH



DISTILLED AND BOTTLED IN SCOTLAND BLENDED 86 PROOF
THE BUCKINGHAM CORPORATION, IMPORTERS; NEW YORK, N. Y.

Boston's
Internationally Famous
Italian Restaurant

Open 7 Days 11 A.M. to 1 A.M.

Polcari's

283 Causeway St.
(1 minute from No. Station)
For Reservations Tel. RI 2-4142

DALOZ

Cleansers
of Fine Clothes
and Household
Furnishings for a
Discriminating
Clientel

Phone 265-2400

1863

It's on the menu . . .

The dining room open till 9 p.m.

THE RITZ CARLTON
BOSTON



HIGH NOTE

5% annual rate

FIVE FOR ALL

NO NOTICE REQUIRED FOR WITHDRAWAL

- SEND FOR FREE SAVE-BY-MAIL KIT
- WE PAY POSTAGE BOTH WAYS

OUR DIVIDENDS ARE NOT SUBJECT TO MASS. STATE INCOME TAX

SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS
and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

DORCHESTER OFFICE: 347 WASHINGTON STREET — PHONE CO 5-7020

GOMBERG

MUSIC WORKSHOP MUSIC

Individual instruction on the violin for intermediate and advanced students—chamber music—to further the understanding of music.

For information write
ROBERT GOMBERG
143 Beaconsfield Road, Brookline, Mass.

MALBEN'S

FRUITS — PRIME MEAT AND GOURMET SHOPPE



100 NATURAL CHEESES AND SPICES

PHEASANTS • QUAIL • SQUABS

ROMANOFF'S FRESH CAVIAR

PATE DE FOIE GRAS • TRUFFLES

UNSALTED SMOKED SALMON

158 Massachusetts Ave., Boston • Free Delivery • 266-1203

CONFIDENCE...

Can be as simple as a visit to our Trust Department, with your counsel, to make sure that your plans for the future will be carried out exactly as you planned. Our Trust Department specialists are always available to work with you, and your counsel, to see to it that your instructions will be maintained. We think you'll have every confidence in US and in the way we will execute your wishes.

you never come second with US

UNITED STATES TRUST COMPANY

Member Federal Deposit Insurance Corporation

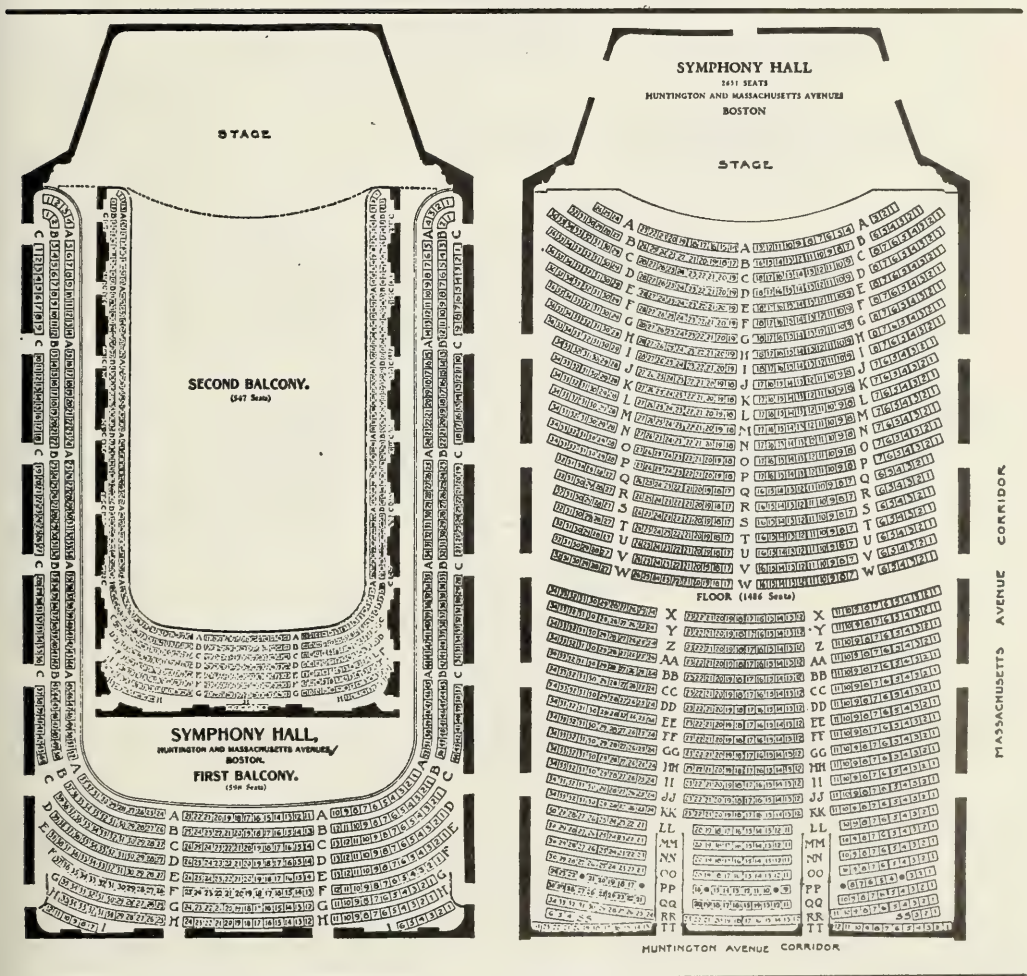
30 Court Street, Boston
In the New Government Center

ACADEMIA

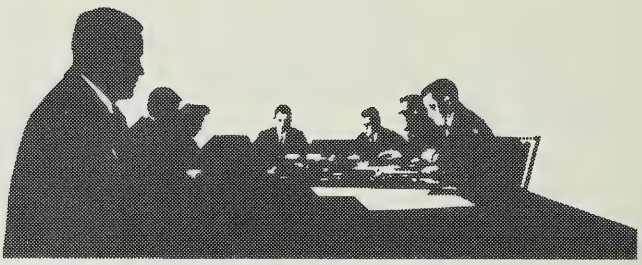
School of Languages

CAMBRIDGE
54 Boylston Street
tel: 354-2124

BOSTON
140 Newbury Street
tel: 266-0560



THE BOSTON COMPANY, INC.



The "Financial Cabinet" specializing in advisory and management services for private capital.

INVESTMENT, TRUST AND PERSONAL BANKING SERVICES
Boston Safe Deposit and Trust Company

INVESTMENT COUNSELING
Boston • The Boston Company Investment Counsel, Inc.
Houston • The Boston Company of Texas
Los Angeles • Bailey and Rhodes
Louisville • Todd-Boston Company, Inc.
New York • John W. Bristol & Co., Inc.
• Douglas T. Johnston & Co., Inc.
San Francisco • Henderson-Boston Company, Inc.
Seattle • Loomis & Kennedy, Inc.

INVESTMENT TECHNOLOGY AND RESEARCH
The Boston Company, Inc.

ECONOMIC AND FINANCIAL COUNSELING
Rinfret-Boston Associates, Inc., New York

OIL AND GAS INVESTMENT COUNSELING
The Boston Company of Texas, Houston

REAL ESTATE INVESTMENT COUNSELING
Henderson-Boston Company, Inc., San Francisco
The Boston Company Real Estate Counsel, Inc., Boston

MUTUAL FUND
The Johnston Mutual Fund Inc.

MANAGEMENT CONSULTING
Boston • The Boston Consulting Group, Inc.
London • Attwood-Boston Consultants Ltd.
Milan • Gennaro Boston Associati, S.p.A.
Tokyo • The Boston Consulting Group of Japan K.K.

We will be happy to send you a copy of our annual report.

THE BOSTON COMPANY, INC.
100 FRANKLIN STREET • BOSTON, MASSACHUSETTS 02106
TELEPHONE (617) 542-9450

FUTURE PROGRAMS

EIGHTEENTH PROGRAM
Friday afternoon February 21 1969 at 2 o'clock
Saturday evening February 22 1969 at 8.30

WEBERN	Five pieces for orchestra op. 10
BEETHOVEN	Piano concerto no. 4 in G op. 58* EUGENE ISTOMIN
BEETHOVEN	Symphony no. 3 in E flat op. 55 'Eroica'*

There are four important works which reflect most strongly in his music Beethoven's views on human freedom: the *Eroica* Symphony, the opera *Fidelio,* the incidental music to Goethe's *Egmont* and the Ninth Symphony. Erich Leinsdorf will conduct the *Eroica* Symphony in his concert next week. The piece was first dedicated to Napoleon, who appeared in the early years of the nineteenth century to be bringing freedom to the oppressed peoples of Europe by his military victories. But when Beethoven heard that the French consul had proclaimed himself Emperor, he tore up his original dedication, and declared, according to his biographer Ries, 'Now he too will trample on all the rights of man and indulge only his ambition.'

NINETEENTH PROGRAM
Friday afternoon February 28 1969 at 2 o'clock
Saturday evening March 1 1969 at 8.30

ERICH LEINSDORF *conductor*

VARÈSE	Déserts
MAHLER	Lieder eines fahrenden Gesellen HERMANN PREY
TCHAIKOVSKY	Symphony no. 5 in E minor op. 64*

programs subject to change

BALDWIN PIANO
RCA RECORDS*

GERTRUDE R. NISSENBAUM
VIOLIN

Tel. LOngwood 6-8348

340 TAPPAN STREET
BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANO

Telephone:
KEnmore 6-4062

88 EXETER STREET
COPLEY SQUARE, BOSTON

"Mr. Sullo's piano playing represents genuine musicality and a formidable technic."
Cyrus Durgin, "Boston Globe," 4/18/53

SALVATORE SULLO
- PIANO -

Foreign Judge at Final Degree Exams in Principal Italian Conservatories: 1965 and 1967

2 Michelangelo St., Boston, Mass.

Tel. 227-8591

MINNIE WOLK
Pianoforte Studio
42 Symphony Chambers
246 Huntington Avenue, Boston
opp. Symphony Hall
Residence 395-6126

KATE FRISKIN
Pianist and Teacher
8 Chauncy Street
Cambridge, Massachusetts
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech

- in Industry
- in Education
- in Therapy
- in Theatre

Near Harvard Square KI 7-8817

Mrs. Aaron Richmond and Walter Pierce present in the 1968-69 Boston University

CELEBRITY SERIES

SUN. FEB. 23 at 3 • **SYMPHONY HALL**

LEONID KOGAN

The Celebrated Soviet Violinist

Brahms, Sonata No. 1 in G Major, Op. 78; Beethoven, Sonata No. 7 in C minor, Op. 30, No. 2; Bach, Chaconne; Prokofieff, Five Melodies, Op. 35; Ravel, Tzigane.

Seats Now: $5.50, $4.50, $3.50, $3.

STEINWAY PIANO

WED. EVE. FEB. 26 at 8:30 • **SYMPHONY HALL**

GINA BACHAUER

The Distinguished Greek Pianist

Mozart, G major Sonata, K. 283; Schubert, Grand Sonata No. 3 in B flat major (Posthumous); Scriabin, Twelve Preludes, Op. 11; Liszt, Rhapsodie Espagnole.

STEINWAY PIANO

Seats Now: $5, $4, $3.50, $3.

FRI. EVE. FEB. 28 at 8:30 • **SYMPHONY HALL**

An Evening With P.D.Q. BACH

with Prof. Peter Schickele and the Royal P.D.Q. Bach Festival Orchestra

NEW PROGRAM: Schleptet in E flat; Eine Kleine Nichtmusik; "The Seasonings." And by overwhelming public apathy: "Iphigenia in Brooklyn."

Seats Now: $5, $4, $3.50, $3.

SUN. MAR. 2 at 3 • **SYMPHONY HALL**

VAN CLIBURN

The Renowned American Pianist

Seats Now: $6, $5, $4, $3.

STEINWAY PIANO

FRI. EVE. MAR. 7 at 8:30 • **SYMPHONY HALL**

RAVI SHANKAR

India's Celebrated Master of the Sitar
with **ALLA RAKHA,** Tabla

Seats Now: $5.50, $5, $4.50, $3.50, $3, $2.50.

JORDAN HALL • SUN. MAR. 9 at 3

ISRAEL CHAMBER ORCHESTRA

GARY BERTINI, Cond.

Tickets on sale Feb. 17

SYMPHONY HALL • SUN. MAR. 9 at 3

VIENNA CHOIR BOYS

Tickets on sale Feb. 17

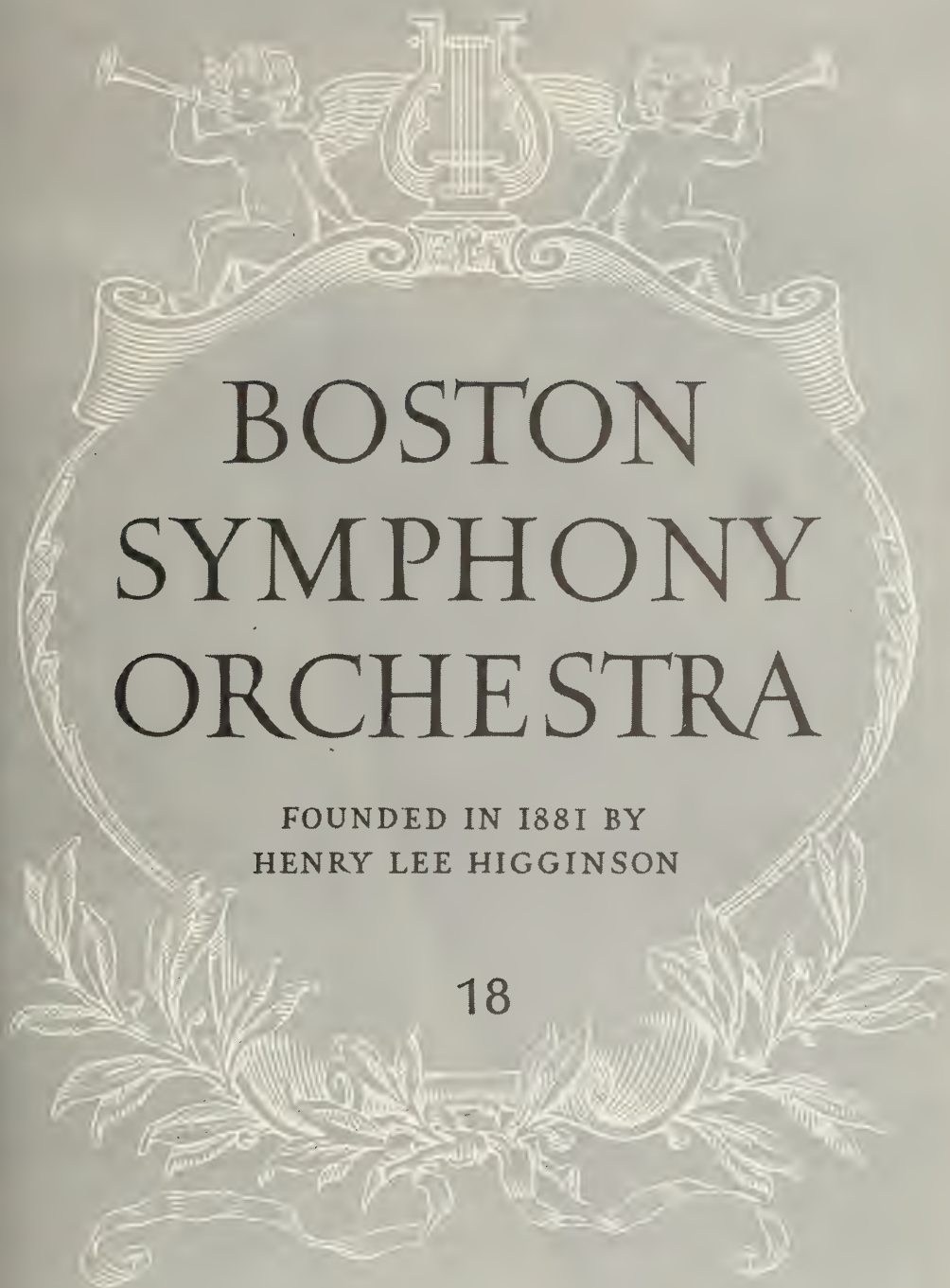
Magnificent Possession



Baldwin

Baldwin Piano & Organ Company
160 Boylston Street
Boston, Massachusetts 02116
Telephone 426-0775

Baldwin is the official piano of the Boston Symphony Orchestra. Erich Leinsdorf, Music Director.

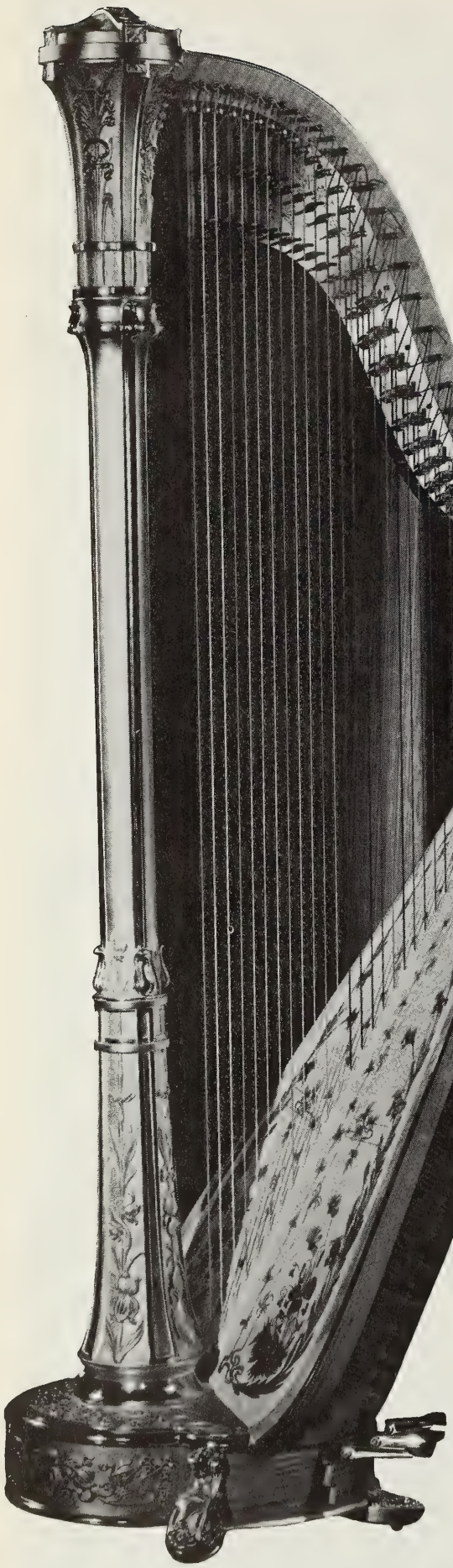


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

18

EIGHTY-EIGHTH SEASON 1968-1969



Exquisite Sound

From the palaces of ancient Egypt to the concert halls of our modern cities, the wondrous music of the harp has compelled attention from all peoples and all countries. Through this passage of time many changes have been made in the original design. The early instruments shown in drawings on the tomb of Rameses II (1292–1225 B.C.) were richly decorated but lacked the fore-pillar. Later the "Kinner" developed by the Hebrews took the form as we know it today. The pedal harp was invented about 1720 by a Bavarian named Hochbrucker and through this ingenious device it became possible to play in eight major and five minor scales complete. Today the harp is an important and familiar instrument providing the "Exquisite Sound" and special effects so important to modern orchestration and arrangement. The certainty of change makes necessary a continuous review of your insurance protection. We welcome the opportunity of providing this service for your business or personal needs.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

Richard P. Nyquist — Charles G. Carleton

147 Milk Street Boston, Massachusetts

Telephone 542-1250

PAIGE OBRION RUSSELL

Insurance Since 1876

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA INC.

TALCOTT M. BANKS *President*
PHILIP K. ALLEN *Vice-President*
ROBERT H. GARDINER *Vice-President*
JOHN L. THORNDIKE *Treasurer*
ABRAM BERKOWITZ
ABRAM T. COLLIER
THEODORE P. FERRIS
FRANCIS W. HATCH
ANDREW HEISKELL
HAROLD D. HODGKINSON
E. MORTON JENNINGS JR
EDWARD M. KENNEDY
HENRY A. LAUGHLIN
EDWARD G. MURRAY
JOHN T. NOONAN
MRS JAMES H. PERKINS
SIDNEY R. RABB
RAYMOND S. WILKINS

TRUSTEES EMERITUS

HENRY B. CABOT
PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT

ADMINISTRATION OF THE BOSTON SYMPHONY ORCHESTRA

THOMAS D. PERRY JR *Manager*

JAMES J. BROSNAHAN
Associate Manager, Business Affairs

HARRY J. KRAUT
Associate Manager, Public Affairs

MARY H. SMITH
Concert Manager

MARVIN SCHOFER
Press and Public Information

program copyright © 1969 by Boston Symphony Orchestra Inc.

SYMPHONY HALL BOSTON MASSACHUSETTS

1099

COUNCIL OF FRIENDS

To all members of our audience

A Council of Friends is elected each year in May from the many Friends of the Boston Symphony Orchestra. Their chief purposes are to make the community in and around Boston aware of the Orchestra's many activities and its problems, and to help provide vitally needed supplementary financial assistance.

The members of the Council include the Chairmen of the many geographical areas in New England, whose special task is to promote interest and support in their own communities and to enroll new Friends.

Among the privileges offered to Friends of the Boston Symphony Orchestra are receptions for guest artists held in Symphony Hall. There have already been parties in honor of Marilyn Horne (for Saturday subscribers), Georges Prêtre (Cambridge series), and Pierre Boulez (Tuesday B series). Still to come are receptions for Eugene Istomin (Tuesday A series), Jorge Bolet (Thursday B series), and Henry Lewis (Saturday series).

The annual meeting of the Friends of the Boston Symphony Orchestra will not now be held on April 16, as previously announced, because of the Orchestra's very heavy schedule at that period. A new date will be announced as soon as possible.

Please join the increasing number who realize how important Symphony is to themselves and their communities, and call Mrs. Whitty at Symphony Hall (266-1348).

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE BOARD OF OVERSEERS OF THE
BOSTON SYMPHONY ORCHESTRA INC.

ABRAM T. COLLIER *Chairman*

ALLEN G. BARRY *Vice-Chairman*

LEONARD KAPLAN *Secretary*

MRS FRANK ALLEN
OLIVER F. AMES
LEO L. BERANEK
GARDNER L. BROWN
MRS LOUIS W. CABOT
MRS NORMAN CAHNERS
ERWIN D. CANHAM
RICHARD P. CHAPMAN
JOHN L. COOPER
ROBERT CUTLER
BYRON K. ELLIOTT
MRS HARRIS FAHNESTOCK
CARLTON P. FULLER
MRS ALBERT GOODHUE
MRS JOHN L. GRANDIN JR
STEPHEN W. GRANT
FRANCIS W. HATCH JR
MRS C. D. JACKSON
HOWARD W. JOHNSON
SEAVEY JOYCE
LAWRENCE K. MILLER
LOUVILLE NILES
HERBERT W. PRATT
NATHAN M. PUSEY
PAUL REARDON
JOHN HOYT STOOKEY

R.H. Stearns



the beautiful American
in her suit for Spring

Impeccable good looks in this imported tweed of wool/viscose meld.

Designed by Tailorbrooke. Blue or rose. Misses' sizes. $100. From our new collection. Coats and Suits.

BOSTON: At the start of The Freedom Trail, 140 Tremont Street, 482-0260.
CHESTNUT HILL: 232-8100. NORTHSHORE: 532-1660.
SOUTH SHORE PLAZA: 848-0300. BURLINGTON MALL: 272-5010.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Alfred Krips
George Zazofsky†
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Eiichi Tanaka*
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Max Hobart
John Korman
Christopher Kimber
Spencer Larrison

violas
Burton Fine
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Hugh Matheny

english horn
Laurence Thorstenberg

clarinets
Gino Cioffi
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets
Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones
William Gibson
Josef Orosz
Kauko Kahila

tuba
Chester Schmitz

timpani
Everett Firth

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Olivia Luetcke

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

mber of the Japan Philharmonic Symphony
hestra participating in a one season ex-
nge with Sheldon Rotenberg.

† George Zazofsky is on leave of absence for the remainder of the 1968-1969 season.

Makanna, Inc.

The Trousseau House of Boston



Under The Sun

Our cotton terry blotter . . . Grass Green or Hot Orange strewn with a riot of Pink, White, and Blue daisies. Petite, Small, Medium, Large.

$26.00

416 Boylston Street, Boston
54 Central Street, Wellesley

CAMBRIDGE COFFEE, TEA & SPICE HOUSE

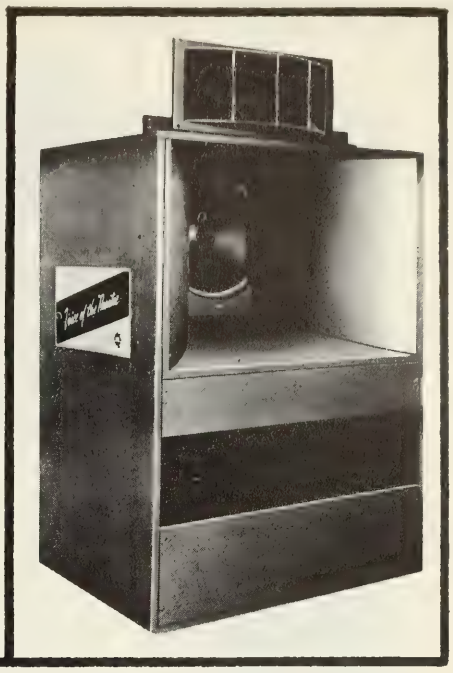
Gourmet Cookware
Wicker Furniture Imported Cheeses
And Many, Many Etceteras

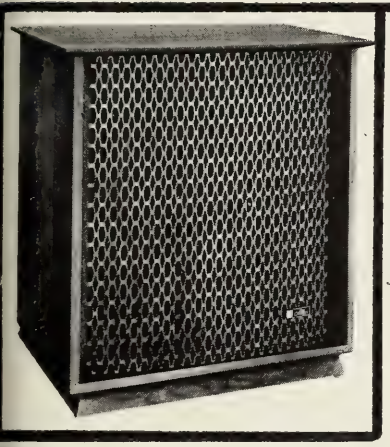


60 Westland Ave. · Back Bay
(Between Symphony Hall and The Fenway)

Old Faithful

For over 20 years the Altec "Voice of the Theater" has provided recording studios with the precise reproduction demanded by professional musicians — exceeding any other speaker in this demanding task.





New Faithful

Now "Voice of the Theater" components are available in attractively styled cabinets to provide the critical audiophile with precise musical reproduction in his own home.

TECH hifi exchange

TECH hifi exchange

Waltham
677 Main St.
893-4434

Cambridge
95 Vassar St.
864-4434

JORDAN MARSH



For special parties, polyester chiffon at its loveliest! Belted, bowed and jewel-buckled with a whirl of swirling pleats . . . white, hot pink or ming green in 6 to 16, 50.00
Sorry, no mail or phone orders.

Young Elegants

SECOND FLOOR—MAIN STORE

Boston—Framingham—Peabody—Braintree—Burlington—Bedford, N. H



TICKET RESALE AND RESERVATION PLAN

The ticket resale and reservation plan has now operated for the past five seasons and has proved a great success. The Trustees wish again to thank subscribers who have taken part, and to bring it once more to the attention of all other subscribers and Friends.

Should you find that you are unable to attend one of the concerts for which you have tickets, the Trustees hope that you will allow others, who cannot obtain tickets for this subscription series, to have the opportunity to hear the Orchestra. You can do this by telephoning Symphony Hall (266-1492), and giving your name and ticket location to the switchboard operator. Your ticket then becomes available for resale, and the income gained is used to reduce the Orchestra's deficit. Subscribers who release their tickets for resale will receive a copy of the program of the concert they miss, and written acknowledgment of their gift for their tax records.

Those who wish to request tickets for a specific concert should telephone Symphony Hall and ask for 'Reservations'. Requests will be attended to in the order in which they are received, and, since the Management has learned by experience how many returned tickets to expect, no reservation will be confirmed unless the caller can be assured of a seat. Tickets ordered in this way may be bought and collected from the box office on the day of the concert two hours before the start of the program. Tickets not claimed half an hour before concert time will be released.

Last season the ticket resale and reservation plan helped reduce the Orchestra's deficit by more than $21,900.

The bookish Mr. Kenny.



Those new book reviews in The Boston Globe speak volumes. The man responsible is The Globe's Arts Editor, Herbert Kenny, who has over 200 of the most knowledgeable reviewers around Boston on call.

There's more to it. Maybe that's how come everybody's reading The Globe these days.

Steinberg's Choice: the new records/by Michael Steinberg, music critic of The Boston Globe

The symphony: alive and well.

The symphony is an art form whose premature obituary has appeared rather too often. Strong and communicative symphonies have been written in the 20th century, and interesting records have recently come out in this area. Kurt Weill, for example, wrote a one-movement symphony at 21 and a more conventionally ordered three-movement one 12 years later. The earlier work is terrifically imaginative, though Weill then lacked the technique to write what he imagined. The later one is completely assured, an intelligent, concentrated, personal music in which one senses some of the atmosphere of "The Seven Deadly Sins," one of the best of Weill's Brecht collaborations, and written at the same time. The recording of *Symphonies No. 1 and 2* is by Gary Bertini and the B.B.C. Symphony Orchestra (Angel).

There is perhaps no living composer concerning whom there is greater disparity between his excellence and the public's unawareness of him than the 72-year-old Spaniard, Roberto Gerhard. His *Symphony No. 1* (1953) offers an exciting amalgam of lucidity and orchestral virtuosity, and its Adagio and a slow interlude in the quick finale are particularly impressive. It is recorded by the B.B.C. Symphony under Antal Dorati (Seraphim) and the disk is filled out with dances from Gerhard's "Don Quixote" ballet, an engaging extension of the DeFalla world.

The *Symphony No. 2* by the English composer Michael Tippett (1957) owes something to Stravinsky, but is as an artistic entity quite unlike anything else I know. This dramatic and arresting work gets a superb performance by Colin Davis and the London Symphony, with a couple of shorter pieces of Tippett's thrown in as well (Argo).

The *Symphony No. 4 for Strings* (1947) and the *Symphony No. 8* (1962) by the German composer, Karl Amadeus Hartmann, are both works of extraordinary communicative power. The sense of the man behind the music is strong, and the man was one of the few — he died in 1963 — to have it in him to write genuine protest music, filled with the sense of mid-century terror, passionate, intense, and truly expressive. The performances by Rafael Kubelik and the Symphony Orchestra of the Bavarian Radio are first-rate (Deutsche Grammophon).

These original record reviews by Michael Steinberg are presented by the Trust Department of New England Merchants Bank, which would also be pleased to review your investment portfolio with a view to improving its performance.



New England Merchants National Bank

A FULL SERVICE BANK 1831

Trust Department • 28 State Street, Boston • 742-4000 • Member F.D.I.C.

THE NEEDLEWORK SHOP at the "UNION"

is unexcelled for authentic designs for Needlepoint and Crewel Embroidery and for fine yarns in a full range of exquisite colors. Custom work a specialty. Glasses cases available for immediate purchase.

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

A nonprofit social service organization • 264 Boylston Street • Boston 02116

The Cafe Budapest

Before Symphony

The Lounge Budapest

After Symphony

COCKTAILS, CREPE FLAMBEE

Strolling Violinist

Copley Square Hotel—RE 4-3388

Open Daily 12 - 1 P.M.



DECCA STEREO SALE

4.79 NOW 2.89

5.79 NOW 3.49

MINUTE MAN RADIO CO., INC.

30 BOYLSTON ST., HARVARD SQ., 864-8727

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET • BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $30,000

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



The 1969 Fleetwood Eldorado. Cadillac Motor Car Division

You don't have to choose between a luxury car and a personal car.
or those who appreciate the ultimate in motoring pleasure there is the front-wheel-drive Eldorado, most personal of all luxury cars and most luxurious of all personal cars.

Cadillac
STANDARD OF THE WORLD



LUBA'S

tunic pantsuit —

one of

the smartest looks

you could own this sprin

Junior suits,

fourth floor

Filene's

BOSTON SYMPHONY ORCHESTRA

CONTENTS

Program for February 21 and 22 1969 1115

Future programs 1157

Program notes

Webern – Five pieces for orchestra op. 10 1116
by Andrew Raeburn

Beethoven – Piano concerto no. 4 in G major op. 58 1120
by John N. Burk

Beethoven – Symphony no. 3 in E flat op. 55 'Eroica' 1134
by James Lyons

The soloist 1141

Program Editor ANDREW RAEBURN

"And I always thought probate had something to do with good behavior!"



All of a sudden everybody's talking about avoiding probate. And about the best-selling book that tells you how.

No doubt about it — a Living Trust *is* an ingenious device. It lets you pass your property on to your heirs directly without the delay, expense and publicity of the probate court. And without giving up control of it while you're alive. Further, a Living Trust properly drawn can save your heirs substantial sums in estate taxes.

But be warned! A Living Trust, flexible though it is, is not the answer to everyone's circumstances. It's not a do-it-yourself project either. Only your lawyer can help you determine if a Living Trust is for you.

So ask him. And if there's a place for us in the picture as executor or trustee, please call on us. (More people do than on any other institution in New England.)

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

EIGHTY-EIGHTH SEASON 1968-1969

EIGHTEENTH PROGRAM

Friday afternoon February 21 1969 at 2 o'clock
Saturday evening February 22 1969 at 8.30

ERICH LEINSDORF *conductor*

WEBERN — Five pieces for orchestra op. 10

Sehr ruhig und zart (Very quietly and delicately)

Lebhaft und zart bewegt (Moving briskly and delicately)

Sehr langsam und äusserst ruhig (Very slowly and extremely quietly)

Fliessend, äusserst zart (Flowing, extremely delicately)

Sehr fliessend (Very flowing)

BEETHOVEN — Piano concerto no. 4 in G major op. 58*

Allegro moderato

Andante con moto

Rondo: vivace

EUGENE ISTOMIN

intermission

WEBERN — Five pieces for orchestra op. 10 *(repeated)*

BEETHOVEN — Symphony no. 3 in E flat op. 55 'Eroica'*

Allegro con brio

Marcia funebre: adagio assai

Scherzo: allegro vivace

Finale: allegro molto

Eugene Istomin plays the Steinway piano

Friday's concert will end at about 4 o'clock; Saturday's at about 10.30

BALDWIN PIANO
RCA RECORDS*

ANTON (VON) WEBERN

Five pieces for orchestra op. 10

Program note by Andrew Raeburn

Webern was born in Vienna on December 3 1883; he died at Mittersill, Austria, on September 15 1945. He composed nos. 1 and 4 of the *Five pieces* in 1911, nos. 2, 3, and 5 in 1913. The first performances in America, which were also the most recent in this series, were given on November 19 and 20 1926 by the Boston Symphony Orchestra, conducted by Serge Koussevitzky.

The instrumentation: flute, piccolo, oboe, clarinet, bass clarinet, E flat clarinet, horn, trumpet, trombone, harmonium, celesta, mandolin, guitar, harp, glockenspiel, xylophone, cow bells, deep bells, triangle, cymbals, side drum, bass drum, solo violin, solo viola, solo cello and solo double bass.

Anton von Webern spent the first ten years of his life in Vienna and Graz. His father Karl, descendant of an aristocratic family, held a position in the Austrian civil service as a mining engineer; his mother, an amateur pianist, introduced her children — Anton had two sisters — to music when they were still quite young. In 1893 a change in Karl von Webern's work took the family to Klagenfurt, where Anton went to the local *Gymnasium* and took private lessons in piano, cello and musical theory. At the age of seventeen he first tried his hand at composition. Two years later he passed his final school examinations, and, as a reward, his father financed a visit to the Wagner Festival at Bayreuth. (This was the summer of 1902.)

There was some disagreement between father and son about the young man's future career. But when later in 1902 the family returned to Vienna, Anton enrolled at the University to study music. During his years as a student he made some further attempts at composition, one of which was a Ballad for baritone and orchestra called 'Siegfried's sword'. He sang in choruses; he went to as many concerts as he could stomach (he complains in his diary that at the busiest time of the season there were 'at least three concerts a day'), and worked on his thesis. The subject of his research was the *Choralis Constantinus* of Henricus Isaac, a Flemish composer born in the middle of the fifteenth century. He was awarded a doctorate of philosophy in 1906.

At one point Webern apparently tried to take lessons from the conservative Hans Pfitzner. What went wrong is unclear; instead Arnold Schoenberg became his teacher in 1904. The association with the leader of the 'Viennese school', first as pupil and then as disciple and lifelong friend, was the most powerful influence on Webern's life and work. Formal lessons ended in 1908 (some scholars say 1910), but from that time on Schoenberg, Webern and Berg (Schoenberg's other most talented pupil), maintained an extraordinarily close professional and personal relationship.

His first twenty-five years must have been Webern's happiest. Beginning in 1908 he struggled perpetually for economic survival. He found performances of his own music hard to arrange, and when he did succeed he had to suffer the castigation of uncomprehending critics. He spent a great amount of time conducting music he detested, had his works banned by his own government and died as the result of a tragic accident at a time when new hope for himself and his work seemed almost within reach.

One of the mysteries of Webern's life is when and how he learned to conduct. He was thought competent enough to be appointed in 1908 second conductor of the Spa orchestra and summer theatre at Bad Ischl, the health resort where the Imperial court settled in the summer months. For the next twelve years he held appointments in several European cities, Vienna, Teplitz, Danzig, Stettin and Prague among them, conducting popular — though to himself generally loathsome — operettas. He married his cousin Wilhelmine Mörtl in Berlin in 1911, and was for a period in 1915 and 1916 called up for military service.

Eventually in 1920 his wandering came to an end and he settled in Mödling, a small village some twenty miles outside Vienna, where at first he earned a living by giving lessons and conducting locally. His reputation as a conductor had spread, and in 1921 he was invited to Düsseldorf (probably at Schoenberg's recommendation) to conduct his *Passacaglia* op. 1, which had recently been published by Universal Edition. Universal's Director was Emil Hertzka, a remarkable man whose career was originally in textiles. Hans Heinsheimer, now Director of Publications for G. Schirmer, who worked for Universal in the twenties, describes Hertzka in his recently published book *Best regards to Aida,* as 'the most progressive, most daring publisher in Europe'. (Dr Heinsheimer's book is warmly recommended to anyone who thinks music publication is a dull operation. He reveals it as one of the most exhilarating professions connected with music.) The list of Hertzka's 'investments', which included Mahler, Schoenberg, Berg, Webern, Weill, Bartók, Kodály, Janácek, Krenek, Milhaud, Malipiero and Casella, and a part share in Richard Strauss, seems a microcosm of early twentieth century European music, the only omission of significance being Stravinsky. Hertzka, and later after his death, the house of Universal, were to play an important part in keeping Webern's life from total financial collapse.

Webern went to Berlin in 1922 to conduct a concert of new Austrian music composed by Bittner, Schoenberg and himself. Performances of contemporary music in his own country were difficult to present. He had taken part in the organization of the concerts of Schoenberg's 'Society for private musical performances' (founded in 1918), choosing artists, arranging rehearsals and so on. But general recognition was impossible: the concerts were really 'private', attendance was by invitation only, and the critics were strictly barred. Shortly after the Berlin concert Webern was invited to become conductor of the 'Vienna Workers' Symphony Concerts', a series sponsored by the Social Democratic Party, and a year later chorus master of the Workers' Choral Society. Dr. Heinsheimer has written about these concerts in his book:

'Anton Webern, considered a serious-minded, shruggingly tolerated screwball, was permitted to make a bare living as conductor of the Workers' Concerts organized by the Socialist Party. We always went to hear them, to pay homage to their thin, bespectacled conductor, whose stooped, slightly clumsy professional movements, his face deeply buried in the score, had only one purpose: to serve the music. My most poignant memory of this unique man is a performance of Mahler's Eighth symphony. As the audience rose in applause, he lifted, not without difficulty, the huge, heavy score over his head. The work, not the conductor, was to be applauded.'

Despite his conducting and his private teaching, (Webern never held an official teaching post), the shortage of money persisted. There were letters to Emil Hertzka asking for modest advances, which sadly recall those of Mozart to his fellow-mason Michael Puchberg. The financial strain did ease somewhat in 1927 when the Austrian radio gave Webern a regular conducting position and invited him to take charge of a series of orchestral concerts. Naturally this led to his being taken more seriously outside his immediate circle as a conductor, and in November 1929 he undertook his first major tour. He directed concerts in Munich, Frankfurt, Cologne and London, his programs including music by Mozart, Wolf, Brahms, Schoenberg, Milhaud, Mahler and Johann Strauss. For several years he was increasingly busy as conductor and adviser on contemporary music to the Austrian radio. For a while he moved back to Vienna, but could not bear living away from the countryside. He soon left the city, and made what was to be his last home in a small village called Maria Enzersdorf, not far from Mödling.

In 1934 the Social Democratic Party was banned. The Workers' Symphony concerts collapsed, depriving Webern of some of his more rewarding work and of badly needed income. In Germany his name was put on the black list and his music, like that of Hindemith and Schoenberg, fell into the category of 'cultural Bolshevism'. It became increasingly hard to survive. He made one or two visits abroad to conduct, otherwise lived as quietly and unobtrusively as possible in Maria Enzersdorf. During the war years Universal saved him from complete poverty (possibly even from internment in a concentration camp) by employing him as a proof-reader and arranger of piano scores. He went abroad for the last time in 1943, to hear the first performance of his *Orchestral variations* in Basel. A short time after the death of his son Peter on the Yugoslav front in the spring of 1945, Webern and his wife left home on foot to join their daughters at Mittersill, a village near Salzburg. There he died, smoking a cigar outside his son-in-law's house, shot by a young American soldier. The exact circumstances of his death, for many years shrouded in rumor, were eventually unraveled by Hans Moldenhauer in his book *The death of Anton Webern* (Philosophical Library, New York).

Dr Moldenhauer has devoted many years to Webern research and has unearthed (in one instance almost literally) many of Webern's private papers and a number of unpublished compositions. The first discovery took place in 1961: Webern's eldest daughter Amalie Waller informed Dr Moldenhauer that she had some manuscripts in her possession, which have since been acquired by the Moldenhauer Archive in the University of Washington at Seattle. The second and more dramatic discovery occurred in 1965. Dr Moldenhauer tells (in an article published in the *Musical Times* of February 1968) how Webern had buried some of the manuscripts of his compositions under the garden house at Maria Enzersdorf before he fled to Mittersill. His home was ransacked by the invading Russian troops, but Hermine von Webern, the widow of Peter, who was living in Vienna, received permission to visit her father-in-law's house. She rescued books, music, letters and sculptures from the yard, dug up the crate of hidden manuscripts, and carried everything to an attic belonging to her parents several miles away. There they stayed until 1965 when Hermine took Dr Moldenhauer to the hiding place.

Dr Moldenhauer is now writing a biography of Webern and new facts will surely come to light when his book is published. Meanwhile we know that among Webern's manuscripts were several early pieces, of historical rather than musical significance; of the 'real' Webern four settings of poems by Stefan George; sketches for an opera *Alladine und Palomides* after Maeterlinck's play. (All these date from about 1908.) There were songs, alternative versions of published works (a 'Second string quartet' is a rearrangement of the *Six bagatelles* op. 9 with the addition of a seventh piece with a voice part); there were orchestrations of songs and piano sonatas of Schubert; and some pieces for orchestra, written at the same time, in the same style and with the same instrumentation as those to be played today. (Three of these were performed for the first time on April 14 1967 by the Philadelphia Orchestra, conducted by Eugene Ormandy.)

Even with the addition of these new works, the total playing time of Webern's music probably runs to less than five hours. In 1957, before Dr Moldenhauer's discoveries, Columbia Records published an album of four records containing 'The complete works' under Robert Craft's direction. These last for less than four hours. How significant the new material will turn out to be is conjectural; since Webern did not have these pieces published nor gave them opus numbers, it may be supposed that he considered them of less importance than his published work. He was an extremely meticulous man (his scores are models of calligraphic clarity), and until his house was overrun, his papers were apparently kept in careful order.

Despite its radicalism, Webern felt his work to be a continuation of the mainstream of musical development. His first published piece, the *Passacaglia,* is reminiscent of Brahms and Mahler, though the transparency of sound textures, which was to become progressively more marked in his later work, is already apparent. Traditional construction and tonality disappeared to be replaced by delicate and limpid color, by melodic pointillism (sometimes reminiscent of Debussy). Rhythm disintegrates and a wealth of material is concentrated into the shortest length of time. Player and listener still find Webern's music hard to grasp. As lately as the last decade, Robert Craft relates, a piece of less than six minutes length needed fifty *hours* of rehearsal before it was ready for performance. It is not surprising that Webern's music has been played so infrequently, and that many performances have been so inadequate.

'Schoenberg is dead,' wrote Pierre Boulez in 1951. It was more than literally true. Webern, not Schoenberg, has been the overwhelming influence on the new music of the fifties and sixties. Henze, Stockhausen,

Custom Designing

RICHARD M. DANA, inc.
JEWELERS

43 Central Street, Wellesley
237-2730

Boulez himself, Nono, even Stravinsky in his most recent compositions acknowledge their debt, and one cannot go to any concert of contemporary music without hearing music that is obviously in the 'Webern tradition'. Yet performances of his own music remain even today comparatively rare.

The *Five pieces for orchestra* are very short, lasting for about six minutes. Webern gave them titles at the first performance in Vienna, 'Original form', 'Change', 'Return', 'Remembrance', 'Soul', but according to Willi Reich, the composer 'did not wish to give any programmatic explanation by them, but only to indicate the feelings which ruled him while composing the different pieces'. Friedrich Wildgans, in his book *Anton Webern* (Calder and Boyars, London), more fancifully writes that 'they represent a heightened sound image that — in an almost impressionist manner — is dedicated to the representation of impressions of the countryside, specially the sound of faraway herd bells, a touch showing Webern's love of mountain life.' In a note written for a Henry Wood Promenade Concert in 1961 Susan Bradshaw wrote that Webern's progress from the *Passacaglia* to the *Five pieces* leads 'from Brahms to the annihilation of Brahms, from massive sound to the near extinction of sound. So near to the extinction of sound, that each piece of the five comprising Opus 10 is hardly more than a long-drawn sigh — a single breath containing hundreds of expressive inflections. . . . In spite of their brevity — or perhaps partly because of it — these miniatures form one of the most perfect pieces of music ever written, expressing much by means of the least, and with a restraint which is far more telling than any amount of bombast.'

The Orchestra will play the *Five pieces* twice at today's concert. 'It will,' says Erich Leinsdorf, 'give our audience the rare opportunity of hearing two performances of this significant and seldom played work in close succession. I hope that they will find the experience rewarding.'

LUDWIG VAN BEETHOVEN

Piano concerto no. 4 in G major op. 58

Program note by John N. Burk

Beethoven was born in Bonn in December 1770 (probably the 16th); he died in Vienna on March 26 1827. The Fourth concerto was performed at a subscription concert at the house of Prince von Lobkowitz in Vienna in March 1807, and was first heard at a public concert at the Theater-an-der-Wien December 22 1808; Beethoven himself was soloist. The first performance by the Boston Symphony Orchestra was given on December 16 1881; George W. Sumner was the soloist and Georg Henschel conducted. Among the many pianists who have played the Fourth concerto with the Orchestra in the past are Ferruccio Busoni, Ernst von Dohnanyi, Josef Hofmann, Harold Bauer, Artur Rubinstein, Myra Hess, Rudolf Serkin, Claudio Arrau, Alexander Borovsky and Malcolm Frager. Eugene Istomin has played this concerto in the past with the Orchestra in 1952, 1955 and 1956. The most recent performances in this series were conducted by Erich Leinsdorf on February 4 and 5 1966; Malcolm Frager was soloist.

The instrumentation: flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings and solo piano.

Beethoven offered his Fourth concerto for publication in the year 1806; just when he began and worked on it cannot be definitely established. (With all the circumstantial records of Beethoven's life that exist, there remain many mysteries over which the authorities are sadly at variance. Nottebohm, studying the sketchbooks, decides that the Concerto in G major must have been composed in 1805. Schindler dates it 1804, 'according to information given by F. Ries'. Breitkopf und Härtel's thematic catalogue places it at 1805, and Thayer entertains the 'confident opinion' that 'this work remained still unfinished until the approach of the concert season, towards the end of the year 1806. Beethoven offered it to Hoffmeister and Kühnel in March, and to Breitkopf und Härtel in July of that year.' Sketches for the Fifth symphony appear together with those for the Concerto.) It was first performed at one of two private concerts in the house of his patron Prince Lobkowitz in March of 1807. Other works heard at these two gatherings, and likewise announced as 'new', were the Fourth symphony and the *Coriolanus* Overture. The first public performance of the Concerto was at that famous 'Academy' on December 22 1808 — the semi-fiasco at which the Fifth and Sixth symphonies and the Choral fantasia were all heard for the first time. Beethoven played the solo part in the Concerto and Fantasia, Seyfried conducting. At a concert on the next night for the benefit of 'Widows and orphans', the new concerto was scheduled to be performed by Ries. Having only five days in which to learn the work, Ries asked the composer to let him substitute the Third, in C minor. 'Beethoven in a rage went to young Stein, who was wise enough to accept the offer; but as he could not prepare the concerto in time, he begged Beethoven on the day before the concert, as Ries had done, for permission to play the C minor concerto. Beethoven had to acquiesce. Whether the fault was the theatre's, the orchestra's, or the player's, says Ries, the concerto made no effect. Beethoven was very angry.'

Of the further history of the G major — a Cinderella of concertos! — Sir George Grove relates: 'It remained for many years comparatively unknown. Between the less difficult C minor (no. 3) and the more imposing E flat (no. 5) it was overlooked, and, strange as it may seem, ran the risk of being forgotten. Its revival was due to Mendelssohn, who seized the opportunity of his appointment as conductor of the Gewandhaus Concerts at Leipzig to bring forward this and many another fine composition which had been unjustly allowed to remain in the shade. Schumann preserved the following little memorandum of the performance, which took place on November 3 1836:

'This day Mendelssohn played the G major Concerto of Beethoven with a power and finish that transported us all. I received a pleasure from it such as I have never enjoyed, and I sat in my place without moving a muscle or even breathing — afraid of making the least noise!'

Disregarding the usual requirements of flash and display in the first movement of a concerto, Beethoven builds the initial *allegro* on gently melodic material, through which the piano weaves its embroidery of delicate figurations. The piano opens softly (and contrary to precedent)

with a five-bar phrase of the first theme, and then yields place to the orchestra, which completes this and sings a second, again introducing it softly in the strings. The development, with voices of solo and orchestra blended, brings to pass in its course two further themes, each lyrical in character.

The *andante con moto,* which has no like in the literature of concertos, contains within its seventy bars a message whose import words cannot convey. It consists of a dialogue between the string choir and the piano. The former states a short, imperious phrase in octaves, *forte* and *staccato:* it is a recitative, and yet it is more. The piano answers with a melody of indescribable tenderness. The two opposing voices continue their alternate phrases, but before the soft plea of the piano, increasingly irresistible, the austerity of the strings is gradually mollified, until it capitulates altogether, subsiding into a breathless *pianissimo.* One is reminded of the similar opposition and capitulation in the Overture to *Coriolanus.* The last whispering suspended chord of the piano is gently swept away as the *vivace* theme of the rondo (further brightened by the restoration of the major mode) is delivered *pianissimo* by the strings, with its sprightly answering theme in the piano. The finale follows a more usual course to a lively and sparkling conclusion, light in mood, with memorable *pianissimo* episodes.

The following interesting speculation about the slow movement is taken from Donald Francis Tovey's *Essays in Musical Analysis* (Volume III):

'If I am not mistaken, it was Liszt who compared the slow movement of this concerto to Orpheus taming the wild beasts with his music. This is so apt that it is almost free from the general objection that such comparisons tend at first to substitute their own vividness for that of the music and then to lose their vividness in the necessity for tiresome qualifications of detail. But here the comparison is remarkably spiritual and free from concrete externals. Note, in the first place, that, as in Liszt's own symphonic poem *Orpheus,* it refers to the taming of wild Nature, not to the placating of the Furies, though Liszt tells us that he was inspired by the experience of conducting Gluck's *Orfeo.* But the spiritual, or, if you prefer popular scientific jargon, psychological depth of the analogy is best shown in the one point of resemblance between this unique movement of Beethoven's and a very different one, Orpheus's first sustained address to the Furies in Gluck's opera. The pleadings of Orpheus are met phrase by phrase with a thunderous *No* from the Furies in unison, until the last *No* is a chord which shows that they will at length yield. In this andante the orchestra does not imitate wild beasts or nature, and the pianoforte does not imitate a lyre or a singer. But the orchestra (consisting of the strings alone) is entirely in octaves, without a vestige of harmony, so long as it remains stubborn and rough in its share of the dialogue with the quiet veiled tones of the solo. After its first soft pizzicato note it melts into harmony. In the supreme moment of darkness at the end, the orchestra and solo join in the same material, whereas they had hitherto been totally contrasted.'

notes continued on page 1134

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN L. THORNDIKE
Vice President

JOHN PLIMPTON
Vice President

JOHN W. COBB
Vice President

JOHN Q. ADAMS
Vice President, John Hancock Mutual Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

ROBERT W. EMMONS, JR.
Palmer, Dodge, Gardner & Bradford

JOHN B. GRAY
Vice President, Dennison Manufacturing Co.

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

ALBERT B. HUNT
Trustee

GEORGE S. JOHNSTON
Scudder, Stevens & Clark

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

PHILIP H. THEOPOLD
Chairman of Exec. Comm. Real Estate Investment Trust of America

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent & Custodian

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 ST. BOTOLPH STREET • BOSTON



Provides For The Handicapped Child
In A Free, Private, Day School

A 12 Year Academic Program
Vocational Training • Recreation
Health Program • Transportation

The Industrial School for Crippled Children solicits funds for its operation either through Bequests, Annuities or Life Insurance.

In case of a life agreement a donor gives capital to the Industrial School for Crippled Children and in return receives income for life.

Donors are invited to discuss these matters with the Treasurer.

Treasurer, CHARLES E. COTTING, 10 Post Office Square, Boston

CHARLES H. TAYLOR
President

MRS. CHARLES E. COTTING
Chairman Ladies Committee

For Winter Escapees

We are prepared to abet your exodus with unusual casual wear for hot sunny days, finery in all degrees of formality for balmy tropical nights and new Spring costumes to enhance your arrival and departure.

BOSTON *Hurwitch Bros.* WELLESLEY



Rushing through dinner to make the Symphony can ruin the best in fine food and good music.

Why rush either? Symphony Hall is only three minutes away from seven of the city's best restaurants. At Prudential Center.





The PRUDENTIAL
INSURANCE COMPANY OF AMERICA
Northeastern Home Office Prudential Center Boston



ONE THING'S FOR SURE on the Jack Daniel's tour, we won't rush you. If you want to stop for something, go ahead and stop.



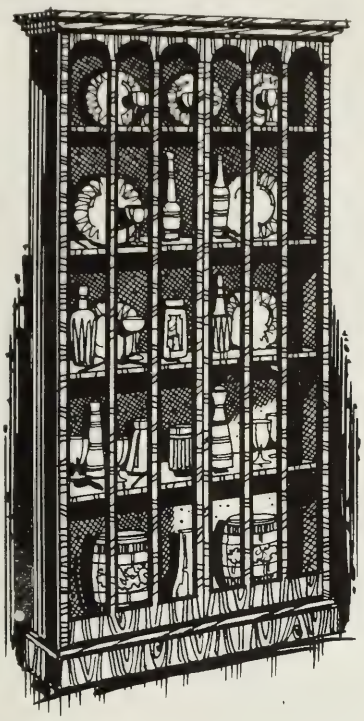
The tour through our distillery takes about an hour. And if you find anything you'd like to linger over, go ahead. You can catch up on anything you missed from Mr. Garland Dusenberry. (He's the man who takes you through.) Just tell him what you missed and he'll take it from there. But he's a talker. So you might end up being with us more than an hour. But if you don't mind, we certainly don't either.



CHARCOAL MELLOWED
DROP
DROP
BY DROP

© 1968, Jack Daniel Distillery, Lem Motlow, Prop., Inc.

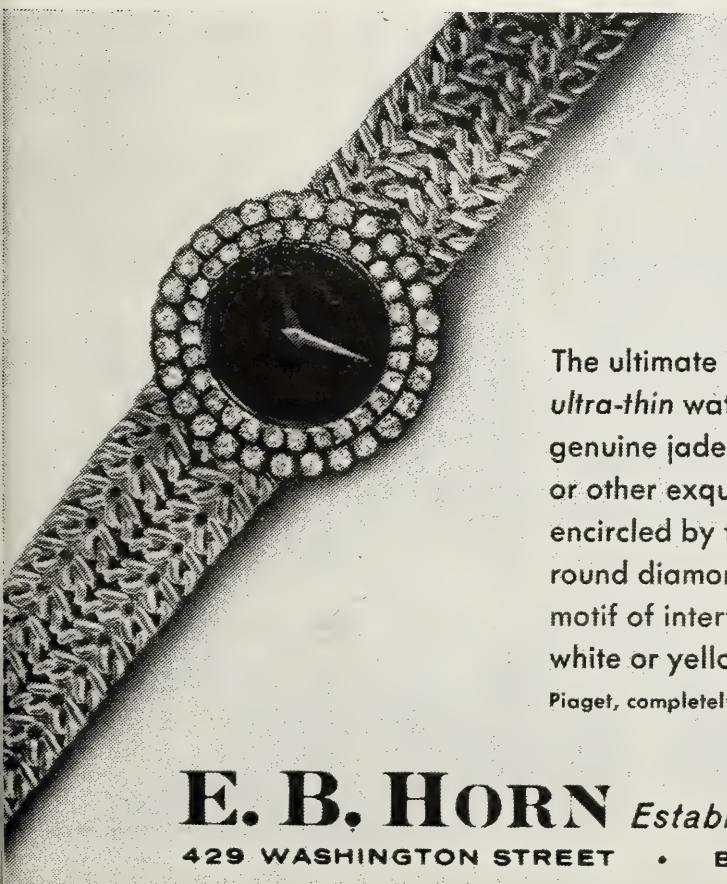
TENNESSEE WHISKEY • 90 PROOF BY CHOICE • DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 384), TENN.



Something perfect and just for you. A cottage by the sea . . . a country manor . . . a penthouse against the city skyline? We've an abundance of ideas for expressing you and your special tastes. Call 426-1500 for an appointment with one of our thirty Paine designers who will help you create "something perfect."

PAINE furniture

Boston • Natick • Peabody
Springfield • Hartford



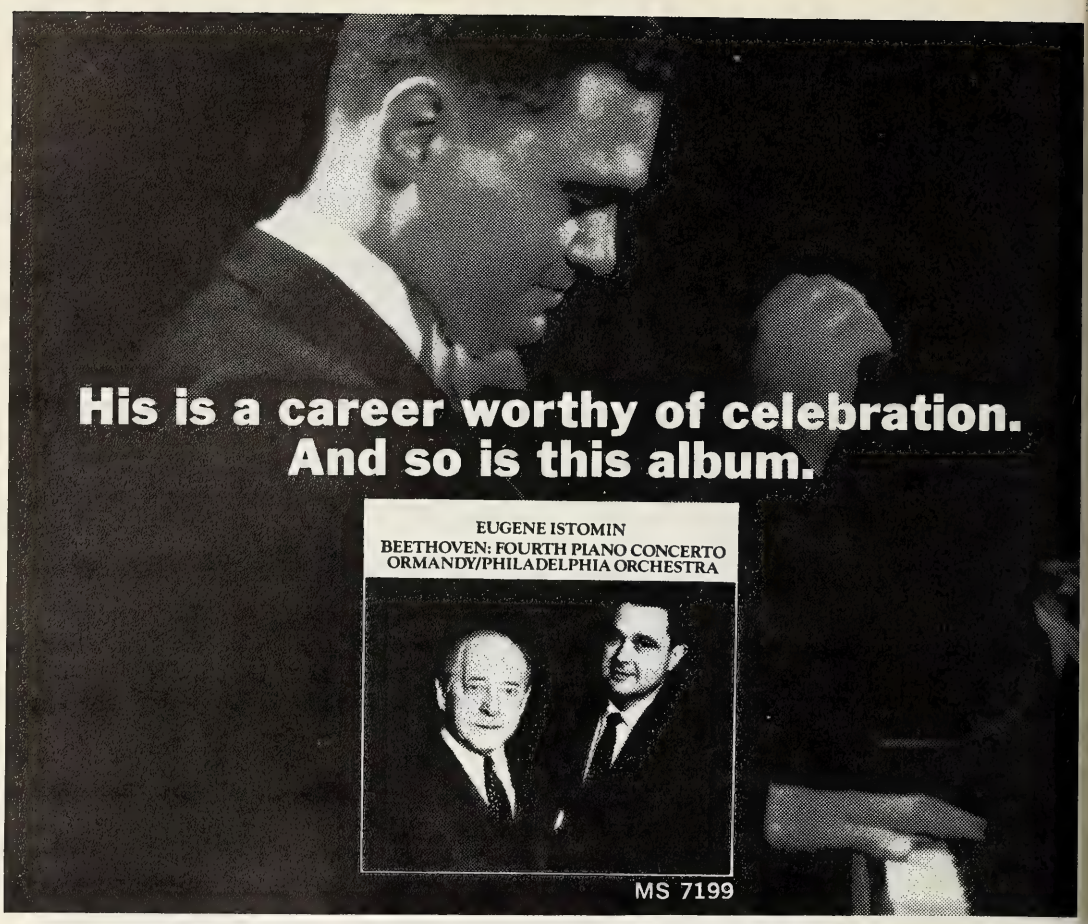
PIAGET

CHOICE OF
THE WORLD'S
ELITE

The ultimate in elegance, *ultra-thin* watches with dials of genuine jade, coral, lapis, or other exquisite gemstone, encircled by two rows of radiant round diamonds. Bracelet, classic motif of intertwining leaves in white or yellow 18 kt. gold.

Piaget, completely Swiss Made.

E. B. HORN *Established in 1839*
429 WASHINGTON STREET • BOSTON, MASS.



Twenty-five years ago this season, a young pianist won the Philadelphia Orchestra Youth Contest. The prize was an appearance with the orchestra under Eugene Ormandy. Today, unlike many "young geniuses" who fade into oblivion, that young pianist is one of America's major concert artists.

Eugene Istomin has appeared with major orchestras all over the world, at the Casals Music Festivals and, most recently, in trio with Isaac Stern and Leonard Rose.

Through the years, he has become one of Beethoven's major interpreters. After hearing Istomin perform Beethoven's Fourth Concerto, the noted critic Paul Henry Lang wrote, "Of late, we have heard a good many pianists . . . I would not trade this young man for the whole slew of them."

What better accolade could there be to celebrate Eugene Istomin's silver anniversary than a brilliant recording which combines the music and musicians which have played important roles in his career.

Eugene Istomin playing Beethoven's Concerto No. 4 with the Philadelphia Orchestra and Eugene Ormandy. On Columbia Records ®

And some more to celebrate:



D2S 720
(A specially-priced 2-record set)

® "COLUMBIA," MARCAS REG. PRINTED IN U.S.

Variations on a theme by Pastene.

Pastene è nobile
Bolla Valpolicella.
A noble wine from
the slopes of Verona.

Aimez-vous Pastene?
Alexis Lichine Pinot
Chardonnay. Imported by
Pastene from France with
love. Or Pastene Gamay
Beaujolais, the proud
Californian with the
Burgundian accent.

Le Nozze di Pastene
Gancia Asti Spumante.
Imported from Italy
for any festive
occasion.



What's your favorite wine: red, white, rose or bubbly? Pastene gives you the best of both worlds in Californian and European wines to suit every taste and purse. Pastene knows the score.

Pastene Wine & Spirits, Inc. 15 Poplar Street • Somerville, Mass.

THE BOSTON SYMPHONY ORCHESTRA IS THE JOHN HANCOCK-INSURED GROUP WE MOST ENJOY HEARING FROM.



"If anybody in this life insurance business can design the right plan for you, it's probably us."

How can a prominent citizen leave $750,000 to his family without putting them in the headlines?

No man wants his family subjected to unwanted publicity and the nuisance of inquisitive outsiders.

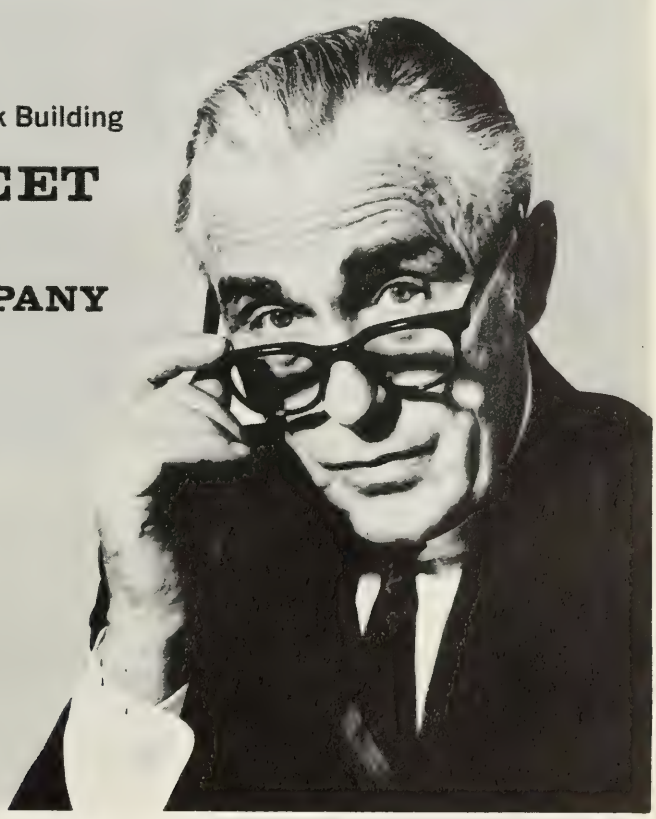
Privacy for property plans is only one of the special advantages which a living trust at State Street Bank can offer. Continuity of income for your beneficiaries... economy...your estate will receive these benefits, too.

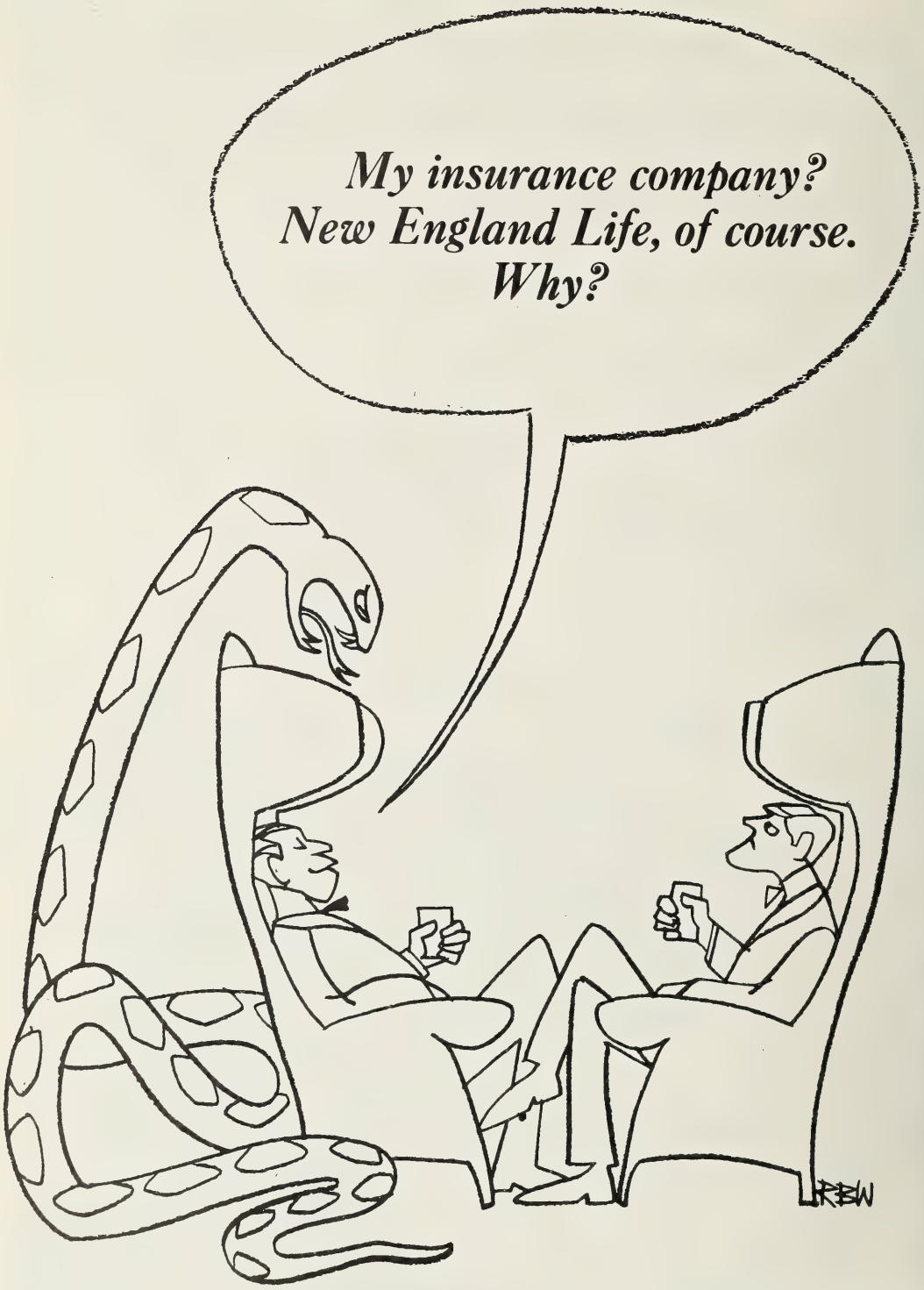
As for **the present,** a living trust puts State Street's skilled asset management to work for you on a trial basis. You're free to change or revoke the trust at any time.

Wouldn't you like one of our trust officers to discuss this flexible service with you and your lawyer? Phone 466-3721 for an appointment now.

PERSONAL TRUST DIVISION
225 Franklin Street
Third Floor, State Street Bank Building

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASS.





©1968 NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY, BOSTON

You're here to listen but who listens to you?

Chances are, you discuss your health regularly with your doctor. If you hit a legal snag — such as the car in front of you — you can tell your lawyer. But who can you turn to on the same continuing basis for help with your finances?

Till now, it was difficult to find someone who would lend a concerned ear to your money problems. But your Personal Banker at Shawmut has changed all that. He's the man a widow can turn to for financial advice on a continuing basis. And if you want to talk about trusts, you have only to phone your lawyer and your Personal Banker to start the wheels in motion. In short, he's the financial adviser to the family, a professional who can shape Shawmut's vast banking and trust services to your family's individual needs. Not just today, but tomorrow and tomorrow and tomorrow.

If you would like your own Personal Banker, one will be assigned to you at the Shawmut office most convenient for you.



The National Shawmut Bank of Boston

Personal Trust Department

A Shawmut Association Bank

Have a Personal Banker at your side, on your side.



LUDWIG VAN BEETHOVEN

Symphony no. 3 in E flat op. 55 'Eroica'

Program note by James Lyons

Beethoven composed the *Eroica* Symphony between 1802 and 1804, and the first performance took place privately at the house of Prince von Lobkowitz in Vienna in December 1804, Beethoven himself directing. The first public performance was at the Theater-an-der-Wien on April 7 1805. The Boston Symphony Orchestra first performed the Symphony on November 18 1881 under Georg Henschel's direction. The most recent performances in this series were conducted by Jean Martinon on January 21 and 22 1966. Erich Leinsdorf and the Boston Symphony Orchestra have recorded the *Eroica* Symphony for RCA.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, timpani and strings.

Three or four exceptions in a century add up to proof rather than disproof of the notion that good composers make bad music critics. As a rule, no amount of acuity is enough with which to alter the essentially inverse relation between writing music and writing *about* it.

To an extent this may explain also why composers are not much given to showing favoritism among their own creations. It is as if acknowledging particular pride in one or another achievement perforce would imply something less than doting approval of their others.

Of course this has nothing to do with self-criticism, a capacity for which is an incalculably valuable adjunct to genius. The contention alludes rather, and only, to what composers say *about* their music.

Not unnaturally the creative posture tends to be that all of one's works are equally worthy (or equally unworthy, as with the self-abnegating Brahms — the effect is the same). It should be obvious that this sort of impartiality is eminently practical: would conductors rush to perform any piece assigned an unimpressive rank-order position by the composer himself?

Not even Beethoven, who flouted convention routinely, was about to sell any of his music short with words from which anyone might draw a comparative value judgment. So far as the world knew, no progeny of this prolific genius ever enjoyed his affection at the expense of another.

But one work *did* earn a special place in Beethoven's heart and mind. And just once, in an unguarded moment, he allowed himself to be unequivocally honest about it.

James Lyons, an alumnus of the New England Conservatory and a graduate of Boston University, was born in Peabody, Massachusetts. He wrote about music for The Boston Post *and* The Boston Globe, *and contributed to* The Christian Science Monitor. *He was editor and critic for* Musical America, *and has been for eleven years the editor of* The American Record Guide. *He is also a teacher of psychology at New York University.*

It happened in the summer of 1817, part of which Beethoven spent in Heiligenstadt, not far from Vienna, 'taking the baths' to clear up the after effects of what he called 'a severe and feverish catarrh'. At day's end he frequently journeyed to nearby Nussdorf (whither he moved in late June or early July) to enjoy a fish dinner and an evening of conversation at the tavern known as *zur Rose*. The poet Christoph Kuffner, who was himself summering in Heiligenstadt, often went along with the composer. Alexander Wheelock Thayer reports that on one of these prandial occasions, when Beethoven 'was amiably disposed', the following colloquy ensued:

K. — Tell me frankly, which is your favorite among your symphonies?

B. — [in great good humor] Eh! Eh! The *Eroica*.

K. — I should have guessed the C minor.

B. — No; the *Eroica*.

So, then, five years after he had completed all but the last of his symphonies Beethoven esteemed the *Eroica* above any of the others!

(We are obliged to leave moot the composer's similarly *a posteriori* perspective in the wake of the Ninth, if only because he died before attaining anything like the same distance from it in time. On the other hand it is by no means unreasonable to suggest that the hybrid Ninth — 'three-fourths absolute music and one-fourth cantata', as Lawrence Gilman once described it — is not properly comparable with its predecessors anyhow.)

Whether or not Beethoven would have made a good music critic one hardly dares to conjecture — such eminent composer-critics as Schumann, Berlioz, and Debussy mingled brilliant insights with evaluations that posterity reversed as wildly wrong. But surely Beethoven's unlimited and unremitting *self*-criticism is documented beyond doubt in the many extant sketchbooks, not to mention the stunning logic of his musical thought. More to the point, it is fascinating to observe how uniquely well Beethoven knew his own measure; how many creative artists have so accurately anticipated the judgment of history?

Perhaps a sesquicentenary is a modest milestone in the context of world art dating from Antiquity, but in the much shorter annals of 'Western classical' music such an order of endurance is virtually millennial — and the *Eroica,* having reached that mark in the early 1950s, is still very much with us. Beethoven's own confidence in the score thus needs no further vindication, but the cumulative consensus ought to be provided as a foil to the recounting of some ludicrous early vicissitudes.

FROM THE PROGRAM BOOKS OF THE ROYAL FESTIVAL HALL, LONDON

During a recent test in the Hall, a note played *mezzoforte* on the horn measured approximately 65 decibels (dB(A)) of sound. A single 'uncovered' cough gave the same reading. A handkerchief placed over the mouth when coughing assists in obtaining a *pianissimo*.

Paul Henry Lang's encapsulation will suffice: he characterized the op. 55 as 'one of the incomprehensible deeds in arts and letters, the greatest single step made by an individual composer in the history of the symphony and in the history of music in general. . . . the *Eroica* simply dwarfs everything in its boldness of conception. . . . Beethoven himself never again approached his feat of fiery imagination; he wrote other, perhaps greater, works, but he never again took such a fling at the universe. Every component is unusual and novel but singularly appropriate for his purpose, which is not the cult of one person but that of an ideal, of heroism itself. The celebrated story about the original dedication of the work to Napoleon does not in the least alter this fact.'

The foregoing includes numerous cues worthy of response both positive and negative, and these follow directly. First, however, let no one doubt that this work remains an incomprehensible deed; the genius that informs the *Eroica* has not been 'explained' by anybody, least of all the score-scanners. Hopefully, a précis of the considerable background data and some thoughts about the music will augment a listener's sensibilities. So instead of pursuing the dead-end 'Great Man' vs. *Zeitgeist* controversy to which aestheticians are heir (and historians are prone), let it be agreed operationally — as lawyers 'stipulate' and thus simplify — that the *Eroica* represents an extraordinary instance of the right man with the right music at the right time and place. Given many, many pages the proposition that this work affected the course of Western music could be documented systematically, but only at the cost of ignoring some highly relevant considerations that have been too often slighted.

The critic Henry Pleasants, in his sometimes curiously persuasive but contentious book entitled *The Agony of Modern Music,* inveighs against the legend that masterworks are never appreciated in their own time. He demolishes the folklore all right, but in doing so he 'throws away' a provocative point well worth pursuing: that contemporary audiences were ready for and attuned to Beethoven (for example), whose opposition came not from the public but from the musical press — whereas the latter in our own day more often than not makes common cause with composers in the face of audience alienation.

Without conceding more than a modicum of efficacy in this argument (in fairness, its flaws are better confronted in the original), one is constrained to say that by ignoring the *Eroica* story Pleasants missed a superb opportunity to strengthen his case.

One reads in many accounts that this work was not initially a success. What one does *not* read is that the public was blameless. The shame of it is that professional musicians so hated the score ('feared' might be more precise) and heaped so many maledictions upon it that no ticket-buying audience got to hear a note of the music until two years after its completion — and long after that in most of the world.

The tale is briefly told, but certain subtleties need to be underlined. Because music critics in Beethoven's time, as now, tended to be musicians, some 'feedback' between members of the musical press and

their friends among working instrumentalists may be taken for granted. The milieu otherwise, however, was vastly different. For one thing, the Viennese musical scene comprised a throbbing, thriving core of community life, so that coverage of musical events was a major journalistic enterprise. For another, living composers in that era developed box-office followings much as a virtuoso or a soprano does nowadays, and consequently any creative personality was fair game for the critics — who were busy building their own readership and who therefore, because the musical Establishment needed no public defenders, did not hesitate to stand off both composers *and* readers whenever they were so inclined (probably their closest modern counterparts would be the free-wheeling, often far-ranging sports columnists).

A further congeries of quite crucial subtleties has to do with one journal in particular — the *Allgemeine musikalische Zeitung* (familiarly known as 'the *AmZ*'), founded in 1798, which for decades gave Europe some of the best and also some of the worst music criticism ever written. It happens that the *AmZ* was established, subsidized, and given nominal autonomy by the powerful publishing house of Breitkopf und Härtel; however autonomous, it inevitably served as well to publicize the B. & H. catalogue. Not unnaturally this firm wanted to publish Beethoven's music. Eventually it did, although the composer shrewdly found elaborate excuses for declining the honor when Breitkopf und Härtel first approached him in 1801. Taken altogether, the *AmZ* view of Beethoven's works was peculiar in the extreme; his own attitudes toward the journal were less ambivalent, ranging from negative to very negative (though he was ever conscious of the influence it represented).

Scholars concur that there can be no seriously questioning the integrity of the *AmZ*. It seems to have been quite free of commercial considerations. One is nevertheless reminded of the stereotypic editorial writer who infers total independence from the fact that he has never been asked to write an opinion contrary to his convictions — the point being that this kind of freedom is rather safely predictable when an employee has been hired for his like-mindedness. Be that as it may, objectivity does have its human limits; and it is hardly irrelevant to the *Eroica* reviews in the *AmZ* to note that Beethoven, in the winter of 1803-04, rejected and returned the first act of a libretto which had been submitted for his consideration by Friedrich Rochlitz of Leipzig. Herr Rochlitz was the *Allgemeine musikalische Zeitung's* distinguished editor!

Nothing was written about the first several performances of the *Eroica* because they were given privately (in 1804) under the auspices of Prince Joseph von Lobkowitz, to whom the score is dedicated. We may be sure that there was an abundance of 'feedback', however; one gathers from various accounts that these run-throughs went badly and that the members of the orchestra did not like the music at all.

But in January of 1805 the *AmZ* did not fail to have a critic in attendance for the semi-public performance given in the Sunday-morning series sponsored by Vienna bankers Würth and Fellner. The *AmZ* review read in part (Constance S. Jolly's translation):

'This long, most difficult composition is an extremely drawn-out, bold, and wild fantasy. There is no lack of striking and beautiful passages that bespeak the energetic and gifted spirit of the creator. Very often, though, the work seems to lose itself in musical anarchy. . . . This critic is surely one of Beethoven's most devoted admirers, but in the case of this symphony he must admit that he finds too many garish and bizarre elements, making an overall view most difficult and obliterating all sense of unity.'

One might say that with such 'devoted admirers' Beethoven needed no enemies. And the same man was at the Theater-an-der-Wien to cover the official première, conducted by the composer, on the evening of April 7th. This time he wrote in the *AmZ* that

' . . . the symphony would gain greatly (it lasts a full hour [!]) if Beethoven could bring himself to cut it and to introduce more light, clarity, and unity. . . . There is, for instance, instead of the usual Andante, a Funeral March in C minor, which is then treated fugally. A fugal movement is pleasing when order can be perceived within the apparent complexity; when, as now, coherence escapes the most attentive, unprejudiced, and practiced listener, even after several hearings, he is left confused. It is not, therefore, surprising that the work has not been generally well-liked.'

Unprejudiced! At this remove the *AmZ* coverage seems rather to have been a classic example of the self-fulfilling prophecy. If art be regression in the service of the ego, as the Freudians would say, then the musical Establishment's attempt to put down the *Eroica* was decidedly a case of suppression in the service of the status quo.

The composer's own public soon enough prevailed in Vienna — the law of supply and demand cannot be too long resisted in any marketplace. But without Beethoven's commanding presence the *Eroica* did not so readily overcome professional antipathies elsewhere. In liberal Prague the work was actually banned at the Conservatory as 'morally corrupting' (!), and it remained on the 'forbidden' list for a full quarter-century. At the Paris Conservatoire the *Eroica* was not even accorded a rehearsal reading until 1815, and after two movements had been sight-read the musicians themselves laughed the music into limbo; it was not to emerge for another decade. So it went everywhere, even in friendly England. As late as 1829, two years after Beethoven's death, *The Harmonicon* could report that the op. 55 'contains much to admire, but it is difficult to keep up admiration of this kind during three long quarters of an hour. It is infinitely too lengthy. . . . If this symphony is not by some means abridged, it will soon fall into disuse.' It did not, of course, either in London or wherever audiences were allowed to *hear* the music.

Beethoven must have observed all this with some amusement. As early as 1801 he had written to his Leipzig confidant, Franz Anton Hoffmeister, about the *Allgemeine musikalische Zeitung* critics: ' . . . let them talk; they will certainly never make anyone immortal by their twaddle, nor will they rob anybody of immortality to whom Apollo has decreed it.'

It remains to deal with the origins of the *Eroica* and, inextricably, with what might be called its etymology — not for a moment forgetting what the arch-partisan of program music, Frederick Niecks, conceded in 1906: that 'To speak of a declared programme in connection with the [op. 55] is saying rather too much.'

Even the normally lucid Sir Donald Francis Tovey has his troubles coping with the 'two [literary and musical] aspects' of the *Eroica*. Assigning much more weight to extramusical qualities than was his wont, Tovey has it that 'Beethoven does not think a symphony a reasonable vehicle for a chronological biography of Napoleon; but he does think it the best possible way of expressing his feelings about heroes and hero-worship.' So far, perhaps, so good. But then Tovey adds: 'Death must be faced by heroes and hero-worshippers, and if what heroes know about it is of any value to mankind, they may as well tell us of their knowledge while they are alive.' This passage and what follows it is Tovey at his most atypically ambiguous and befuddling.

For that matter the genesis of the *Eroica* is itself anything but clear. The truth must be perceived via the chronically imperfect memory of the composer's factotum and subsequent biographer, Anton Felix Schindler. In his *Beethoven as I Knew Him* Schindler states flatly that General Jean Baptiste Bernadotte — the French ambassador to the Austrian court who later became King Karl XIV Johann of Sweden — suggested to Beethoven a musical composition honoring the First Consul (for whom Beethoven 'had already expressed great admiration', Schindler assures us). And: 'The idea soon became a reality which the master, having battled with his political scruples, gave to the world under the title of *Sinfonia Eroica*'.

A few pages later in his narrative Schindler says that a fair copy of the completed score, with a dedication inscribed simply 'Napoleon Bonaparte' on the title-page, 'was ready to be given to General Bernadotte, who was to send it to Paris, when the news reached Vienna that Napoleon had allowed himself to be proclaimed Emperor of the French. It was Count Lichnowsky and Ferdinand Ries who brought the news to Beethoven. No sooner had the composer heard it than he seized the score, tore out the title-page and, cursing the "new tyrant", flung it on the floor.'

The trouble with this famous anecdote is that General Bernadotte in fact was resident at Vienna only from 5 February through mid-April of 1798, whereas the *Eroica* was composed in 1803-04. On the other hand there is no reason to doubt that Bernadotte planted the seed just as Schindler said he had, even if it did not come to blossom until five

EXHIBITION

The paintings on view in the gallery are on loan from the Boston Watercolor Society. The exhibition will continue through Tuesday March 4.

years later. Moreover, Ries remembered bringing the news of Napoleon's accession to Beethoven substantially as Schindler had chronicled it. And finally — a trifling datum, but conceivably the most significant of all — note that on the copy ostensibly made for the First Consul the composer is identified as 'Louis' van Beethoven, as if indeed meant for transmission to Paris. On the collateral evidence Schindler can be faulted on his careless chronology but nothing else.

John N. Burk once suggested that we have been reminded 'perhaps too often' of the scene in which Beethoven destroyed his original *Eroica* dedication (the composer changed it to *per festeggiare il sovvenire d'un gran uomo* — to extol the memory of a great man). 'As one returns to it in the course of succeeding years', Burk remarked, the music 'seems to look beyond . . . as if it never had anything to do with [Napoleon]'.

To which a proper riposte might be the observation of Sir George Grove: 'Though the *Eroica* was a portrait of Bonaparte, it is as much a portrait of Beethoven himself — but that is the case with everything he wrote.'

Then again, there is the fact that Beethoven's chief *Eroica* theme is note for note identical with that of the *Intrade* composed by Mozart in 1786 for his one-act *Bastien et Bastienne*. Could the sublime Mozart have been Beethoven's *gran uomo* all along?

After the accession, to be sure, Beethoven hardly could identify himself with the now-patently totalitarian aspirations of an erstwhile Corsican noncom. But even *before* he got the news — and no matter if the dedication had been as represented, for this could have been more a gesture of protocol than an act of profound conviction — it is entirely possible that Beethoven could have had in mind a more selfless hero like Egmont, or some anonymous-abstract embodiment of the ideals associated with the French Revolution. The latter is plausible if only because Beethoven was nowhere else so revolutionary himself as he had been in the *Eroica*.

With due regard for the composer's lofty sense of social justice the portents in this music are, however, less political than personal. On November 16 1801 he had written a long letter to his old physician-friend in Bonn, Dr Franz Wegeler, complaining bitterly about the deafness that was closing in on him but adding, on a defiant note of determination, 'I will seize fate by the throat!' And sometime soon after that, according to Carl Czerny (who, incidentally, perceived the *Eroica* as a kind of sea-saga memorial to Lord Nelson!), Beethoven declared to Wenzel Krumpholz that 'I am not satisfied with my works up to the present time. From today I mean to take a new road.' Can anyone doubt that the *Eroica* was Beethoven's first enormous stride down that 'new road', and accordingly that the heroism in this score was anything but autobiographical?

Music knows no more dramatic affirmation of sheer creative will. Tormented by the klaxons of thundering silence, Beethoven nevertheless marshalled his faculties as he never had before. Richard Wagner heard

in the *Marcia funebre* a 'deeply, stoutly suffering man'; in the *Scherzo* a 'gladly, blithely doing man'; in the closing *Allegro* a 'man entire, harmoniously at one with self, in the emotions where the memory of sorrow becomes itself the shaping force of noble deeds'. One suspects that the man was Beethoven himself.

It has been written (without attribution in the secondary source where it was encountered) that the 'immense step from the Second symphony to the Third is primarily an act of the imagination. The composer did not base his new power on any new scheme; he kept the form of the salon symphony which, as it stood, could have been quite incongruous to his every thought, and began furiously to expand and transform.' As far as it goes, that statement is incontestable. The sketchbooks show that the opening chords were originally projected as a stiff but not stark dominant-tonic cadence. The third movement was to have been a minuet. Then something happened; exactly what we do not know, except that it happened inside Beethoven. But the *Eroica* that emerged is as far from its embryo as Parnassus is from Purgatory.

program note copyright © 1969 by James Lyons

THE SOLOIST



EUGENE ISTOMIN was born in New York City in 1925 of Russian parents, both of whom were singers. He showed his musical talents as a young boy, and started studying the piano. After graduation from the Professional Children's School in Manhattan, he enrolled at the Curtis Institute where his teachers were Horszowski and Serkin. In 1943 he won the Philadelphia Orchestra's Youth Contest and the Leventritt Award, the latter leading to an appearance with the New York Philharmonic. After playing at Prades in 1950, Eugene Istomin made his first European tour, and has since played in all continents of the world. He has made many recordings for Columbia Records. His most recent appearance with the Boston Symphony Orchestra was at the 1965 Berkshire Festival.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CONCERT CALENDAR FOR THE COMING WEEKS

Friday afternoon February 28 at 2 o'clock
Saturday evening March 1 at 8.30

ERICH LEINSDORF *conductor*

VARÈSE	Déserts
MAHLER	Lieder eines fahrenden Gesellen**
	HERMANN PREY
TCHAIKOVSKY	Symphony no. 5 in E minor op. 64*

Tuesday evening March 4 at 8.30
Thursday evening March 6 at 8.30

CHARLES WILSON *conductor*

STRAUSS	Don Juan op. 20
RACHMANINOV	Rhapsody on a theme of Paganini
	JORGE BOLET
SIBELIUS	Symphony no. 2 in D op. 43

Friday afternoon March 7 at 2 o'clock
Saturday evening March 8 at 8.30

ERICH LEINSDORF *conductor*

BACH	Suite no. 4 in D major
SCHOENBERG	Variations op. 31
WAGNER	Siegfried Idyll
STRAUSS	Suite from 'Der Rosenkavalier'

Tuesday evening March 25 at 8.30

CHARLES WILSON *conductor*

SCHUBERT	Symphony no. 5 in B flat
STRAVINSKY	Jeu de cartes (1937)*
SIBELIUS	Symphony no. 2 in D op. 43

Friday afternoon March 28 at 2 o'clock
Saturday evening March 29 at 8.30

HENRY LEWIS *conductor*

ROSSINI	Overture to 'Le siège de Corinthe'
NIELSEN	Symphony no. 3 op. 27 'Sinfonia espansiva'
BRAHMS	Piano concerto no. 2 in B flat op. 83
	CLIFFORD CURZON

Tuesday evening April 1 at 7.30

ERICH LEINSDORF *conductor*

BEETHOVEN	Overture to 'Egmont'
BEETHOVEN	Symphony no. 1 in C major op. 21
BEETHOVEN	Symphony no. 3 in E flat op. 55 'Eroica'*

Thursday evening April 3 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN	Symphony no. 6 in F major op. 68 'The Pastoral'
BEETHOVEN	Symphony no. 3 in E flat op. 55 'Eroica'*

Friday afternoon April 4 at 2 o'clock
Saturday evening April 5 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN	Overture to 'Egmont'
PROKOFIEV	Piano concerto no. 5 in F op. 55*
	JOHN BROWNING
BRUCKNER	Symphony no. 6 in A

Tuesday evening April 8 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN	Symphony no. 6 in F major op. 68 'The Pastoral'
BEETHOVEN	Symphony no. 3 in E flat op. 55 'Eroica'*

Friday afternoon April 11 at 2 o'clock
Saturday evening April 12 at 8.30

ERICH LEINSDORF *conductor*

BRUCH	Scottish fantasy for violin and orchestra op. 46
	JOSEPH SILVERSTEIN

remainder of program to be announced

Tuesday evening April 15 at 8.30

ERICH LEINSDORF *conductor*

BRUCH	Scottish fantasy for violin and orchestra op. 46
	JOSEPH SILVERSTEIN
TCHAIKOVSKY	Symphony no. 5 in E minor op. 64*

Thursday evening April 17 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN	Symphony no. 6 in F major op. 68 'The Pastoral'
BEETHOVEN	Symphony no. 3 in E flat op. 55 'Eroica'*

Friday afternoon April 18 at 2 o'clock
Saturday evening April 19 at 8.30

ERICH LEINSDORF *conductor*

JANE MARSH *soprano*
JOSEPHINE VEASEY *contralto*
PLACIDO DOMINGO *tenor*
SHERRILL MILNES *bass*
CHORUS PRO MUSICA
ALFRED NASH PATTERSON *conductor*
NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DE VARON *conductor*

SCHOENBERG	A survivor from Warsaw op. 46
BEETHOVEN	Symphony no. 9 in D minor op. 125

programs subject to change

BALDWIN PIANO
RCA RECORDS*

Thanks to the generosity of subscribers who are unable to attend their concerts and who release their seats, a limited number of tickets is usually available for each concert.

RECORDINGS by the
BOSTON SYMPHONY CHAMBER PLAYERS and
CLAUDE FRANK guest artist
with notes and commentary by PETER USTINOV

BEETHOVEN	Serenade in D op. 25
BRAHMS	Piano quartet in C minor op. 60
CARTER	Woodwind quintet
COPLAND	Vitebsk
FINE	Fantasia for string trio
MOZART	Flute quartet in D K. 285 Oboe quartet in F K. 370
PISTON	Divertimento for nine instruments

LM/LSC-6167

BRAHMS	Horn trio in E flat op. 40
COLGRASS	Variations for four drums and viola
HAIEFF	Three bagatelles for oboe and bassoon
MOZART	Piano quartet in G minor K. 478 Quintet for piano and winds in E flat K. 452
POULENC	Trio for oboe, bassoon and piano (1926)
SCHUBERT	String trio no. 1 in B flat
VILLA-LOBOS	Bachianas Brasileiras no. 6 for flute and bassoon

LM/LSC-6184

The Boston Symphony Chamber Players
record exclusively for

RCA

ENSEMBLES OF THE BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra and the New England Conservatory of Music present concerts on

MONDAY AND WEDNESDAY EVENINGS AT 8.30
JORDAN HALL

Wednesday February 26

BOSTON SYMPHONY WIND QUINTET

Doriot Anthony Dwyer, Ralph Gomberg, Gino Cioffi, Sherman Walt, James Stagliano *with* Gilbert Kalish *piano,* Armando Ghitalla *trumpet* and William Gibson *trombone.*

BEETHOVEN	Trio in G major for flute, bassoon and piano
BLACHER	Trio for trumpet, trombone and piano op. 31
FINE	Partita for wind quintet
THUILLE	Sextet op. 6

Wednesday April 2

BOSTON STRING SINFONIETTA

Zazofsky, Wilfinger, Winder, Marshall, Dickson, Silberman, Benson, Lipson, Kadinoff, Ripley, Geber, Portnoi

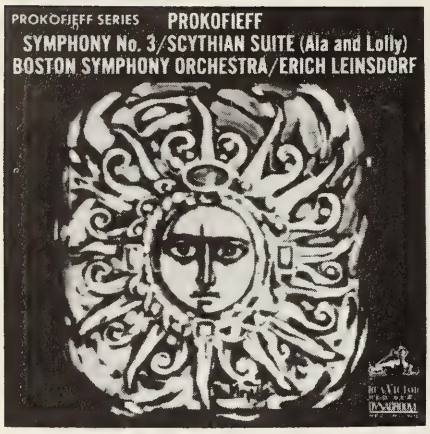
Monday April 14

BOSTON SYMPHONY CHAMBER PLAYERS

Silverstein, Fine, Eskin, Portnoi, Dwyer, Gomberg, Cioffi, Walt, Stagliano, Ghitalla, Gibson, Firth, Kalish

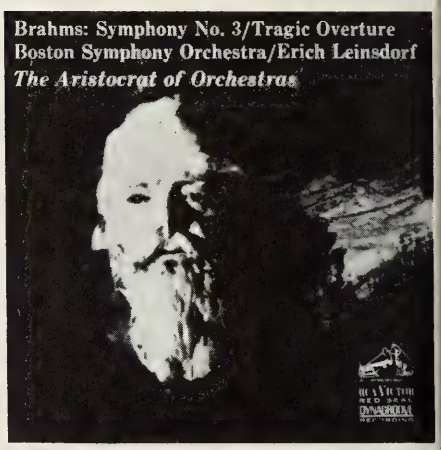
Ticket prices: $1.50, $2, $2.50, $3, $4 and $5

Tickets can be ordered in person, or by mail or telephone from JORDAN HALL BOX OFFICE, 30 GAINSBOROUGH STREET, BOSTON 02115 telephone 536-2412



The first recording of this symphony by a major orchestra and conductor. Both works are spectacular. *Dynagroove.* LSC-2934

Leinsdorf's genius with the German Romantic repertoire is immediately seen in this superb performance. *Dynagroove.* LSC-2936



RCA

BUY YOUR RECORDS BY MAIL *To benefit the Boston Symphony Orchestra*



Rubinstein's third great album in his Boston Symphony-Leinsdorf recordings of the Beethoven concertos. *Dynagroove.* LSC-2947

In case the concert should end:

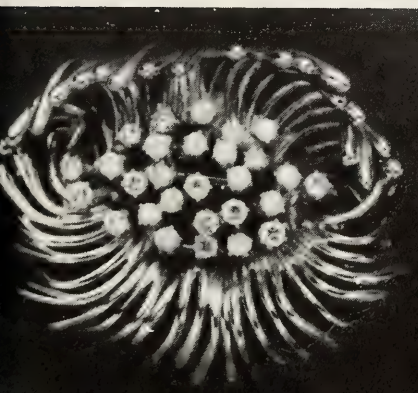
Clap (If someone in front yells "Bravo", yell "Bravo"). Get up out of your chair and walk to Mass. Avenue Exit. Turn left and walk 30 paces to Donald Cox Rogers Square. Turn right. Look left. Look right. Cross. Proceed straight to large hole in the ground. Follow the hurricane fence to large block of granite on St. Paul Street inscribed, "1904". Turn left. Walk to Christian Science Publishing Building. Circumvent it and proceed to large hole. Turn left and walk two hundred paces. Walk inside Sheraton-Boston Lobby (on the Symphony side of Prudential Center). Stop. Decide between Mermaid Bar, Cafe Riviera or Kon-Tiki Ports or turn left and take a waiting escalator to next level. Get off. Decide between Persian Lounge and Falstaff Room. If you want to go to El Diablo, you're on your own.



Beat the high cost of health care:

1. **Stay healthy.**
2. **Become a volunteer at Beth Israel Hospital.**

Contact Mrs. Richard Williams
Director of Volunteers
734-4400 ext. 327
A Major Teaching Hospital of Harvard Medical School



Parenti Sisters

A Parenti Exclusive



Brooch-clip and Earrings
18K gold bursting
with diamonds

97 NEWBURY STREET
BOSTON, MASS.

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases



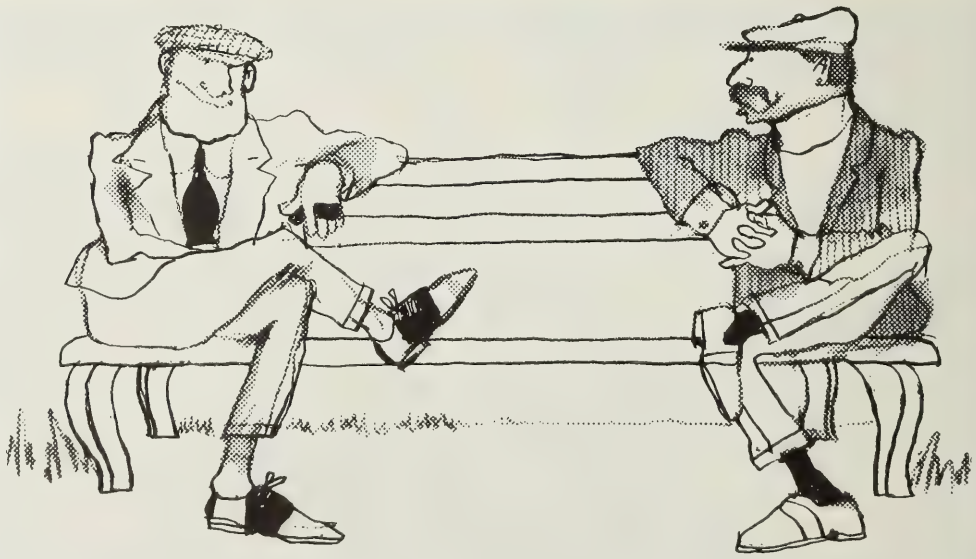
Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston

"Boraschi's is Boston's Best Italian Restaurant!"

"Boraschi's is Boston's best American Restaurant!"



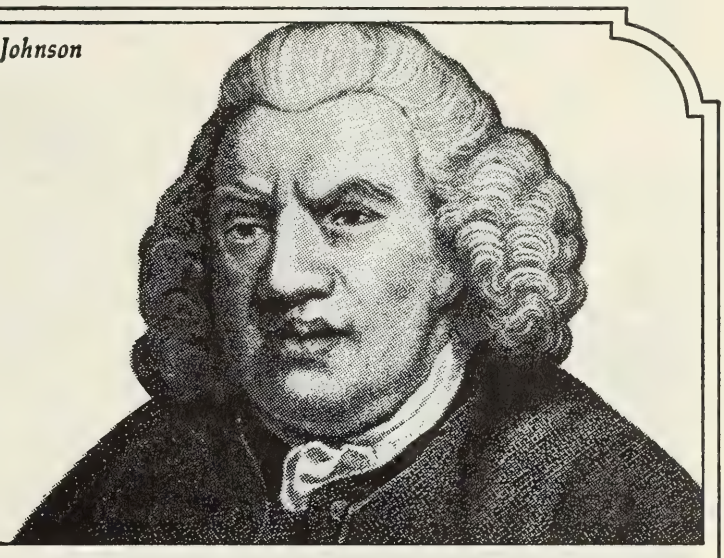
Who are we to argue? Boraschi's Restaurant,
793 Boylston St. (Opposite Prudential) 536-6300

NATIONALLY ACCREDITED

DAY AND EVENING COURSES
Gregg and EZ Alphabetic Shorthand. Start anytime; graduate when ready. One Year Executive Secretarial Course. Intensive Short Courses. Typing individually taught.
INTENSIVE BRUSH-UP COURSES
for "RETURNEES" to JOB MARKET

HICKOX
SECRETARIAL SCHOOL
Founded in 1879
Individual Attention *Individual Promotion*
367 BOYLSTON ST., BOSTON (at Arlington St. MBTA)
267-5920

Samuel Johnson



tax

In his great Dictionary, Dr. Johnson gave a definition for *excise:* "A hateful tax levied upon commodities." Smith, Barney & Co. suspects you might sometimes be willing to apply that adjective to *any* tax.

Excises and commodities aside . . . there is a way to gain additional income *without* additional tax. If the income is from municipal bonds—the debt securities of state or city governments or governmental authorities—it's totally *exempt* from Federal income tax. (Often from state income tax as well, in the state of issuance.)

Smith, Barney's Municipal Bond Department can help you select the bonds best suited to your needs. They *know* municipals, out of long experience with them. To begin with, they'll be glad to send you, upon request, a booklet explaining exactly what municipals are.

One thing they are: a legitimate way to avoid "hateful" taxes.

Smith, Barney & Co.
Incorporated
Members New York Stock Exchange and other leading exchanges
125 High Street, Boston, Mass. 02110



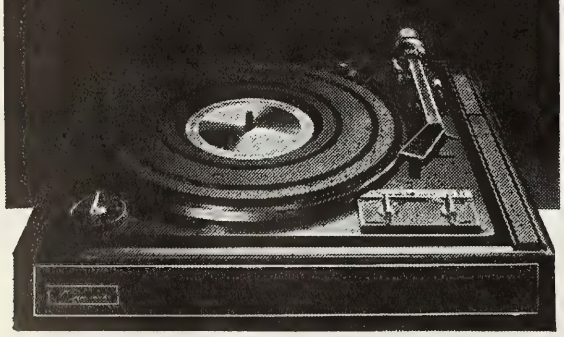
Boston's Elizabeth Carleton House assures a gracious and dignified retirement to men and women over 65, couples or individuals, of good health and buoyant temperament . . . Spacious private rooms in a handsome environment . . . A distinguished Board and administration provide a secure and comfortable way of life for members of the Carleton House "Family." . . . Financial plans are flexible. The Committee on Admissions welcomes inquiries.

ELIZABETH CARLETON HOUSE
2055 Columbus Avenue Boston Mass. 02119
Write for brochure

Tat Saunders INC.
THE RITZ CARLTON HOTEL, BOSTON
PALM BEACH, FLORIDA
Pretty Clothes for All Occasions
MANCHESTER WATCH HILL

WHERE TO BUY

Garrard®
World's finest automatic turntables . . . synchronously powered for perfectly constant record speed



Radio Shack Corp. • 730 Commonwealth Avenue
Radio Shack Corp. • 167 Washington Street
Lafayette Radio • 584 Commonwealth Avenue
Lechmere Sales Co. • 88 First St., Cambridge, Mass.
World of Music • 25 West Street
and other high fidelity dealers

GARRARD, WESTBURY, N.Y. 11590
British Industries Co., division of Avnet, Inc.

— marion ruth
A large and carefully selected variety of china, stainless steel, furniture, glass and accessories—displayed for your convenience in co-ordinated table settings in the contemporary manner. Good design gift ideas by outstanding international designers and craftsmen.
Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

For information about space and rates in the
BOSTON
SYMPHONY ORCHESTRA
PROGRAM
Call Advertising Department
Symphony Hall • 266-1492
Donald T. Gammons

A Fine Specialty Shop

catering from head to toe
to young gentlemen who
wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the
Church Street Garage (right next door)

31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

T.O. METCALF CO.
ESTABLISHED 1871

Value

FOR YOUR PRINTING DOLLAR

For Proof

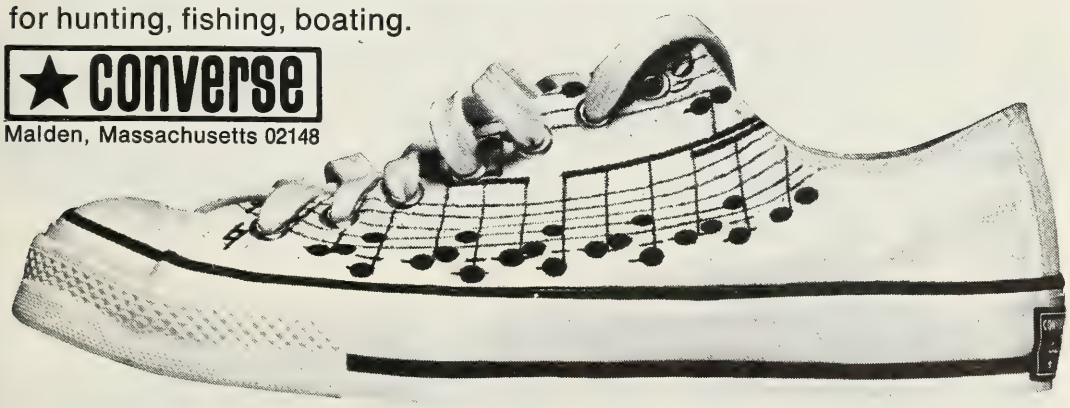
CALL 426-5050

51 MELCHER ST., BOSTON
T.O. METCALF CO.

Brilliant scoring!

The same footwear that's helped produce such great scores for leading sports teams, also has a talent for just playing around. Equally noteworthy performers . . . Converse/Hodgman foul weather clothing and boots for hunting, fishing, boating.

★ converse
Malden, Massachusetts 02148



GEO. H. ELLIS CO.

Printers of Reputation Since 1873

270 Congress St., Boston, Mass. LI 2-7800
LETTERPRESS • OFFSET LITHOGRAPHY • BINDING

Fishelson's

Fleuriste Français

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

A bank for all reasons

COMMONWEALTH NATIONAL BANK

Main Office: 150 Causeway Street · 6 Beacon · 717 Boylston · 89 Broad
1610 Commonwealth · Lincoln Office: 350 Broadway, Chelsea

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

CUTTY SARK

AMERICA'S No.1
SELLING SCOTCH



DISTILLED AND BOTTLED IN SCOTLAND BLENDED 86 PROOF
THE BUCKINGHAM CORPORATION, IMPORTERS; NEW YORK, N. Y.

Boston's
Internationally Famous
Italian Restaurant

Open 7 Days 11 A.M. to 1 A.M.

Polcari's

283 Causeway St.
(1 minute from No. Station)
For Reservations Tel. RI 2-4142

DALOZ

Cleansers
of Fine Clothes
and Household
Furnishings for a
Discriminating
Clientel

Phone 265-2400

1863

It's on the menu . . .

The dining room open till 9 p.m.

THE RITZ CARLTON
BOSTON



HIGH NOTE

5% annual rate

FIVE FOR ALL

NO NOTICE REQUIRED FOR WITHDRAWAL

- SEND FOR FREE SAVE-BY-MAIL KIT
- WE PAY POSTAGE BOTH WAYS

OUR DIVIDENDS ARE NOT SUBJECT TO MASS. STATE INCOME TAX

SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS
and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

DORCHESTER OFFICE: 347 WASHINGTON STREET — PHONE CO 5-7020

GOMBERG

MUSIC WORKSHOP MUSIC

Individual instruction on the violin for intermediate and advanced students—chamber music—to further the understanding of music.

For information write
ROBERT GOMBERG
143 Beaconsfield Road, Brookline, Mass.

MALBEN'S

FRUITS — PRIME MEAT AND GOURMET SHOPPE



100 NATURAL CHEESES AND SPICES

PHEASANTS · QUAIL · SQUABS

ROMANOFF'S FRESH CAVIAR

PATE DE FOIE GRAS · TRUFFLES

UNSALTED SMOKED SALMON

158 Massachusetts Ave., Boston • Free Delivery • 266-1203

CONFIDENCE...

Can be as simple as a visit to our Trust Department, with your counsel, to make sure that your plans for the future will be carried out exactly as you planned. Our Trust Department specialists are always available to work with you, and your counsel, to see to it that your instructions will be maintained. We think you'll have every confidence in US and in the way we will execute your wishes.

you never come second with US

UNITED STATES TRUST COMPANY

Member Federal Deposit Insurance Corporation

30 Court Street, Boston
In the New Government Center

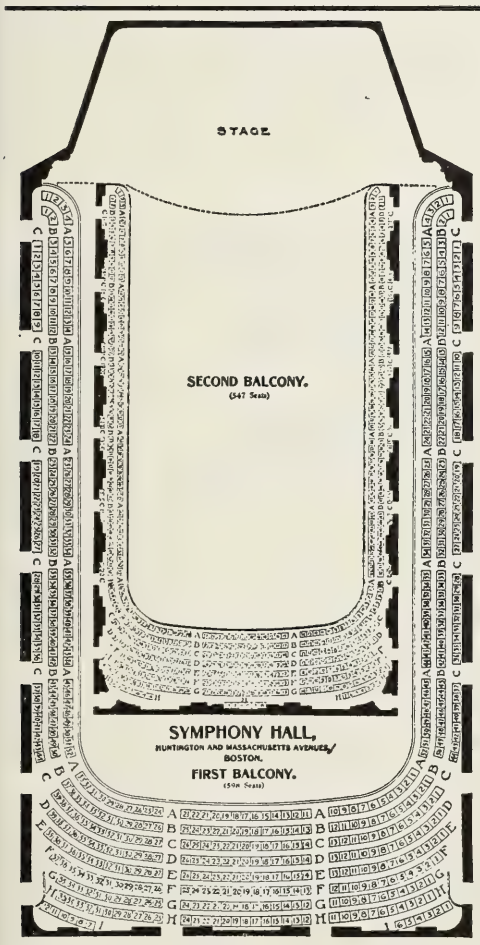
ACADEMIA

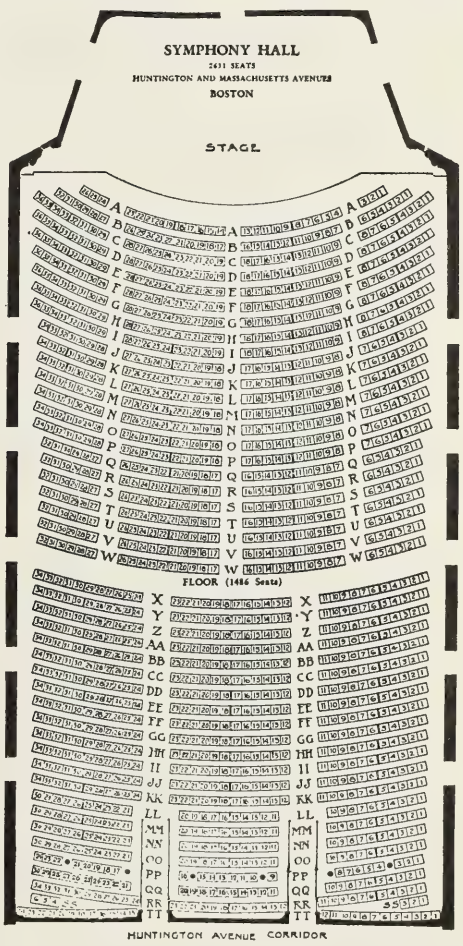


School of Languages

CAMBRIDGE
54 Boylston Street
tel: 354-2124

BOSTON
140 Newbury Street
tel: 266-0560





THE BOSTON COMPANY, INC.



The "Financial Cabinet" specializing in advisory and management services for private capital.

INVESTMENT, TRUST AND PERSONAL BANKING SERVICES
Boston Safe Deposit and Trust Company

INVESTMENT COUNSELING
Boston • The Boston Company Investment Counsel, Inc.
Houston • The Boston Company of Texas
Los Angeles • Bailey and Rhodes
Louisville • Todd-Boston Company, Inc.
New York • John W. Bristol & Co., Inc.
• Douglas T. Johnston & Co., Inc.
San Francisco • Henderson-Boston Company, Inc.
Seattle • Loomis & Kennedy, Inc.

INVESTMENT TECHNOLOGY AND RESEARCH
The Boston Company, Inc.

ECONOMIC AND FINANCIAL COUNSELING
Rinfret-Boston Associates, Inc., New York

OIL AND GAS INVESTMENT COUNSELING
The Boston Company of Texas, Houston

REAL ESTATE INVESTMENT COUNSELING
Henderson-Boston Company, Inc., San Francisco
The Boston Company Real Estate Counsel, Inc., Boston

MUTUAL FUND
The Johnston Mutual Fund Inc.

MANAGEMENT CONSULTING
Boston • The Boston Consulting Group, Inc.
London • Attwood-Boston Consultants Ltd.
Milan • Gennaro Boston Associati, S.p.A.
Tokyo • The Boston Consulting Group of Japan K.K.

We will be happy to send you a copy of our annual report.

THE BOSTON COMPANY, INC.
100 FRANKLIN STREET • BOSTON, MASSACHUSETTS 02106
TELEPHONE (617) 542-9450

FUTURE PROGRAMS

NINETEENTH PROGRAM
Friday afternoon February 28 1969 at 2 o'clock
Saturday evening March 1 1969 at 8.30

ERICH LEINSDORF *conductor*

VARÈSE	Déserts
MAHLER	Lieder eines fahrenden Gesellen HERMANN PREY
TCHAIKOVSKY	Symphony no. 5 in E minor op. 64*

Hermann Prey, the distinguished German baritone, who last appeared with the Orchestra three years ago in performances of Schumann's 'Scenes from Goethe's *Faust*', will sing Mahler's 'Songs of a wayfarer' at the concerts next week. This, Mahler's first song cycle, stems from the German Romantic tradition of the melancholy poet-lover. Erich Leinsdorf will begin the program with the first performances by the Orchestra of a work by Edgar Varèse. *Déserts* was written in 1954 and is scored for wind instruments, percussion and three interpolations of 'organized sound' electronically reproduced.

TWENTIETH PROGRAM
Friday afternoon March 7 1969 at 2 o'clock
Saturday evening March 8 1969 at 8.30

ERICH LEINSDORF *conductor*

BACH	Suite no. 4 in D major
SCHOENBERG	Variations op. 31
WAGNER	Siegfried Idyll
STRAUSS	Suite from 'Der Rosenkavalier'

programs subject to change

BALDWIN PIANO
RCA RECORDS*

GERTRUDE R. NISSENBAUM
VIOLIN

Tel. LOngwood 6-8348

340 TAPPAN STREET
BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANO

Telephone:
KEnmore 6-4062

88 EXETER STREET
COPLEY SQUARE, BOSTON

"Mr. Sullo's piano playing represents genuine musicality and a formidable technic."
Cyrus Durgin, "Boston Globe," 4/18/53

SALVATORE SULLO
- PIANO -

Foreign Judge at Final Degree Exams in Principal Italian Conservatories: 1965 and 1967

2 Michelangelo St., Boston, Mass.

Tel. 227-8591

MINNIE WOLK
Pianoforte Studio
42 Symphony Chambers
246 Huntington Avenue, Boston
opp. Symphony Hall
Residence 395-6126

KATE FRISKIN
Pianist and Teacher
8 Chauncy Street
Cambridge, Massachusetts
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech

- in Industry
- in Education
- in Therapy
- in Theatre

Near Harvard Square

KI 7-8817

Mrs. Aaron Richmond and Walter Pierce present in the 1968-69 Boston University

CELEBRITY SERIES

THIS SUN. FEB. 23 at 3 • **SYMPHONY HALL**

LEONID KOGAN

The Celebrated Soviet Violinist

Brahms, Sonata No. 1 in G Major, Op. 78; Beethoven, Sonata No. 7 in C minor, Op. 30, No. 2; Bach, Chaconne; Prokofieff, Five Melodies, Op. 35; Ravel, Tzigane.

Seats Now: $5.50, $4.50, $3.50, $3.

STEINWAY PIANO

WED. EVE. FEB. 26 at 8:30 • **SYMPHONY HALL**

GINA BACHAUER

The Distinguished Greek Pianist

Mozart, G major Sonata, K. 283; Schubert, Grand Sonata No. 3 in B flat major (Posthumous); Scriabin, Twelve Preludes, Op. 11; Liszt, Rhapsodie Espagnole.

Seats Now: $5, $4, $3.50, $3. STEINWAY PIANO

FRI. EVE. FEB. 28 at 8:30 • **SYMPHONY HALL**

An Evening With P.D.Q. BACH

with Prof. Peter Schickele and the Royal P.D.Q. Bach Festival Orchestra

NEW PROGRAM: Schleptet in E flat; Eine Kleine Nichtmusik; "The Seasonings." And by overwhelming public apathy: "Iphigenia in Brooklyn."

Seats Now: $5, $4, $3.50, $3.

SUN. MAR. 2 at 3 • **SYMPHONY HALL**

VAN CLIBURN

The Renowned American Pianist

Tickets Now at Box-Office

STEINWAY PIANO

FRI. EVE. MAR. 7 at 8:30 • **SYMPHONY HALL**

RAVI SHANKAR

India's Celebrated Master of the Sitar

with **ALLA RAKHA,** Tabla

Tickets Now at Box-Office

SYMPHONY HALL • SUN. MAR. 9 at 3

VIENNA CHOIR BOYS

Tickets Now at Box-Office

JORDAN HALL • SUN. MAR. 9 at 3

ISRAEL CHAMBER ORCHESTRA

GARY BERTINI, Cond.

Tickets Now at Box-Office

SAT. EVE. MAR. 15 at 8:30 • **SYMPHONY HALL**

MINNESOTA ORCHESTRA

Minneapolis Symphony Orchestra Founded 1903

STANISLAW SKROWACZEWSKI, Conductor

Berlioz, Overture to "Les Francs Juges," Op. 3; Lutoslawski, Symphony No. 2 (First Boston Performance); Beethoven, Symphony No. 7.

Tickets On Sale Beginning Monday

STEINWAY PIANO

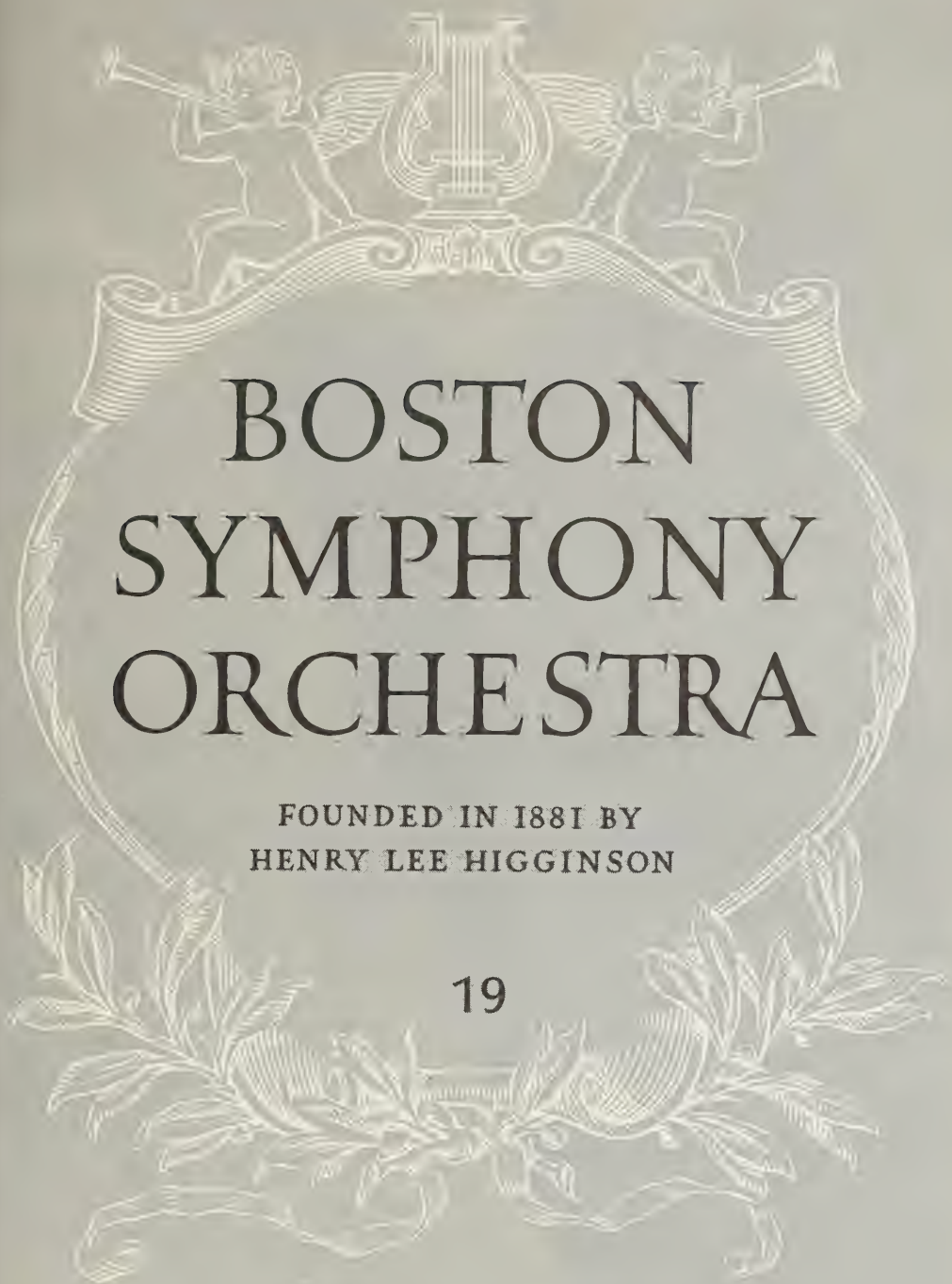
Magnificent Possession



Baldwin

Baldwin Piano & Organ Company
160 Boylston Street
Boston, Massachusetts 02116
Telephone 426-0775

Baldwin is the official piano of the Boston Symphony Orchestra. Erich Leinsdorf, Music Director.

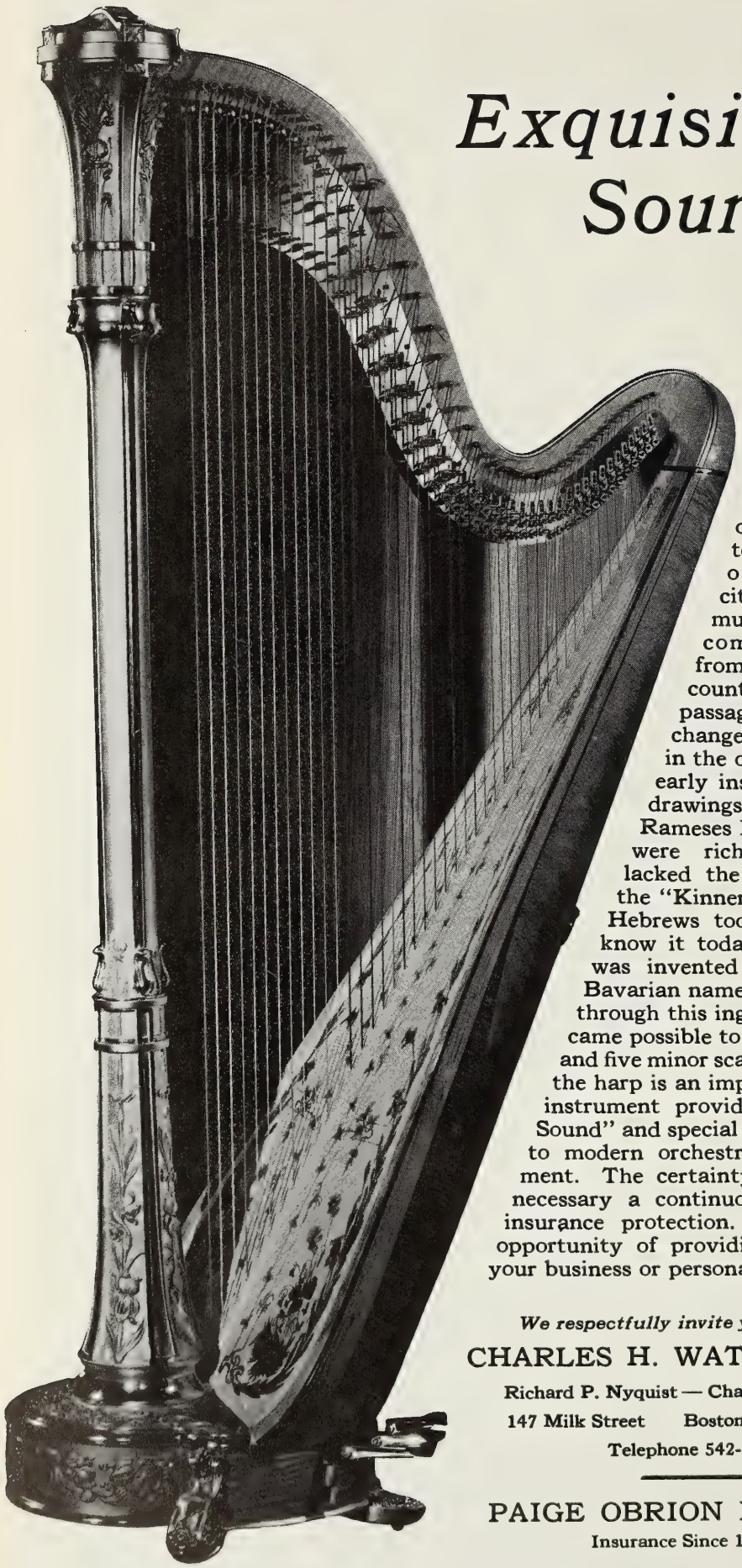


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

19

EIGHTY-EIGHTH SEASON 1968-1969



Exquisite Sound

From the palaces of ancient Egypt to the concert halls of our modern cities, the wondrous music of the harp has compelled attention from all peoples and all countries. Through this passage of time many changes have been made in the original design. The early instruments shown in drawings on the tomb of Rameses II (1292–1225 B.C.) were richly decorated but lacked the fore-pillar. Later the "Kinner" developed by the Hebrews took the form as we know it today. The pedal harp was invented about 1720 by a Bavarian named Hochbrucker and through this ingenious device it became possible to play in eight major and five minor scales complete. Today the harp is an important and familiar instrument providing the "Exquisite Sound" and special effects so important to modern orchestration and arrangement. The certainty of change makes necessary a continuous review of your insurance protection. We welcome the opportunity of providing this service for your business or personal needs.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

Richard P. Nyquist — Charles G. Carleton

147 Milk Street Boston, Massachusetts

Telephone 542-1250

PAIGE OBRION RUSSELL

Insurance Since 1876

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA INC.

TALCOTT M. BANKS *President*
PHILIP K. ALLEN *Vice-President*
ROBERT H. GARDINER *Vice-President*
JOHN L. THORNDIKE *Treasurer*
ABRAM BERKOWITZ
ABRAM T. COLLIER
THEODORE P. FERRIS
FRANCIS W. HATCH
ANDREW HEISKELL
HAROLD D. HODGKINSON
E. MORTON JENNINGS JR
EDWARD M. KENNEDY
HENRY A. LAUGHLIN
EDWARD G. MURRAY
JOHN T. NOONAN
MRS JAMES H. PERKINS
SIDNEY R. RABB
RAYMOND S. WILKINS

TRUSTEES EMERITUS

HENRY B. CABOT
PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT

ADMINISTRATION OF THE BOSTON SYMPHONY ORCHESTRA

THOMAS D. PERRY JR *Manager*

JAMES J. BROSNAHAN
Associate Manager, Business Affairs

HARRY J. KRAUT
Associate Manager, Public Affairs

MARY H. SMITH
Concert Manager

MARVIN SCHOFER
Press and Public Information

program copyright © 1969 by Boston Symphony Orchestra Inc.

SYMPHONY HALL BOSTON MASSACHUSETTS

COUNCIL OF FRIENDS

To all members of our audience

A Council of Friends is elected each year in May from the many Friends of the Boston Symphony Orchestra. Their chief purposes are to make the community in and around Boston aware of the Orchestra's many activities and its problems, and to help provide vitally needed supplementary financial assistance.

The members of the Council include the Chairmen of the many geographical areas in New England, whose special task is to promote interest and support in their own communities and to enroll new Friends.

Among the privileges offered to Friends of the Boston Symphony Orchestra are receptions for guest artists held in Symphony Hall. There have already been parties in honor of Marilyn Horne (for Saturday subscribers), Georges Prêtre (Cambridge series), Pierre Boulez (Tuesday B series), Eugene Istomin (Tuesday A series). And still to come are receptions for Jorge Bolet (Thursday B series), and Henry Lewis (Saturday series).

The annual meeting of the Friends of the Boston Symphony Orchestra will not now be held on April 16, as previously announced, because of the Orchestra's very heavy schedule at that period. A new date will be announced as soon as possible.

Please join the increasing number who realize how important Symphony is to themselves and their communities, and call Mrs. Whitty at Symphony Hall (266-1348).

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA INC.

ABRAM T. COLLIER *Chairman*

ALLEN G. BARRY *Vice-Chairman*

LEONARD KAPLAN *Secretary*

MRS FRANK ALLEN
OLIVER F. AMES
LEO L. BERANEK
GARDNER L. BROWN
MRS LOUIS W. CABOT
MRS NORMAN CAHNERS
ERWIN D. CANHAM
RICHARD P. CHAPMAN
JOHN L. COOPER
ROBERT CUTLER
BYRON K. ELLIOTT
MRS HARRIS FAHNESTOCK
CARLTON P. FULLER
MRS ALBERT GOODHUE
MRS JOHN L. GRANDIN JR
STEPHEN W. GRANT
FRANCIS W. HATCH JR
MRS C. D. JACKSON
HOWARD W. JOHNSON
SEAVEY JOYCE
LAWRENCE K. MILLER
LOUVILLE NILES
HERBERT W. PRATT
NATHAN M. PUSEY
PAUL REARDON
JOHN HOYT STOOKEY

SYMPHONY HALL BOSTON MASSACHUSETTS



R.H. Stearns

Spring sparkle
for after-five

A lovely meld of rayon/nylon. The slash neckline and seam pockets aglitter with a jeweler's touch . . . of shimmering beads. White, pink or blue. 10-16, $70. From a collection. Misses.

BOSTON: At the start of The Freedom Trail, 140 Tremont Street, 482-0260.
CHESTNUT HILL: 232-8100. NORTHSHORE: 532-1660.
SOUTH SHORE PLAZA: 848-0300. BURLINGTON MALL: 272-5010.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Alfred Krips
George Zazofsky†
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Eiichi Tanaka*
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Max Hobart
John Korman
Christopher Kimber
Spencer Larrison

violas
Burton Fine
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Hugh Matheny

english horn
Laurence Thorstenberg

clarinets
Gino Cioffi
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets
Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones
William Gibson
Josef Orosz
Kauko Kahila

tuba
Chester Schmitz

timpani
Everett Firth

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Olivia Luetcke

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Sheldon Rotenberg.

† George Zazofsky is on leave of absence for the remainder of the 1968-1969 season.

Makanna, Inc.

The Trousseau House of Boston



Under The Sun

Our cotton terry blotter . . . Grass Green or Hot Orange strewn with a riot of Pink, White, and Blue daisies. Petite, Small, Medium, Large.

$26.00

416 Boylston Street, Boston
54 Central Street, Wellesley

CAMBRIDGE COFFEE, TEA & SPICE HOUSE

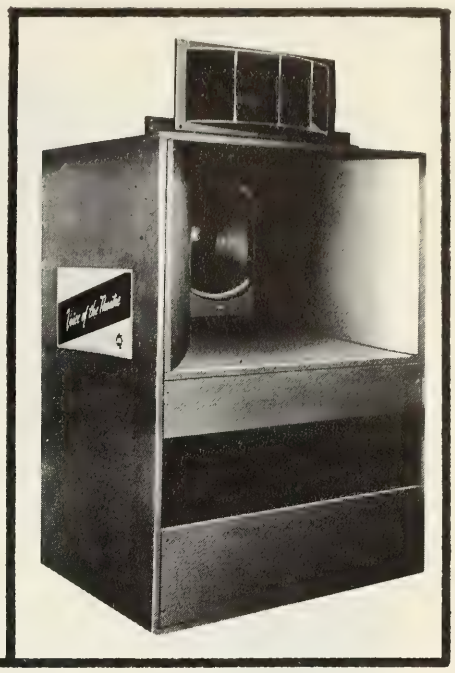
Gourmet Cookware
Wicker Furniture Imported Cheeses
And Many, Many Etceteras

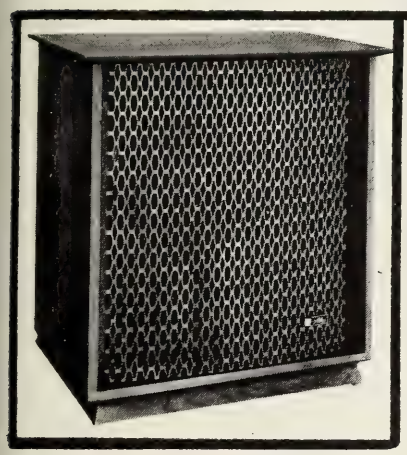


60 Westland Ave. · Back Bay
(Between Symphony Hall and The Fenway)

Old Faithful

For over 20 years the Altec "Voice of the Theater" has provided recording studios with the precise reproduction demanded by professional musicians — exceeding any other speaker in this demanding task.





New Faithful

Now "Voice of the Theater" components are available in attractively styled cabinets to provide the critical audiophile with precise musical reproduction in his own home.

TECH hifi exchange

TECH hifi exchange

Waltham
677 Main St.
893-4434

Cambridge
95 Vassar St.
864-4434

JORDAN MARSH



For special parties, polyester chiffon at its loveliest! Belted, bowed and jewel-buckled with a whirl of swirling pleats . . . white, hot pink or ming green in 6 to 16, 50.00
Sorry, no mail or phone orders.

Young Elegants

SECOND FLOOR—MAIN STORE

Boston—Framingham—Peabody—Braintree—Burlington—Bedford, N. H.



TICKET RESALE AND RESERVATION PLAN

The ticket resale and reservation plan has now operated for the past five seasons and has proved a great success. The Trustees wish again to thank subscribers who have taken part, and to bring it once more to the attention of all other subscribers and Friends.

Should you find that you are unable to attend one of the concerts for which you have tickets, the Trustees hope that you will allow others, who cannot obtain tickets for this subscription series, to have the opportunity to hear the Orchestra. You can do this by telephoning Symphony Hall (266-1492), and giving your name and ticket location to the switchboard operator. Your ticket then becomes available for resale, and the income gained is used to reduce the Orchestra's deficit. Subscribers who release their tickets for resale will receive a copy of the program of the concert they miss, and written acknowledgment of their gift for their tax records.

Those who wish to request tickets for a specific concert should telephone Symphony Hall and ask for 'Reservations'. Requests will be attended to in the order in which they are received, and, since the Management has learned by experience how many returned tickets to expect, no reservation will be confirmed unless the caller can be assured of a seat. Tickets ordered in this way may be bought and collected from the box office on the day of the concert two hours before the start of the program. Tickets not claimed half an hour before concert time will be released.

Last season the ticket resale and reservation plan helped reduce the Orchestra's deficit by more than $21,900.

The bookish Mr. Kenny.



Those new book reviews in The Boston Globe speak volumes. The man responsible is The Globe's Arts Editor, Herbert Kenny, who has over 200 of the most knowledgeable reviewers around Boston on call.

There's more to it. Maybe that's how come everybody's reading The Globe these days.

Steinberg's Choice: the new records/by Michael Steinberg, music critic of The Boston Globe

The symphony: alive and well.

The symphony is an art form whose premature obituary has appeared rather too often. Strong and communicative symphonies have been written in the 20th century, and interesting records have recently come out in this area. Kurt Weill, for example, wrote a one-movement symphony at 21 and a more conventionally ordered three-movement one 12 years later. The earlier work is terrifically imaginative, though Weill then lacked the technique to write what he imagined. The later one is completely assured, an intelligent, concentrated, personal music in which one senses some of the atmosphere of "The Seven Deadly Sins," one of the best of Weill's Brecht collaborations, and written at the same time. The recording of *Symphonies No. 1 and 2* is by Gary Bertini and the B.B.C. Symphony Orchestra (Angel).

There is perhaps no living composer concerning whom there is greater disparity between his excellence and the public's unawareness of him than the 72-year-old Spaniard, Roberto Gerhard. His *Symphony No. 1* (1953) offers an exciting amalgam of lucidity and orchestral virtuosity, and its Adagio and a slow interlude in the quick finale are particularly impressive. It is recorded by the B.B.C. Symphony under Antal Dorati (Seraphim) and the disk is filled out with dances from Gerhard's "Don Quixote" ballet, an engaging extension of the DeFalla world.

The *Symphony No. 2* by the English composer Michael Tippett (1957) owes something to Stravinsky, but is as an artistic entity quite unlike anything else I know. This dramatic and arresting work gets a superb performance by Colin Davis and the London Symphony, with a couple of shorter pieces of Tippett's thrown in as well (Argo).

The *Symphony No. 4 for Strings* (1947) and the *Symphony No. 8* (1962) by the German composer, Karl Amadeus Hartmann, are both works of extraordinary communicative power. The sense of the man behind the music is strong, and the man was one of the few — he died in 1963 — to have it in him to write genuine protest music, filled with the sense of mid-century terror, passionate, intense, and truly expressive. The performances by Rafael Kubelik and the Symphony Orchestra of the Bavarian Radio are first-rate (Deutsche Grammophon).

These original record reviews by Michael Steinberg are presented by the Trust Department of New England Merchants Bank, which would also be pleased to review your investment portfolio with a view to improving its performance.



New England Merchants National Bank

Trust Department • 28 State Street, Boston • 742-4000 • Member F.D.I.C.

THE NEEDLEWORK SHOP at the "UNION"

is unexcelled for authentic designs for Needlepoint and Crewel Embroidery and for fine yarns in a full range of exquisite colors. Custom work a specialty. Glasses cases available for immediate purchase.

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

A nonprofit social service organization • 264 Boylston Street • Boston 02116

The Cafe Budapest

Before Symphony

The Lounge Budapest

After Symphony

COCKTAILS, CREPE FLAMBEE

Strolling Violinist

Copley Square Hotel—RE 4-3388

Open Daily 12 - 1 P.M.



DECCA STEREO SALE

4.79 NOW 2.89

5.79 NOW 3.49

MINUTE MAN RADIO CO., INC.

30 BOYLSTON ST., HARVARD SQ., 864-8727

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET • BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $30,000

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.

Quarterly Dividends Paid Since 1881

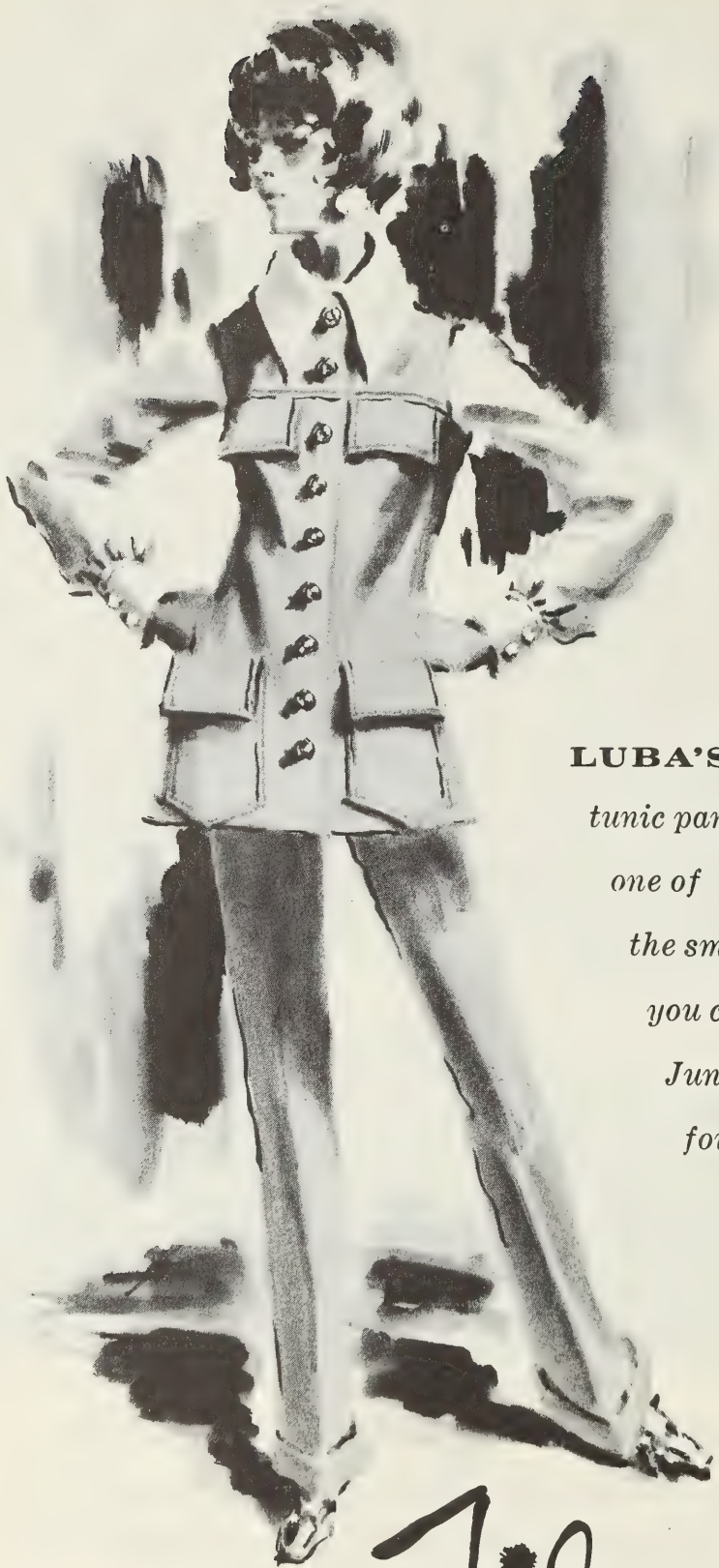
HENRY H. PIERCE, *President*



The 1969 Fleetwood Eldorado. Cadillac Motor Car Division

You don't have to choose between a luxury car and a personal car.
For those who appreciate the ultimate in motoring pleasure there is the front-wheel-drive Eldorado, most personal of all luxury cars and most luxurious of all personal cars.

Cadillac
STANDARD OF THE WORLD



LUBA'S

tunic pantsuit —

one of

the smartest looks

you could own this spri

Junior suits,

fourth floor

Filene's

BOSTON SYMPHONY ORCHESTRA

CONTENTS

Program for February 28 and March 1 1969 1179

Future programs 1221

Program notes

Varèse – Déserts 1180
by James Lyons

Mahler – Lieder eines fahrenden Gesellen 1185
by John N. Burk

Mahler's first love 1200
by Gabriel Engel

Tchaikovsky – Symphony no. 5 in E minor op. 64 1201
by John N. Burk

Tanglewood 1970 1205

The soloist 1206

Program Editor ANDREW RAEBURN

"And I always thought probate had something to do with good behavior!"



All of a sudden everybody's talking about avoiding probate. And about the best-selling book that tells you how.

No doubt about it — a Living Trust *is* an ingenious device. It lets you pass your property on to your heirs directly without the delay, expense and publicity of the probate court. And without giving up control of it while you're alive. Further, a Living Trust properly drawn can save your heirs substantial sums in estate taxes.

But be warned! A Living Trust, flexible though it is, is not the answer to everyone's circumstances. It's not a do-it-yourself project either. Only your lawyer can help you determine if a Living Trust is for you.

So ask him. And if there's a place for us in the picture as executor or trustee, please call on us. (More people do than on any other institution in New England.)

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

EIGHTY-EIGHTH SEASON 1968-1969

NINETEENTH PROGRAM

Friday afternoon February 28 1969 at 2 o'clock
Saturday evening March 1 1969 at 8.30

ERICH LEINSDORF *conductor*

VARÈSE Désertst

first performance by the Boston Symphony Orchestra

MAHLER Lieder eines fahrenden Gesellen
(Songs of a wayfarer)

Wenn mein Schatz Hochzeit macht
(My sweetheart's wedding day)

Ging heut morgen über's Feld
(This morning I walked through the field)

Ich hab ein glühend Messer
(I feel a knife burning in my breast)

Die zwei blauen Augen von meinem Schatz
(My sweetheart's blue eyes)

HERMANN PREY *baritone*

intermission

TCHAIKOVSKY Symphony no. 5 in E minor op. 64*

Andante – allegro con anima
Andante cantabile con alcuna licenza
Valse: allegro moderato
Finale: andante maestoso – allegro vivace

Friday's concert will end at about 3.45; Saturday's at about 10.15

†The amplifiers and loudspeakers used for the reproduction of the electronic interpolations have been loaned by Acoustic Research of Cambridge

The text and translation of the Songs of a wayfarer are printed on page 1186

BALDWIN PIANO
RCA RECORDS*

EDGARD VARÈSE

Déserts

Program note by James Lyons

Varèse was born in Paris on December 22 1883; he died in New York on November 6 1965. *Déserts* was completed in 1954 and first performed in Paris on December 2 of that year by L'Orchestre National conducted by Hermann Scherchen. The first United States performance took place the following spring on May 17 1955 when Frederic Waldman conducted a concert at the National Guard Armory in Bennington, Vermont, during a conference on the arts held at Bennington College. The first performance in Boston was given by the Orchestra of the New England Conservatory in Jordan Hall on April 19 1962; Frederik Prausnitz conducted and Varèse himself operated the tape machine.

The instrumentation: 2 flutes, 2 piccolos, 2 clarinets, bass clarinet, E flat clarinet, 2 horns, 3 trumpets, 3 trombones, bass tuba, contrabass tuba, timpani, (played with various kinds of sticks), side drum, snare drum, field drum, 3 wooden drums (high, medium and low), 2 timbales, 2 bass drums, 2 suspended cymbals (high and low), attached cymbal, 3 gongs (high, medium and low), tambourine, 3 chinese blocks (high, medium and low), metal sheet (thunder sheet), 2 lathes, gourd, maracas, claves, cowbell, chimes, glockenspiel, xylophone, vibraphone, slap stick, piano and three interpolations of electronically organized sound (pre-recorded on tape).

'The sage of Sullivan Street', we called him in those halcyon Greenwich Village years of such tender memory. He loved the cacophony of Manhattan, where he had owned his brownstone home since the mid-1920s; for literally the second half of his life he was a New Yorker. Sometimes he went away, but he always came back. When he was in town, which he usually was, he could be encountered most any morning, in all seasons, taking his constitutional somewhere south of Washington Square—or, when the weather was right, in the park itself, hovering silently and intently over one of the chess games that are among the lingering symbols of intellectuality in a milieu gradually giving way to high-rise condominiums and the other familiar aspects of urban 'progress'.

If the writer may be permitted a few words of personal reminiscence: Varèse was well into his sixties when we met for the first time pursuant to the historic recording (made in the spring of 1950 under Frederic Waldman) which was to introduce his works to a generation better prepared to accept them than my own had been. Years before, as a teen-ager of omnivorous auditory appetite, I had prized the sonically inadequate but nevertheless exciting shellac discs on which Nicolas Slonimsky conducted *Ionisation* and *Octandre*. As far as I was concerned, therefore, Varèse was already a great and famous man; no matter that his name was quite unknown to concertgoers. You can imagine my sense of awe when I found myself in the actual presence of this illustrious personage who, in his own far-away youth, had known as

---

James Lyons, an alumnus of the New England Conservatory and a graduate of Boston University, was born in Peabody, Massachusetts. He wrote about music for The Boston Post *and* The Boston Globe, *and contributed to* The Christian Science Monitor. *He was editor and critic for* Musical America, *and has been for eleven years the editor of* The American Record Guide. *He is also a teacher of psychology at New York University.*

---

peers such men as Mahler, Debussy, Busoni, the pre-*Rosenkavalier* Richard Strauss, Massenet, the pre-*Pierrot* Schoenberg, Satie—it was music history come to life!

(And it should be a detail of particular interest to Boston Symphony audiences that among his four most beloved friends — the only ones whose photographs hung over the Varèse work table — was the celebrated conductor Karl Muck, who had been music director of the Orchestra for eight seasons between 1906 and 1918.)

This is not the place to recount my conversations with Varèse. But I do beg leave to say, as a relevant preface to any first hearing of his music, that this craggy, fierce-eyed iconoclast was in fact among the sweetest, gentlest, quintessentially *nicest* of men. He was also among the wisest, unless wisdom by definition must include an openness to compromise in any dispute perceived as involving integrity or principle. For the word 'compromise' simply did not exist in his artistic lexicon, which of course helps to explain why his time was so long coming. That, and the belated development of magnetic recording tape — for which Varèse had been ready and waiting through much of the twentieth century.

It was precisely this rapid advance of audio technology, beginning with the introduction of long-playing records in the late 1940s and soon accelerating, that ironically militated against my getting to know Varèse as much more than an admiring acquaintance. Prior to our meeting he had been creatively inactive for years. Then, suddenly, the world of science caught up with his aesthetic and made possible some of the parasonority he had been hearing in his imagination before electronics itself had begun to be born. All at once those tremendous reserves of energy were called upon as they never had been before. To the piano and the work table were added a tape recorder, and the lights burned late at 188 Sullivan Street. The composer's almost mystic faith in the viability of electromusic may have been hopelessly unrequited for decades, but the day came in 1954 when he could declare that love's labor was not lost. For good or ill it had borne its first fruit — a score for orchestra and 'organized sounds' entitled *Déserts*.

Varèse was seventy-one when he completed *Déserts*. He would live and work for another ten years. In 1968 a biography by Fernand Ouellette, translated from the French by Derek Coltman, was brought out in New York by Grossman Publishers under the imprint of The Orion Press. In his foreword M. Ouellette describes the book as a 'first document', adding the disclaimer that he does not purport to have provided either a full-length portrait of the man or a critical study of his works — about

THE CECILIA SOCIETY
93rd Season
BACH B-MINOR MASS CANTATAS 120, 46, 191
Soloists: Christine Macomber Richard Lilly
Jane Struss Francis Hester
Donald Teeters, *conductor*
Sunday, March 9, 8:30 P.M. **Sanders Theatre, Harvard Square**
Tickets at Harvard Coop or at door

which he writes 'not as a musician, but as a passionate music lover'. For all its modest dimensions this volume is full of valuable information and invaluable insights, not least because M. Ouellette's 'primary source' for his *Edgard Varèse* was a sizable library of tape-recorded conversations with Varèse himself. All those who feel an affinity to the composer are commended to this book; objective it is not, but properly predisposed readers will deem that an added virtue. Meantime, listeners about to confront *Déserts* may find it helpful to have these bare biographical facts:

Two obscure engineers became fathers of remarkable musicians during the single month of December 1883. On the third, Anton von Webern was born in Vienna. Three days before Christmas, Edgard Victor Achille Charles Varèse was born in Paris. Neither would be a prolific composer, but in their very different ways both were to have an effect — it would not be an overstatement to substitute 'impact' — on the evolution of Western tonal art.

Varèse *père* violently opposed Edgard's pursuing his prodigious musical aptitudes, so much so that he literally locked up the family piano; but that did not stop the boy from studying harmony and counterpoint secretly — having already, at age twelve, composed an opera (!) after Jules Verne. This was in Turin, whither his Piedmontese father had removed the family in 1892. When Edgard's mother died in 1900 he resolved to escape the pre-polytechnic regimen that had been laid out for him. As soon as his father remarried, Edgard fled to Paris. He was not yet twenty. From then forward music would be his life. In 1904 he gained entry to the Schola Cantorum, where he studied with Vincent d'Indy and Albert Roussel. The next year he went to the Conservatoire, where his chief mentor was Charles-Marie Widor. But the petty politics of the musical Establishment disgusted him, and in late 1907 he departed Paris for Berlin. He made Germany his base until 1913. That spring he returned to the French capital just in time, apparently, to attend the sensational première of *Le sacre du printemps*. Again he settled in Paris, though the gathering war clouds was soon to alter his plans drastically and, as it turned out, change the course of his career.

All through this period Varèse made his living variously as a copyist and, more and more, as a conductor — at which he seems to have been exceedingly good. But the podium held no allure for him. What he really wanted to do was compose, and whenever he was not earning his daily bread he was composing furiously. (We shall never know how many works resulted. Varèse subsequently destroyed most of the music he had written prior to 1915, and the scores he did *not* destroy were lost in a fire.)

As it was for much of civilization, World War I marked a point of no return for Edgard Varèse. After six months in the French army he was 'invalided out' with a case of double pneumonia and pronounced unfit for further service. Unsure of his professional prospects, he decided almost whimsically to make a short exploratory visit to the United States. Late in 1915 he embarked for New York, ostensibly to be gone but a few weeks (no one seemed to think that the war would go on much longer). Instead, he did not go back to Paris for seven years, and then only briefly. By that time this country was his adopted homeland — he would become an American citizen in 1926.

Soon after his arrival Varèse unexpectedly found himself in demand as a guest conductor (the advocacy of his dear friend Karl Muck was no doubt a factor), and the critics were impressed. But in truth Varèse did *not* want to be a conductor. His philosophy was expressed quite clearly in the very first interview of him to appear in the American press. It was published by the *New York Telegraph* during March of 1916. Varèse is quoted thus:

'Our musical alphabet must be enriched . . . . We also need new instruments badly. The futurists (Marinetti and his noise-artists) have made a serious mistake in this respect. Instruments, after all, must only be temporary means of expression. Musicians should take up this question in deep earnest with the help of machinery specialists. I have always felt the need of new mediums of expression in my own work. I refuse to submit myself only to sounds that have already been heard. What I am looking for are new technical mediums which can lend themselves to every expression of thought and can keep up with thought.'

In retrospect it is obvious that Varèse was not merely obliging a reporter with some 'colorful' material contrived for publicity value. He was saying what he really believed. And he never wavered. In the newspaper business there is a term — 'GAT' — which prudent editors scrawl across the first page of a story to indicate that the type need not be killed if space gets too tight, that it can just as well be printed another day because it is (to spell out the acronym) *G*ood *A*ny *T*ime. The incredible thing about the foregoing interview is that it would have been good for a half-century!

The redoubtable Slonimsky, in the fifth edition of *Baker's Dictionary*, summarizes the essential Varèse *oeuvre* with enviable succinctness:

'After [World War I], he proceeded to work out an entirely new concept of musical composition, governed by considerations of functional efficiency and power of aural impact; he dispensed with thematic development, and ruled out consonant harmony; in the scores of *Amériques* [1921, revised 1929] and *Arcana* [1927] he employs a very large orchestra, with dynamic effects of extraordinary subtlety and rhythm of great intricacy. In *Ionisation* [1931], for [35!] percussion instruments and 2 sirens, he uses sounds without definite pitch. In other works he sets himself a task of obtaining optimal effect with given sonorities, in keeping with his conception of music as "organized sound". Performances of his works in Europe and America often evoked protests and sometimes resulted in riotous demonstrations.'

The extant Varèse catalogue, including those works that Slonimsky singles out for mention, comprises a grand total of some fifteen entries. The others, in chronological order, are: *Offrandes* for soprano and chamber orchestra (1921), *Hyperprism* for wind instruments and percussion and *Octandre* for eight instruments (both 1923), *Intégrales* for small orchestra and percussion (1925), *Ecuatorial* for choir, trumpets, trombones, piano, organ, two ondes Martinot, and percussion (1934, revised 1961), *Densité 21.5* for solo flute (1936, revised 1946), *Étude pour 'Espace'* for choir, two pianos, and percussion (1947), *La procession de vergès* (a film score—1955), *Le poème électronique* (heard over four hundred and twenty-five loud speakers at the Brussels World's Fair — 1958), *Nocturnal* for soprano, choir, and orchestra (1961 — completed by Chou Wen-chung), and *Nuit* for soprano and nine or ten instruments (1965 — unfinished).

Specifically as to *Déserts,* it had been conceived as the concert version of a motion picture that was, however, to be made only after the score was completed. (The film never was accomplished.) Ouellette writes:

'Visually, the film was to reveal several aspects of the desert or wilderness: the deserts of earth (sand, snow); the deserts of the sea; the deserts of outer space (galaxies, nebulae, etc.); but particularly *the deserts in the mind of man.* . . . But let us not forget that this work had been ripening in [the composer's] unconscious since 1936 or 1937. . . . Remember how the majestic theme of brotherhood, to be expressed in *Espace,* was little by little devoured by a tragic vision of the world reflecting the infinite disaster of the Spanish Civil War, the Second World War, and then the Korean War. The tragedy exploded first in [*Étude pour 'Espace'*]. Then the vision was further amplified until it reached its paroxysm in the taped interpolations for *Déserts.* One thinks of Miguel de Unamuno's conclusion to his work of fire and sword, *Del Sentimiento Trágico de la Vida en los Hombres y en los Pueblos:* "But the desert hears, though men do not hear, and will be transformed one day into a forest of sound. . . ." With Varèse, the desert was transmuted into disaster, into the sounds of despair. A forest of din and even more terrible silences. . . . [But] *Déserts* is not a description, *Déserts* stands beyond events. It is *suffering, horror, and desolation themselves* that Varèse is expressing. . . .'

The composer himself described *Déserts* in these terms: 'The work progresses in opposing planes and volumes. Movement is created by the exactly calculated intensities and tensions which function in opposition to one another; the term "intensity" referring to the desired acoustical result, the word "tension" to the size of the interval employed.' The 'organized sounds' are recorded on two tracks for playback stereophonically; Varèse tells us that 'the tapes are interpolated into the musical development at three points in antiphonal form.'

Pierre Boulez has offered this aid to listening: 'If you wish to provide yourself with a general idea of the construction of *Déserts,* you must remember that there are four sections of varying length developed by the instrumental forces; between these four sections occur three interpolations of "organized sounds". . . . The shorter the sections are, the more they will be intensified and contracted into a state of extreme concentration. Thus we find Varèse showing himself once more to be a precursor in realms where contemporary music still has a great deal of unknown territory to explore. Any composer today cannot, in effect, not give his attention to two principal questions: one, the actual state of acoustics, which is presently calling into question all the notions on the subject codified since the eighteenth century, the other, the use of electro-acoustical and electronic methods. Is the possibility of some synthesis of these two orders of ideas yet perceptible? Varèse points out the path for us; better still, he has given us an example. . . .'

Serious students would be well advised to seek out the article on Varèse in *The Musical Quarterly* for April 1966. Its author, the composer Chou Wen-chung, was himself a disciple and close associate; obviously he writes with special authority. 'A *chef d'école* Varèse was not', he concludes touchingly; 'To think of sound as "living" and musical space as "open" was all that he taught.'

That it was perhaps a lesson of vast magnitude, born of a prophetic vision, may be inferred from an epigram coined in 1963. The occasion was a banquet at which Varèse, then in his eightieth year, became the first recipient of the Koussevitzky International Recording Award. One of the tributes may be worth pondering in this epoch when the earth is being seen, finally, in the perspective of the cosmos. The speaker was composer Otto Luening. The guest of honor, he said, was really the *first* of the astronauts.

program note copyright © 1969 by James Lyons

GUSTAV MAHLER

Lieder eines fahrenden Gesellen
(Songs of a wayfarer)

Program note by John N. Burk

Mahler was born in Kalischt, Bohemia, on July 7 1860; he died in Vienna on May 18 1911. He composed his first song cycle *Lieder eines fahrenden Gesellen* in December 1883, and orchestrated four of the six songs in 1897. In their orchestral version ('with low voice') they were first performed in Berlin under the composer's direction in March 1896; Anton Sistermans was the soloist. The first performance by the Boston Symphony Orchestra, with Paul Draper, tenor, was conducted by Karl Muck on February 5 1915. The most recent performances in this series were given on December 26 and 27 1958, when Maureen Forrester was soloist and Charles Munch conducted.

The instrumentation: 3 flutes and piccolo, 2 oboes and english horn, 3 clarinets and bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, bass drum, cymbals, triangle, glockenspiel, tam tam, harp and strings.

Mahler occupied the position of second conductor of the theatre at Kassel from the end of 1883 to 1885. There he wrote the first of his song cycles, *Lieder eines fahrenden Gesellen*. He wrote his own text, basing both text and melodic style upon the folksong collections which he had absorbed almost as part of his nature and which were to influence the music of his first four symphonies. This cycle also vividly recalls the German Romantic tradition of the melancholy poet-lover in such works as Schumann's *Dichterliebe* and Schubert's settings of *Die Winterreise* and *Die schöne Müllerin*. But with Mahler the melancholy is more violent, in more vivid contrast to the poet's susceptibility to the beauty of surrounding nature. The 'blue eyes' and the 'fair hair' of the girl for whose loss the poet grieves has been identified by Gabriel Engel with the actress, Johanne Richter, who was with Mahler at the theatre in Kassel.

The lilting folk-like melodies closely match the text of delight in nature and suit their naïve simplicity and colloquial style. The songs are never for long unclouded, and even in the idyllic second, the 'journeyman' poet at last finds his own heart desolate. Mahler was assembling material for his First symphony, to appear in 1888, by the evidence of themes used both in this cycle and the symphony. The principal motive of the second song appears as the principal theme of the first movement in the symphony, there first stated by the cellos. The refrain in the fourth

song *Auf der Strasse stand ein Lindenbaum* is found in the slow movement of the symphony as a second subject, labeled *'Wie eine Volksweise'*. The third song begins with cries of despair, suggesting dramatic ballads of the Romantic tradition. Only at the very end does the poet find peace in contemplation of his love, his pangs, the world about him, and his dreams.

The translation is by S. S. Prawer and appears in the *Penguin Book of Lieder*. It is reprinted by kind permission of the translator and of Penguin Books Limited.

WENN MEIN SCHATZ HOCHZEIT MACHT

Wenn mein Schatz Hochzeit macht,
Hab ich meinen traurigen Tag!
Geh ich in mein Kämmerlein, dunkles Kämmerlein!
Weine! Wein! um meinen Schatz, um meinen lieben Schatz!

My sweetheart's wedding day
is a sad day for me.
Then I go to my little room
and weep for my dear love.

Blümlein blau! Verdorre nicht!
Vöglein süss! Du singst auf grüner Heide!
Ach! Wie ist die Welt so schön! Ziküth!

Little blue flower, do not fade;
sweet little bird, you are singing in the green meadow —
how lovely the world is!

Singet nicht, erblühet nicht, Lenz ist ja vorbei!
Alles Singen ist nun aus!
Des Abends, wenn ich schlafen geh,
Denk ich an mein Leid, an mein Leide!

Do not sing, do not bloom; for spring is now over
and all singing must end.
In the evening, when I go to rest,
I think of my grief.

GING HEUT MORGEN ÜBER'S FELD

Ging heut morgen über's Feld,
Tau noch auf den Gräsern hing;
Sprach zu mir der lustge Fink;
'Ei, du! Gelt? Guten Morgen! Ei gelt? Du!
Wird's nicht eine schöne Welt? schöne Welt!?
Zink! Zink! schön und flink!
Wie mir doch die Welt gefällt!'

This morning I walked through the field
when dew still hung on the grass.
The merry chaffinch called to me:
'Well? Good morning! Well?
Is the world not growing lovely?
Chirp, chirp! Lovely!
How I like to be in this world'

Auch die Glockenblum am Feld
Hat mir lustig, guter Ding
Mit dem Glöckchen klinge, kling,
Ihren Morgengruss geschellt:
'Wird's nicht eine schöne Welt? schöne Welt!?
Kling! Kling! Schönes Ding!
Wie mir doch die Welt gefällt! Hei-a!'

The bluebell in the field,
in gay and happy mood,
rang out
Her morning-greeting towards me:
'Is the world not growing lovely?
Tinkle, tinkle! Lovely!
How I like to be in this world!'

Und da fing im Sonnenschein
Gleich die Welt zu funkeln an;
Alles, alles, Ton und Farbe gewann im Sonnenschein!
Blum und Vogel, gross und klein!
'Guten Tag, guten Tag! Ist's nicht eine schöne Welt?
Ei du! Gelt! Schöne Welt!'

Then, in the sunshine,
the world began to sparkle;
everything grew bright with colour in the sunshine,
big flowers, little flowers, big birds, little birds,
'Good day, good day! Is not this world lovely?
Well? Is it not lovely?'

Nun fängt auch mein Glück wohl an?
Nein! Nein! Das ich mein, mir nimmer blühen kann!

Will my happiness begin now?
No — my happiness will never flower!

ICH HAB EIN GLÜHEND MESSER

Ich hab ein glühend Messer, ein Messer
in meiner Brust.
O weh! o weh!
Das schneid't so tief in jede Freud und
jede Lust, so tief!
Ach, was ist das für ein böser Gast!
Nimmer hält er Ruh, nimmer hält er Rast,
Nicht bei Tag, noch bei Nacht, wenn ich
schlief!
O weh! o weh!

I feel a knife burning in my breast
alas! alas!
which cuts deep into every joy and
pleasure.
What an ill guest is this!
He never rests
by day or night, not even when I sleep.
alas! alas!

Wenn ich in den Himmel seh,
Seh ich zwei blaue Augen stehn!
O weh! o weh!
Wenn ich im gelben Felde geh,
Seh ich von fern das blonde Haar im
Winde wehn!
O weh! o weh!
Wenn ich aus dem Traum auffahr
Und höre klingen ihr silbern Lachen,
O weh! o weh!
Ich wollt, ich läg auf der schwarzen Bahr,
Könnt nimmer die Augen aufmachen!

When I look up to the sky
I see two blue eyes.
alas! alas!
When I walk through the yellow
cornfields
I see her fair hair blowing, far off, in
the wind.
alas! alas!
When I start from my dream
and hear her silvery laughter,
alas! alas!
than I wish I were lying in my dark grave
and might never open my eyes again.

DIE ZWEI BLAUEN AUGEN VON MEINEM SCHATZ

Die zwei blauen Augen von meinem
Schatz
Die haben mich in die weite Welt
geschickt.
Da musst ich Abschied nehmen vom
allerliebsten Platz!
O Augen, blau! Warum habt ihr mich
angeblickt?
Nun hab ich ewig Leid und Grämen!

My sweetheart's blue eyes
have driven me into the wide world.
Then I had to take leave of the place I
love most.
O you blue eyes — why did you look at
me?
Now I must ever feel anguish and grief.

Ich bin ausgegangen in stiller Nacht,
In stiller Nacht wohl über die dunkle
Heide.
Hat mir niemand ade gesagt, ade!
Mein Gesell war Lieb und Leide!

In the dark night I set out
over the dark heath.
No one said good-bye to me,
love and sorrow were my only
companions.

Auf der Strasse stand ein Lindenbaum,
Da hab ich zum erstenmal im Schlaf
geruht.
Unter dem Lindenbaum der hat seine
Blüten.
Über mich geschneit, da wusst ich nicht,
Wie das Leben tut, war alles, ach alles
wieder gut!
Alles! Alles! Lieb und Leid!
Und Welt und Traum!

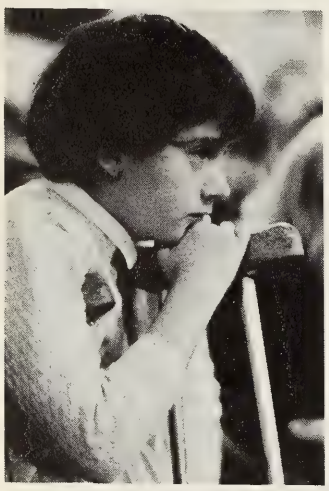
A lime-tree stood by the road —
there I rested, and slept for the first time.
Lying under the lime-tree that shed its
blossoms
over me, I forgot the pain of life,
and all was well again:
all — love and grief,
world and dream.

Translations by S. S. Prawer. Reprinted by permission of the translator and Penguin Books Limited from the Penguin Book of Lieder. They are copyright © by S. S. Prawer 1964.

notes continued on page 1200

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 ST. BOTOLPH STREET • BOSTON



Provides For The Handicapped Child In A Free, Private, Day School

A 12 Year Academic Program
Vocational Training • Recreation
Health Program • Transportation

The Industrial School for Crippled Children solicits funds for its operation either through Bequests, Annuities or Life Insurance.

In case of a life agreement a donor gives capital to the Industrial School for Crippled Children and in return receives income for life.

Donors are invited to discuss these matters with the Treasurer.

Treasurer, CHARLES E. COTTING, 10 Post Office Square, Boston

CHARLES H. TAYLOR
President

MRS. CHARLES E. COTTING
Chairman Ladies Committee

For Winter Escapees

We are prepared to abet your exodus with unusual casual wear for hot sunny days, finery in all degrees of formality for balmy tropical nights and new Spring costumes to enhance your arrival and departure.

BOSTON *Hurwitch Bros.* WELLESLEY



Rushing through dinner to make the Symphony can ruin the best in fine food and good music.

Why rush either? Symphony Hall is only three minutes away from seven of the city's best restaurants. At Prudential Center.



The PRUDENTIAL
INSURANCE COMPANY OF AMERICA
Northeastern Home Office Prudential Center Boston



ONE THING'S FOR SURE on the Jack Daniel's tour, we won't rush you. If you want to stop for something, go ahead and stop.

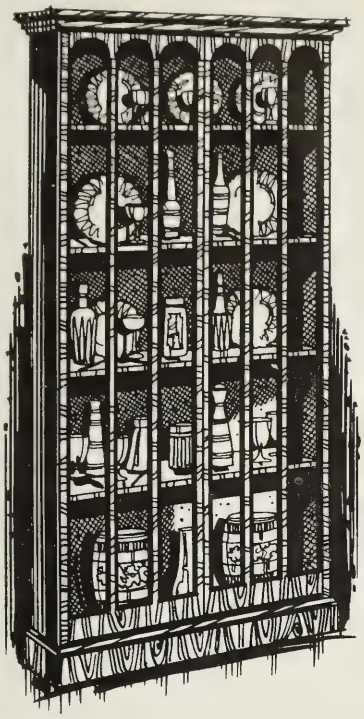


The tour through our distillery takes about an hour. And if you find anything you'd like to linger over, go ahead. You can catch up on anything you missed from Mr. Garland Dusenberry. (He's the man who takes you through.) Just tell him what you missed and he'll take it from there. But he's a talker. So you might end up being with us more than an hour. But if you don't mind, we certainly don't either.



CHARCOAL MELLOWED
DROP
BY DROP

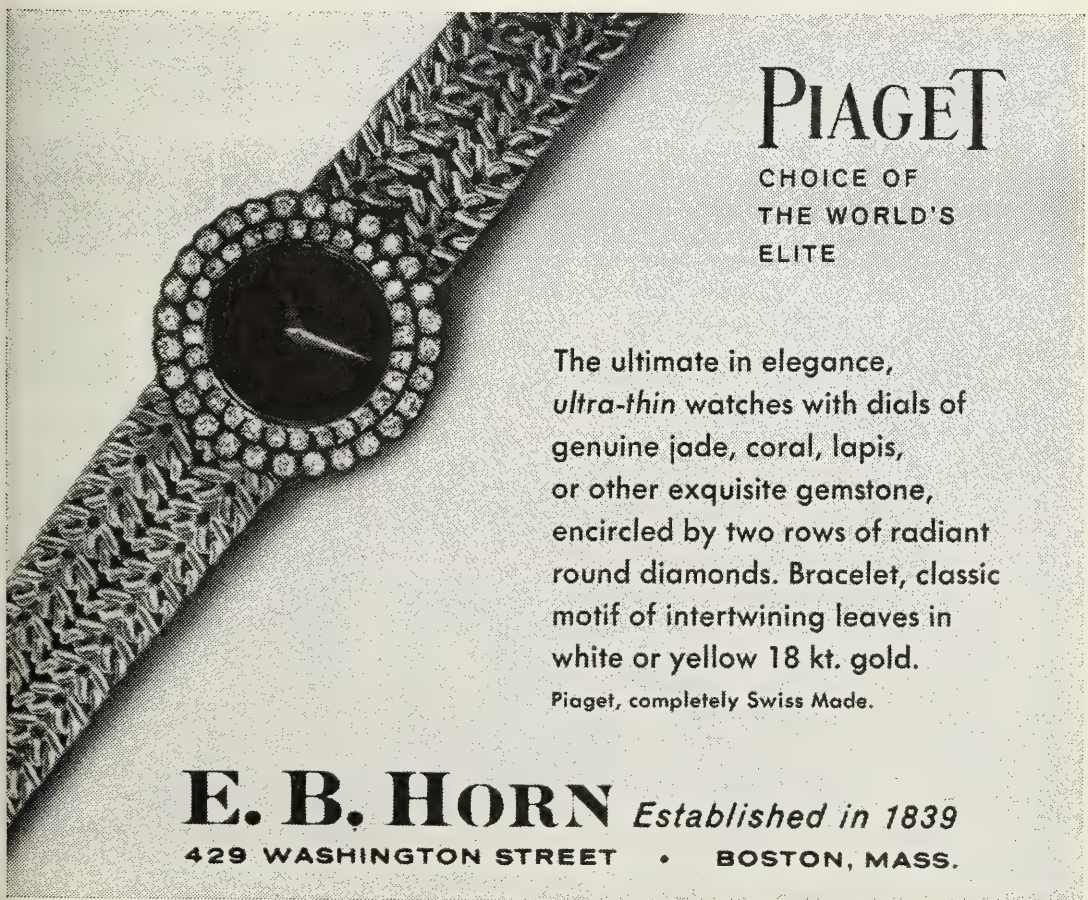
© 1968, Jack Daniel Distillery, Lem Motlow, Prop., Inc.
TENNESSEE WHISKEY • 90 PROOF BY CHOICE • DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 384), TENN.



Something perfect and just for you. A cottage by the sea . . . a country manor . . . a penthouse against the city skyline? We've an abundance of ideas for expressing you and your special tastes. Call 426-1500 for an appointment with one of our thirty Paine designers who will help you create "something perfect."

PAINE furniture

Boston • Natick • Peabody
Springfield • Hartford



PIAGET

CHOICE OF
THE WORLD'S
ELITE

The ultimate in elegance, *ultra-thin* watches with dials of genuine jade, coral, lapis, or other exquisite gemstone, encircled by two rows of radiant round diamonds. Bracelet, classic motif of intertwining leaves in white or yellow 18 kt. gold.

Piaget, completely Swiss Made.

E. B. HORN *Established in 1839*

429 WASHINGTON STREET • BOSTON, MASS.



Twenty-five years ago this season, a young pianist won the Philadelphia Orchestra Youth Contest. The prize was an appearance with the orchestra under Eugene Ormandy. Today, unlike many "young geniuses" who fade into oblivion, that young pianist is one of America's major concert artists.

Eugene Istomin has appeared with major orchestras all over the world, at the Casals Music Festivals and, most recently, in trio with Isaac Stern and Leonard Rose.

Through the years, he has become one of Beethoven's major interpreters. After hearing Istomin perform Beethoven's Fourth Concerto, the noted critic Paul Henry Lang wrote, "Of late, we have heard a good many pianists . . . I would not trade this young man for the whole slew of them."

What better accolade could there be to celebrate Eugene Istomin's silver anniversary than a brilliant recording which combines the music and musicians which have played important roles in his career.

Eugene Istomin playing Beethoven's Concerto No. 4 with the Philadelphia Orchestra and Eugene Ormandy. On Columbia Records ®

And some more to celebrate:



D2S 720
(A specially-priced 2-record set)



MS 6819



MS 6715

® "COLUMBIA," MARCAS REG. PRINTED IN U.S.A.

BOSTON SYMPHONY ORCHESTRA

CONCERT POSTPONEMENTS

There have been very few occasions in the history of the Boston Symphony Orchestra when it has been necessary to postpone a concert because of inclement weather or a mishap like the power failure in November 1965. Today most of the Orchestra's many subscribers and the players themselves live some distance from Symphony Hall, and travel many miles, usually by automobile, to the concerts. When there is a winter storm and the traveling becomes difficult, the switchboard at Symphony Hall is swamped with calls about the possibility of a postponement.

To make it easier to discover what plans the Orchestra has made, several radio stations in the Boston area have kindly offered to broadcast any notice of a change in the concert schedule.

If you are in any doubt about a concert's taking place, please tune to one of the following radio stations rather than call Symphony Hall. These stations will announce the Orchestra's plans as soon as a decision has been made.

WBZ	1030 kc AM
WCRB	1330 kc AM and 102.5 mc FM
WEEI	590 kc AM and 103.3 mc FM
WEZE	1260 kc AM
WHDH	850 kc AM and 94.5 mc FM
WRKO	680 kc AM and 98.5 mc FM

Hermann Prey

New Release

A FESTIVE EVENING WITH HERMANN PREY
Songs by Beethoven, Bach, Handel, Mozart, Giordani, Mendelssohn, Liszt, Martini, Bohm, Brahms
OS-26055

GOETHE LIEDER
Songs by Schubert and Schumann
OS-25927

Wolf: MORIKE LIEDER
Pfitzner: EICHENDORFF LIEDER
OS-25946

Schubert: SCHWANENGESANG
OS-25797

RICHARD STRAUSS RECITAL
OS-25869

LIEDER RECITAL
Songs by Schubert, Schumann, Brahms, Strauss
OS-25757

Brahms: A GERMAN REQUIEM
(with Alto Rhapsody and Nänie)
Grobel, Watts-Ansermet
OSA-1265

Beethoven: FIDELIO
Nilsson, McCracken-Maazel
OSA-1259

Bach: ST. MATTHEW PASSION
Pears, Wunderlich-Munchinger
OSA-1431



LONDON RECORDS
The Royal Family of Opera

RECORDINGS by the
BOSTON SYMPHONY CHAMBER PLAYERS and
CLAUDE FRANK guest artist
with notes and commentary by PETER USTINOV

BEETHOVEN	Serenade in D op. 25
BRAHMS	Piano quartet in C minor op. 60
CARTER	Woodwind quintet
COPLAND	Vitebsk
FINE	Fantasia for string trio
MOZART	Flute quartet in D K. 285 Oboe quartet in F K. 370
PISTON	Divertimento for nine instruments

LM/LSC-6167

BRAHMS	Horn trio in E flat op. 40
COLGRASS	Variations for four drums and viola
HAIEFF	Three bagatelles for oboe and bassoon
MOZART	Piano quartet in G minor K. 478 Quintet for piano and winds in E flat K. 452
POULENC	Trio for oboe, bassoon and piano (1926)
SCHUBERT	String trio no. 1 in B flat
VILLA-LOBOS	Bachianas Brasileiras no. 6 for flute and bassoon

LM/LSC-6184

The Boston Symphony Chamber Players
record exclusively for

RCA

Hermann Prey: Figaro's best man.



With Deutsche Grammophon's recent release of its long-awaited *The Marriage of Figaro* with Hermann Prey in the title role, critics have touted Mr. Prey as one of the best Figaros on record. Dazzling performances have long been a way of life to Mr. Prey, however, in a successful career that spans lieder, choral works and German romantic comedy as well. "He appears to have everything on his side," exclaimed the *Boston Herald*, "he possesses youth, robustness, a velvet baritone and musical sensitivity." Concorded the *New York Times* after a unique program of German ballads, "When Hermann Prey sings, he communicates a genuine, living language." DGG is delighted to welcome Mr. Prey as an exclusive recording artist and looks forward to a long and exciting musical collaboration. In addition to *The Marriage of Figaro* we offer Mr. Prey in *Cosi Fan Tutte* and in an Archive release, Bach's *St. John Passion*.



139 276/79

From the Prey collection on

Deutsche Grammophon Gesellschaft

DGG Records are distributed by MGM Records, a division of Metro-Goldwyn-Mayer Inc.

Variations on a theme by Pastene.

Pastene è nobile
Bolla Valpolicella.
A noble wine from
the slopes of Verona.

Aimez-vous Pastene?
Alexis Lichine Pinot
Chardonnay. Imported by
Pastene from France with
love. Or Pastene Gamay
Beaujolais, the proud
Californian with the
Burgundian accent.

Le Nozze di Pastene
Gancia Asti Spumante.
Imported from Italy
for any festive
occasion.



What's your favorite wine: red, white, rose or bubbly? Pastene gives you the best of both worlds in Californian and European wines to suit every taste and purse. Pastene knows the score.

Pastene Wine & Spirits, Inc. 15 Poplar Street • Somerville, Mass.

THE BOSTON SYMPHONY ORCHESTRA IS THE JOHN HANCOCK-INSURED GROUP WE MOST ENJOY HEARING FROM.



"If anybody in this life insurance business can design the right plan for you, it's probably us."

How can a prominent citizen leave $750,000 to his family without putting them in the headlines?

No man wants his family subjected to unwanted publicity and the nuisance of inquisitive outsiders.

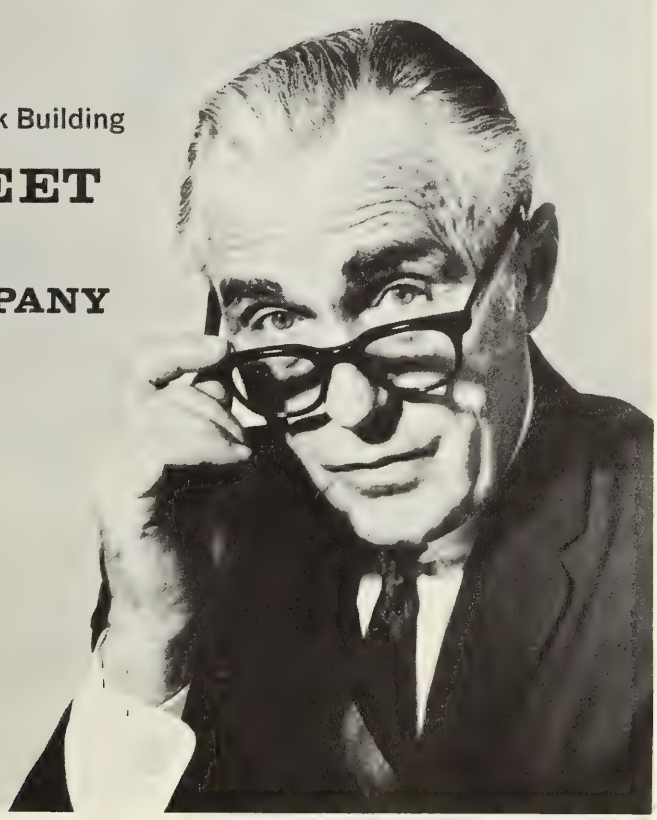
Privacy for property plans is only one of the special advantages which a living trust at State Street Bank can offer. Continuity of income for your beneficiaries... economy...your estate will receive these benefits, too.

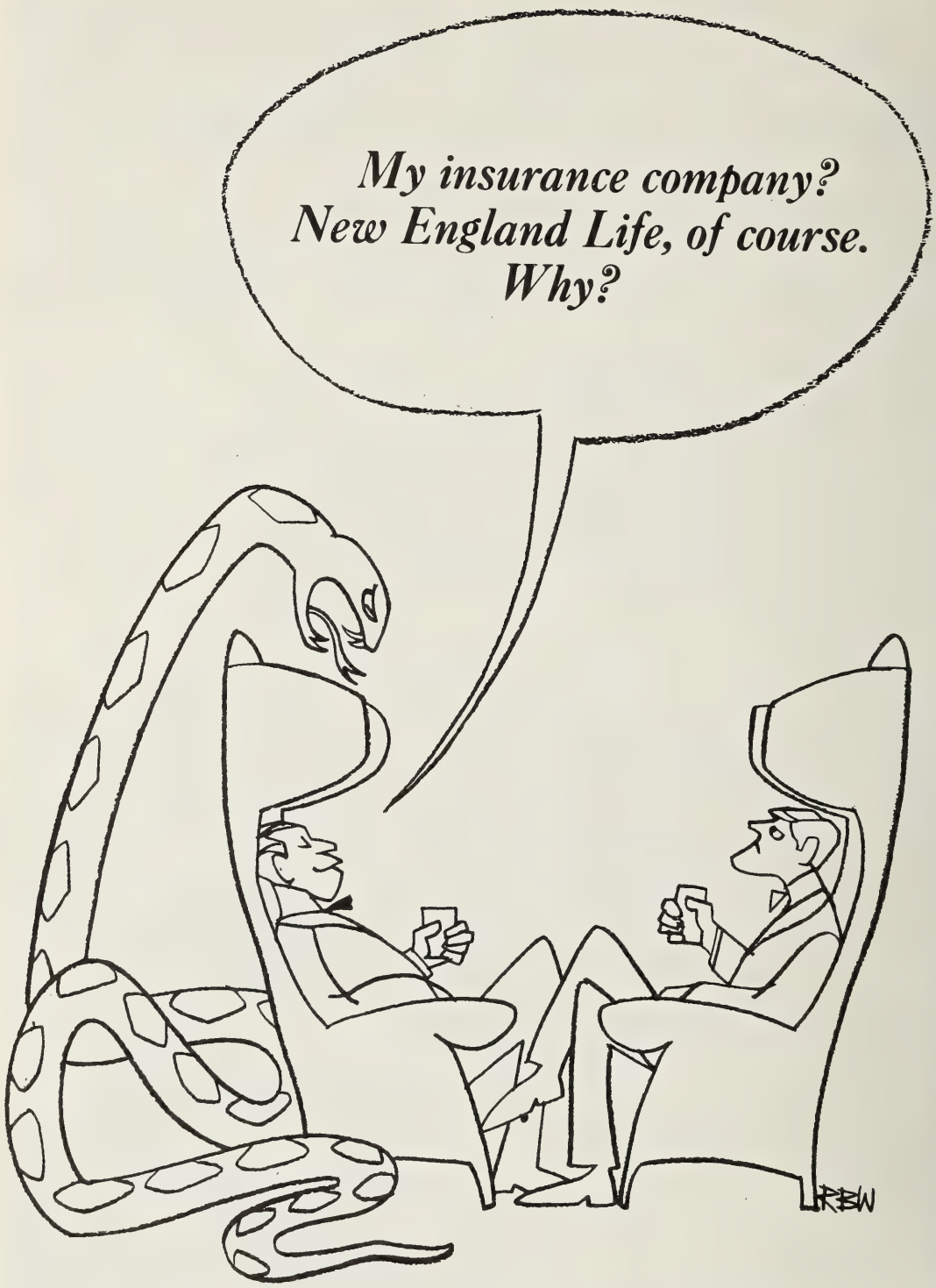
As for **the present,** a living trust puts State Street's skilled asset management to work for you on a trial basis. You're free to change or revoke the trust at any time.

Wouldn't you like one of our trust officers to discuss this flexible service with you and your lawyer? Phone 466-3721 for an appointment now.

PERSONAL TRUST DIVISION
225 Franklin Street
Third Floor, State Street Bank Building

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASS.





©1968 NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY, BOSTON

You're here to listen but who listens to you?

Chances are, you discuss your health regularly with your doctor. If you hit a legal snag — such as the car in front of you — you can tell your lawyer. But who can you turn to on the same continuing basis for help with your finances?

Till now, it was difficult to find someone who would lend a concerned ear to your money problems. But your Personal Banker at Shawmut has changed all that. He's the man a widow can turn to for financial advice on a continuing basis. And if you want to talk about trusts, you have only to phone your lawyer and your Personal Banker to start the wheels in motion. In short, he's the financial adviser to the family, a professional who can shape Shawmut's vast banking and trust services to your family's individual needs. Not just today, but tomorrow and tomorrow and tomorrow.

If you would like your own Personal Banker, one will be assigned to you at the Shawmut office most convenient for you.



The National Shawmut Bank of Boston

Personal Trust Department

A Shawmut Association Bank

Have a Personal Banker at your side, on your side.



"A greatest symphony orchestra does now e
and it is headquartered in Boston, Massachuse
Hi Fi





Red Seal Recordings

RCA

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

EDMUND H. KENDRICK
Vice President

PHILIP DEAN
Vice President

JOHN L. THORNDIKE
Vice President

RALPH B. WILLIAMS
Vice President

ROBERT M. P. KENNARD
Vice President

JOHN W. BRYANT
Vice President

JOHN PLIMPTON
Vice President

JOHN W. COBB
Vice President

JOHN Q. ADAMS
Vice President, John Hancock Mutual Life Insurance Co.

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

JOHN B. GRAY
Vice President, Dennison Manufacturing Co.

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

GEORGE S. JOHNSTON
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

PHILIP H. THEOPOLD
Chairman of Exec. Comm. Real Estate Investment Trust of America

JAMES BARR AMES
Ropes & Gray

ROBERT W. EMMONS, JR.
Palmer, Dodge, Gardner & Bradford

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

ALBERT B. HUNT
Trustee

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent & Custodian

MAHLER'S FIRST LOVE

by Gabriel Engel

Gabriel Engel, in his Gustav Mahler, Song-Symphonist, *tells the story of Mahler's infatuation with an actress in the theatre at Kassel, and allies it with his* Lieder eines fahrenden Gesellen, *composed at the time. How closely Mahler may have identified Johanne Richter with the music and its moods would be as difficult to determine as to what extent Mathilde Wesendonck may have been the model for Wagner's Isolde.*

It was during these days that he confessed himself really in love for the first time. Blue-eyed, blond-haired Johanne Richter was one of the singers at the theatre. Torn between the spell she cast over him and an ambition dictating solitude and celibacy, Mahler was at last face to face with an intense, harrowing experience, the problem of the 'inevitable one' he had jestingly predicted. Johanne, romantic and sympathetic, saw how distracted and worried he had become in the course of their few weeks of close friendship. Perhaps she recalled the tragic married life of Minna and Richard Wagner who had met under just the same circumstances. At any rate, she decided they must part. Mahler agreed with her. Thrown together daily by their theatrical duties they found the resolution to separate far easier than its accomplishment. Their constant efforts to loosen their attachment lent the entire love-episode the semi-comical air of an endless leavetaking. Holidays struck them as best suited to the accomplishment of a permanent farewell. They parted at Christmas of that year (1884). New Year's Eve, however, seemed too significant a date to be neglected. They must meet just once again and sever for all time the sweet but troublesome bond. Mahler wrote his confidential friend about the meeting:

'We sat yesterday evening alone at her home and awaited in almost complete silence the arrival of the New Year. Her thoughts were not about the present, and as the chimes sounded and the tears streamed down her cheeks the dreadful realization struck me that I was no longer privileged to dry them for her. She went into the adjoining room and stood quietly a while by the window. When she returned, still weeping softly, indescribable pain had set up a barrier between us. I could only press her hand and go. As I arrived at the outer door the bells were ringing merrily and from the tower came the glorious strains of a chorale. Ah, dear friend, it appeared as if the Supreme Stage-Director wished to give the occasion a truly artistic setting.'

Custom Designing

RICHARD M. DANA, inc.
JEWELERS

43 Central Street, Wellesley
237-2730

Of course, they continued to meet as long as Mahler remained at Kassel. A letter dated May 1885 takes up the theme:

'When I wrote you some time ago that our affair had come to an end it was only the trick of the shrewd theatrical manager who announces "Last performance!" only to follow it next day with another.'

Thinking of Johanne he pictured himself at last bound to leave her as one condemned to exile. Unconsciously he had lived himself into that fine cycle of songs, *Lieder eines fahrenden Gesellen,* for which he had written several poems under the inspiration of his love for Johanne. In these poems, four of which he then set and orchestrated, he himself is the one 'driven forth by the blue-eyes of his love'; and he departs broken-hearted to find his only consolation in the unchanging beauty and friendliness of nature. The texts of the songs are couched in the simple romantic language of the old folk-song. The tunes have the air of the simplest folktunes. But in the orchestration, prodigally rich and delicate, the real Mahler is evident. The orchestral language is clearly his native tongue. In its vocabulary, the nuances of which he has mastered as perhaps no man before him, he can sigh or weep, smile or laugh at will; he can love or hate profoundly; he can shriek in insane terror or dream as sweetly as a child; he can sneer at the banalities of life or eulogize the grandeur of death.

'I have written a song-cycle,' he writes, 'at present six songs, all of which are dedicated to her. She does not know them. But they can tell her only what she already knows. Their burden is, a man who has found only sadness in love goes forth into the world a wanderer.'

Had not the demands of the theatre consumed practically every bit of his leisure time he would have now devoted himself to the composition of his first real symphony. The experience of *Parsifal* had suggested to him the outlines of a great symphonic work; but these early sketches for it were suddenly supplanted by new, far clearer ideas born of a thrilling emotional adventure that Mahler had lived as a man. Out of the music and plot of the song he had made 'for Johanne' he now determined to fashion his first symphony. Accordingly, he sketched it in detail hoping the near future would bring him the leisure necessary for its completion.

PETER ILYICH TCHAIKOVSKY
Symphony no. 5 in E minor op. 64

Tchaikovsky was born in Kamsko-Votinsk in the government of Viatka on May 7 1840; he died at St Petersburg on November 6 1893. He completed his Fifth symphony in August 1888, and himself directed the première in St Petersburg on November 17 of the same year. The first performance by the Boston Symphony Orchestra was conducted on October 21 1892 by Arthur Nikisch. The most recent performances in this series were given on April 5 and 6 1963; Erich Leinsdorf conducted.

The instrumentation: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani and strings.

Tchaikovsky's slight opinion of his Fifth symphony as compared to his ardent belief in his Fourth and Sixth is a curious fact, coming as it did from the incorrigible self-analyst who had so much to say to his intimate friends about his doubts and beliefs as to the progress of his music. He never hesitated to tell, for example, when he was composing from the urge to compose and when he was forcing himself to do it; when he was writing 'to order', and when he was not.

Usually the opinion of the composer has coincided with that of posterity. The Fifth symphony is probably the most notable exception. Of the Fourth symphony and the Sixth he was always proud. The *Manfred* symphony he 'hated', and considered destroying all but the opening movement. The two of his operas which he always defended have proved to be the principal survivors — *Eugene Onegin* and *Pique Dame*. The former he staunchly believed in, despite its early failures. But the '1812' Overture was an occasional piece for which he always felt it necessary to apologize, and his Ballet *Nutcracker* never had a warm word from its composer. He always looked upon it as an uncongenial subject, an annoying commission.

As for the Fifth symphony, Tchaikovsky seems to have been skeptical about it from the start. 'To speak frankly,' he wrote to Modeste in May, 'I feel as yet no impulse for creative work. What does this mean? Have I written myself out? [Apparently Tchaikovsky had not forgotten the remark to this effect made by a critic in Moscow six years earlier, about his violin concerto. The composer must have been unpleasantly aware that since that time he had written no work in a large form which had had more than a *'succès d'estime'*. The operas *Mazeppa* and *The Enchantress* had fallen far short of his expectations. In the program symphony, 'Manfred', he had never fully believed. Of the orchestral suites, only the third had had a pronounced success.] No ideas, no inclination! Still I am hoping to collect, little by little, material for a symphony.' To Mme von Meck, a month later — 'Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to have come. However, we shall see.' In August, with the symphony 'half orchestrated', the listless mood still prevailed: 'When I am old and past composing, I shall spend the whole of my time in growing flowers. My age — although I am not very old [he was forty-eight] — begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do.' (Tchaikovsky's remarks in his last years about the coming of old age were a fear that his creative powers would fail. His doubts about the Fifth symphony were connected with this fear.) Three weeks later he reports briefly that he has 'finished the Symphony'.

FROM THE PROGRAM BOOKS OF THE ROYAL FESTIVAL HALL, LONDON

During a recent test in the Hall, a note played *mezzoforte* on the horn measured approximately 65 decibels (dB(A)) of sound. A single 'uncovered' cough gave the same reading. A handkerchief placed over the mouth when coughing assists in obtaining a *pianissimo*.

The first performances, which he conducted in St Petersburg on November 17 and 24 1888, were a popular success, but Tchaikovsky wrote to his patroness that he considered his Symphony 'a failure'. He still found in it 'something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes'. He did not accept their applause as proof of enthusiasm; they were only being polite. 'Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* Symphony [the Fourth]. What a difference! How immeasurably superior it is! It is very, very sad!' But the musicians plainly liked his Fifth symphony, both in St Petersburg and Prague. When its success in Hamburg was outstanding, he wrote to Davidov: 'The Fifth symphony was magnificently played, and I like it far better now, after having held a bad opinion of it for some time.' This was written on the crest of its immediate success. Later, his misgivings returned.

The fact that Germany became a field for conquest by the Fifth symphony must have had a great deal to do with Tchaikovsky's change of heart about the piece. Central Europe had been slow to awake to his existence and then had been reluctant to accept him as a composer of true importance. As a visitor, he had been befriended by individual musicians. Von Bülow had taken up his cause with characteristic zeal. Bilse had conducted his *Francesca da Rimini* in Berlin, and, fighting against a general disapproval, had repeated the work. 'These ear-splitting effects,' wrote a critic, 'seem to us too much even for hell itself.'

The conservative ones had been offended by the 'excesses' of Tchaikovsky and what seemed to them his violation of all the classical proprieties. Year by year this disapproval was worn down. To their surprise, they found his Trio and Second quartet to be reasonable and listenable music. Audiences were impressed by the Fourth symphony, and when the Piano concerto began to make its way, the critics who had condemned it outright were compelled to revise their first impressions.

Ernest Newman has written:

'It is a curious fact that whereas the sixth symphony, admittedly based on a programme, leaves us here and there with a sense that we are missing the connecting thread, the fifth symphony, though to the casual eye not at all programmistic, bears the strongest internal evidences of having been written to a programme. The feeling that this is so is mainly due to the recurrence, in each movement, of the theme with which the symphony begins. This produces a feeling of unity that irresistibly suggests one central controlling purpose. The theme in question is peculiarly sombre and fateful. It recurs twice in the following andante, and again at the end of the waltz that constitutes the third movement. In the finale, the treatment of it is especially remarkable. It serves, transposed into the major, to commence this movement; it makes more than one reappearance afterwards. But this is not all the thematic filiation this symphony reveals. One of the themes of the second movement — the andante — also recurs in the finale, while the opening subject proper of the finale (following the introduction) is plainly based on the opening subject of the whole symphony. Lastly, the first subject of the allegro of the first movement reappears in the major, on the last page but two of the score, to the same accompaniment as in the allegro. So

that — to sum the matter up concisely — the fourth movement contains two themes from the first and one from the second; the third and second movements each contain one theme from the first — a scheme that is certainly without a parallel in the history of the symphony. No one, I think, will venture to assert that so elaborate a system of thematic repetition as this is due to mere caprice; nor is it easy to see why Tchaikovsky should have indulged in it at all if his object had been merely to write a "symphony in four movements". Nothing can be clearer than that the work embodies an emotional sequence of some kind. It is a great pity that we have no definite clew to this; but even on the face of the matter as it now stands the general purport of the symphony is quite plain. [Since these words were written, the tentative sketch of a program was found in the notebooks of Tchaikovsky which are now preserved in the Museum at Klin. Nicolas Slonimsky, examining these notebooks, came across the following notation for the Fifth symphony: 'Program of the First Movement of the symphony: Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro (I) Murmurs, doubts, plaints, reproaches against X X X [three crosses in the original]. (II) Shall I throw myself in the embraces of Faith? ? ? [three question marks in the original]. [On the corner of the leaf] a wonderful program, if I could only carry it out.']

'The gloomy, mysterious opening theme suggests the leaden, deliberate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is twice broken in upon by the first sombre theme. The third movement — the waltz — is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this solo there comes the heavy, muffled tread of the veiled figure that is suggested by the opening theme. Finally, the last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the "fate" motive — a change from clouds to sunshine, from defeat to triumph.'

EXHIBITION

The paintings on view in the gallery are on loan from the Boston Watercolor Society. The exhibition will continue through Tuesday March 4.

TANGLEWOOD 1970

Seiji Ozawa and Gunther Schuller have been appointed Artistic Directors at Tanglewood beginning in 1970, it was announced on February 18 by Talcott M. Banks, president of the Trustees of the Boston Symphony Orchestra. In addition, Leonard Bernstein has agreed to serve as Adviser to Tanglewood. Both the Berkshire Festival and the Berkshire Music Center are part of Tanglewood, an activity of the Boston Symphony Orchestra, of which William Steinberg will become Music Director this fall.

Mr Ozawa, who was a student at Tanglewood in 1960 at the invitation of Charles Munch, is Music Director of the Toronto Symphony, has served as director of the Ravinia Festival and Japan Philharmonic Symphony Orchestra, and will become Music Director of the San Francisco Symphony in 1970. His primary responsibility at Tanglewood will be the Boston Symphony Orchestra's summer concert season of which he will be principal conductor, and the other concerts comprising the Berkshire Festival.

Mr Schuller, president of the New England Conservatory of Music and noted American composer, has been a teacher and then head of Contemporary Music Activities at the Berkshire Music Center during the tenure of Erich Leinsdorf, who has resigned from his present position as Director of the Berkshire Music Center at the end of the 1969 session. Mr Schuller's principal concern will be the educational activities at Tanglewood including the Berkshire Music Center. Boston University and the New England Conservatory of Music also operate programs at Tanglewood in cooperation with the Berkshire Music Center. Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, will continue as chairman of the faculty of the Berkshire Music Center.

Mr Bernstein, who was a student of Serge Koussevitzky at the original session of the Berkshire Music Center in 1940 and taught on the faculty there in many subsequent summers, will hold the title of Adviser to Tanglewood. Although Mr Bernstein will not return to residence at Tanglewood, his long-term connection with Tanglewood will be formalized in the principally consultative functions of the post.

Mr Schuller and Mr Ozawa, with the advice of Mr Bernstein, will begin definite planning for 1970 and ensuing seasons in the near future. It is expected that both William Steinberg and Erich Leinsdorf will conduct at Tanglewood. The announcement of more detailed programs and activities will be made at appropriate times.

'It is a most happy occasion for me to announce that Seiji Ozawa and Gunther Schuller have agreed to undertake the artistic leadership of the Orchestra's affairs at Tanglewood,' said Talcott M. Banks in announcing the appointments. 'The Trustees look forward with eagerness to the new directions they will plan for us beginning in 1970. The traditions of the Berkshire Festival and Berkshire Music Center are well served by the contemporary outlook and varied activities of these great young artists who honor us by their interest.'

'I am delighted to renew my warm and sentimental connection with Tanglewood,' said Leonard Bernstein, 'and to participate, if only in this

honorary capacity, in the fulfillment of Serge Koussevitzky's dream. It will also be a pleasure to be associated with my dear friends and esteemed colleagues Seiji Ozawa and Gunther Schuller.'

'My first months in America were spent on the beautiful Tanglewood grounds,' said Seiji Ozawa. 'The honor I feel at becoming Artistic Director adds to my happiness in rejoining Lenny and my friends of the Boston Symphony. My only sadness is that Charles Munch is not still here to share our joy.'

'I am honored,' said Gunther Schuller, 'to join my distinguished colleagues as Artistic Director at Tanglewood and look forward with enthusiasm to the opportunity of continuing the work of Koussevitzky, Copland, Munch, and Leinsdorf at the Berkshire Music Center. In its 29 years, Tanglewood has provided unexcelled opportunity for young people from all over the world to develop their musical talents under the guidance of a renowned faculty and in the most idyllic surroundings. It will be a privilege to work with my eminent colleagues and friends in continuing to fulfill the magnificent dream Serge Koussevitzky had so many years ago and made a reality through the instrument of the Boston Symphony Orchestra.'

'As the future Music Director of the Boston Symphony Orchestra, I am very happy to know that the Tanglewood enterprise will be in such eminent hands,' said William Steinberg, Music Director-Designate.

THE SOLOIST



HERMANN PREY, who last appeared with the Boston Symphony Orchestra in performances of 'Scenes from Goethe's *Faust*' by Schumann, was born in Berlin. He studied at the Hochschule für Musik there and in 1952 was the winner among 2,000 contestants of the Meistersinger Competition, sponsored by the United States Forces. This led to appearances in Washington with Howard Mitchell and with the Philadelphia Orchestra under Eugene Ormandy. When he returned to Germany Hermann Prey was engaged by the Hamburg Opera, at the same time giving performances of lieder and oratorio. He has since appeared in most of the opera houses in Europe, at many festivals including Bayreuth, Edinburgh, Salzburg and the Vienna Festwochen. His first recital in New York took place in 1956, and he made his debut with the Metropolitan Opera in 1964. Apart from his recital tours to all parts of the United States he has also appeared with the San Francisco Opera. During February and March of this year Hermann Prey will sing in New York, in San Francisco and Los Angeles and will appear in Pittsburgh with the Pittsburgh Symphony. He has made many recordings for the Angel, Deutsche Grammophon Gesellschaft, Electrola, London, Odeon, Seraphim and Vox labels.

ENSEMBLES OF THE BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra and the New England Conservatory of Music present

TWO FINAL CONCERTS OF THE SEASON
JORDAN HALL AT 8.30

Wednesday April 2
THE BOSTON STRING SINFONIETTA

George Zazofsky, Gottfried Wilfinger, John Korman, Christopher Kimber, Harry Dickson, Herman Silberman, Stanley Benson, Earl Hedberg, Yizhak Schotten, Robert Ripley, Ronald Feldman, Henry Portnoi.
with James Pappoutsakis *flute*

BOYCE	Symphony no. 1 in B flat major
MOZART	Divertimento in F major K. 138
C.P.E. BACH	Concerto for flute and string orchestra in D minor
ROUSSEL	Sinfonietta for strings op. 52
MEKEEL	String figures disentangled by a flute *world première*
HANDEL	Concerto grosso in A minor op. 6 no. 4

Monday April 14
BOSTON SYMPHONY CHAMBER PLAYERS
Silverstein, Fine, Eskin, Portnoi, Dwyer, Gomberg, Cioffi, Walt, Stagliano, Ghitalla, Gibson, Firth, Kalish

Ticket prices: $1.50, $2, $2.50, $3, $4 and $5

Tickets can be ordered in person, or by mail or telephone from JORDAN HALL BOX OFFICE, 30 GAINSBOROUGH STREET, BOSTON 02115 telephone 536-2412

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CONCERT CALENDAR FOR THE COMING WEEKS

Tuesday evening March 4 at 8.30
Thursday evening March 6 at 8.30

CHARLES WILSON *conductor*

STRAUSS	Don Juan op. 20
RACHMANINOV	Rhapsody on a theme of Paganini
	JORGE BOLET
SIBELIUS	Symphony no. 2 in D op. 43

Friday afternoon March 7 at 2 o'clock
Saturday evening March 8 at 8.30

ERICH LEINSDORF *conductor*

BACH	Suite no. 4 in D major
SCHOENBERG	Variations op. 31
WAGNER	Siegfried Idyll
STRAUSS	Suite from 'Der Rosenkavalier'

Tuesday evening March 25 at 8.30

CHARLES WILSON *conductor*

SCHUBERT	Symphony no. 5 in B flat
STRAVINSKY	Jeu de cartes (1937)*
SIBELIUS	Symphony no. 2 in D op. 43

Friday afternoon March 28 at 2 o'clock
Saturday evening March 29 at 8.30

HENRY LEWIS *conductor*

ROSSINI	Overture to 'Le siège de Corinthe'
NIELSEN	Symphony no. 3 op. 27 'Sinfonia espansiva'
BRAHMS	Piano concerto no. 2 in B flat op. 83
	CLIFFORD CURZON

Tuesday evening April 1 at 7.30

ERICH LEINSDORF *conductor*

BEETHOVEN	Overture to 'Egmont'
BEETHOVEN	Symphony no. 1 in C major op. 21
BEETHOVEN	Symphony no. 3 in E flat op. 55 'Eroica'*

Thursday evening April 3 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN	Symphony no. 6 in F major op. 68 'The Pastoral
BEETHOVEN	Symphony no. 3 in E flat op. 55 'Eroica'*

Friday afternoon April 4 at 2 o'clock
Saturday evening April 5 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN	Overture to 'Egmont'
PROKOFIEV	Piano concerto no. 5 in F op. 55*
	JOHN BROWNING
BRUCKNER	Symphony no. 6 in A

Tuesday evening April 8 at 8.30
ERICH LEINSDORF *conductor*

BEETHOVEN	Symphony no. 6 in F major op. 68 'The Pastoral'
BEETHOVEN	Symphony no. 3 in E flat op. 55 'Eroica'*

Friday afternoon April 11 at 2 o'clock
Saturday evening April 12 at 8.30
ERICH LEINSDORF *conductor*

BRUCH	Scottish fantasy for violin and orchestra op. 46 JOSEPH SILVERSTEIN

remainder of program to be announced

Tuesday evening April 15 at 8.30
ERICH LEINSDORF *conductor*

BRUCH	Scottish fantasy for violin and orchestra op. 46 JOSEPH SILVERSTEIN
TCHAIKOVSKY	Symphony no. 5 in E minor op. 64*

Thursday evening April 17 at 8.30
ERICH LEINSDORF *conductor*

BEETHOVEN	Symphony no. 6 in F major op. 68 'The Pastoral'
BEETHOVEN	Symphony no. 3 in E flat op. 55 'Eroica'*

Friday afternoon April 18 at 2 o'clock
Saturday evening April 19 at 8.30
ERICH LEINSDORF *conductor*
JANE MARSH *soprano*
JOSEPHINE VEASEY *contralto*
PLACIDO DOMINGO *tenor*
SHERRILL MILNES *bass*
CHORUS PRO MUSICA
ALFRED NASH PATTERSON *conductor*
NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DE VARON *conductor*

SCHOENBERG	A survivor from Warsaw op. 46
BEETHOVEN	Symphony no. 9 in D minor op. 125

programs subject to change

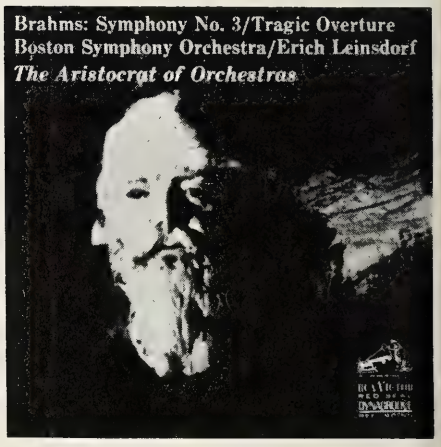
BALDWIN PIANO
RCA RECORDS*

Thanks to the generosity of subscribers who are unable to attend their concerts and who release their seats, a limited number of tickets is usually available for each concert.



The first recording of this symphony by a major orchestra and conductor. Both works are spectacular. *Dynagroove.* LSC-2934

Leinsdorf's genius with the German Romantic repertoire is immediately seen in this superb performance. *Dynagroove.* LSC-2936



RCA

BUY YOUR RECORDS BY MAIL *To benefit the Boston Symphony Orchestra*



Rubinstein's third great album in his Boston Symphony-Leinsdorf recordings of the Beethoven concertos. *Dynagroove.* LSC-2947

In case the concert should end:

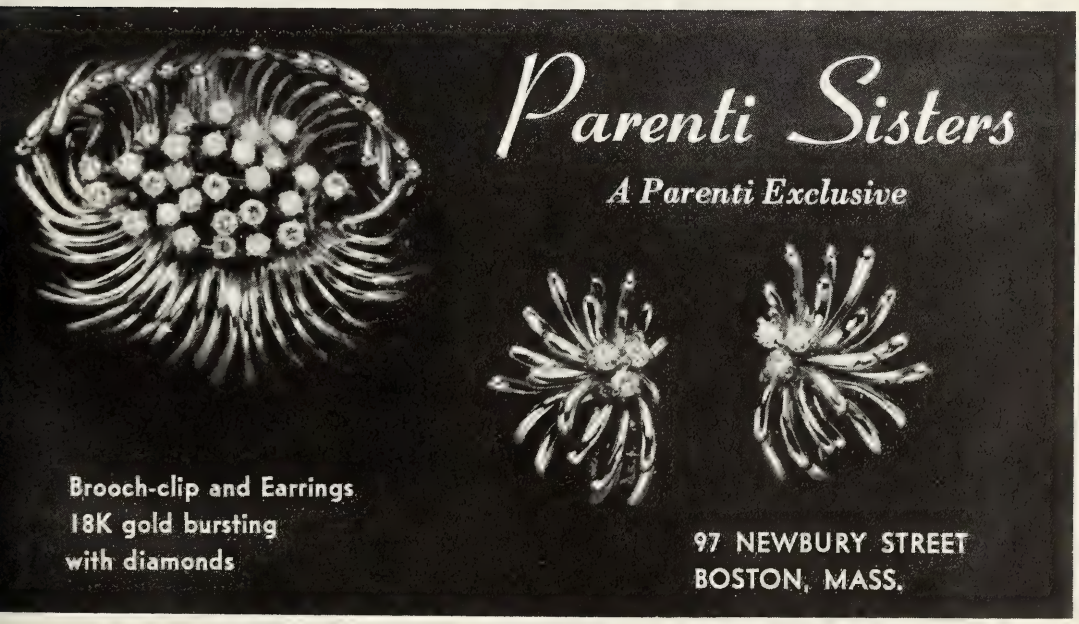
Clap (If someone in front yells "Bravo", yell "Bravo"). Get up out of your chair and walk to Mass. Avenue Exit. Turn left and walk 30 paces to Donald Cox Rogers Square. Turn right. Look left. Look right. Cross. Proceed straight to large hole in the ground. Follow the hurricane fence to large block of granite on St. Paul Street inscribed, "1904". Turn left. Walk to Christian Science Publishing Building. Circumvent it and proceed to large hole. Turn left and walk two hundred paces. Walk inside Sheraton-Boston Lobby (on the Symphony side of Prudential Center). Stop. Decide between Mermaid Bar, Cafe Riviera or Kon-Tiki Ports or turn left and take a waiting escalator to next level. Get off. Decide between Persian Lounge and Falstaff Room. If you want to go to El Diablo, you're on your own.



Beat the high cost of health care:

1. **Stay healthy.**
2. **Become a volunteer at Beth Israel Hospital.**

Contact Mrs. Richard Williams
Director of Volunteers
734-4400 ext. 327
A Major Teaching Hospital of Harvard Medical School



Parenti Sisters

A Parenti Exclusive

Brooch-clip and Earrings
18K gold bursting
with diamonds

97 NEWBURY STREET
BOSTON, MASS.

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases



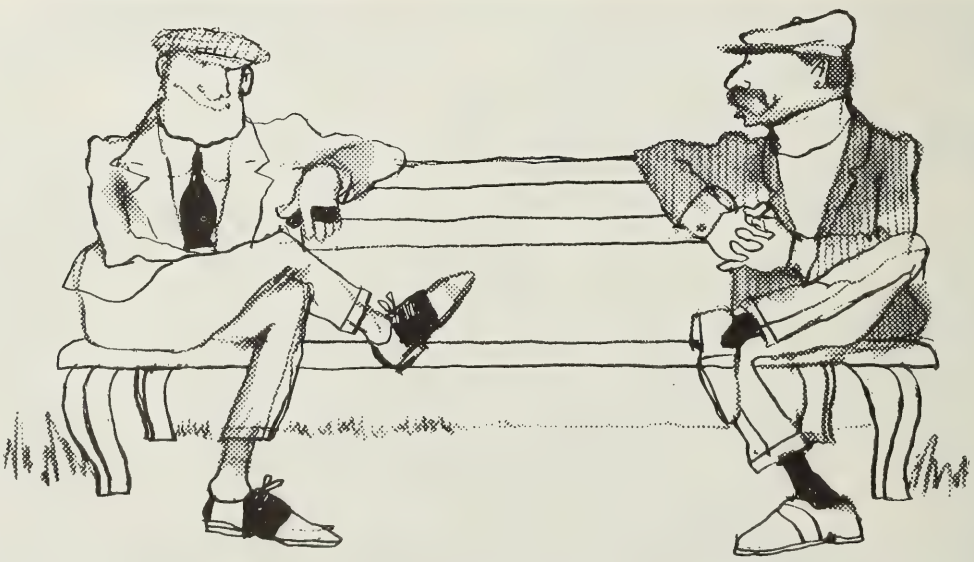
Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston

"Boraschi's is Boston's Best Italian Restaurant!"

"Boraschi's is Boston's best American Restaurant!"



Who are we to argue? Boraschi's Restaurant,
793 Boylston St. (Opposite Prudential) 536-6300

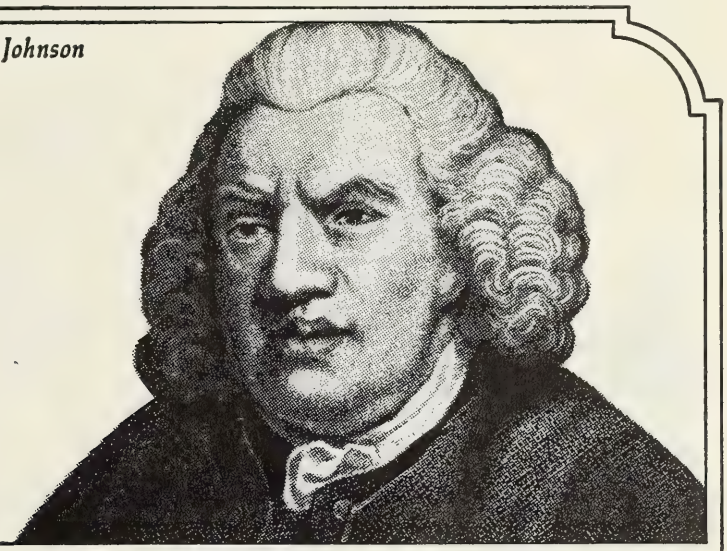
NATIONALLY ACCREDITED

DAY AND EVENING COURSES
Gregg and EZ Alphabetic Shorthand. Start anytime; graduate when ready. One Year Executive Secretarial Course. Intensive Short Courses. Typing individually taught.

INTENSIVE BRUSH-UP COURSES
for "RETURNEES" to JOB MARKET

HICKOX
SECRETARIAL SCHOOL
Founded in 1879
Individual Attention *Individual Promotion*
367 BOYLSTON ST., BOSTON (at Arlington St. MBTA)
267-5920

Samuel Johnson



tax

his great Dictionary, Dr. Johnson ve a definition for *excise:* "A hateful levied upon commodities." Smith, rney & Co. suspects you might some- nes be willing to apply that adjective *any* tax.

Excises and commodities aside . . . ere is a way to gain additional in- me *without* additional tax. If the come is from municipal bonds—the ot securities of state or city govern- nts or governmental authorities—it's totally *exempt* from Federal income tax. (Often from state income tax as well, in the state of issuance.)

Smith, Barney's Municipal Bond Department can help you select the bonds best suited to your needs. They *know* municipals, out of long experience with them. To begin with, they'll be glad to send you, upon request, a booklet explaining exactly what municipals are.

One thing they are: a legitimate way to avoid "hateful" taxes.

Smith, Barney & Co.
Incorporated
Members New York Stock Exchange and other leading exchanges
125 High Street, Boston, Mass. 02110



Boston's Elizabeth Carleton House assures a gracious and dignified retirement to men and women over 65, couples or individuals, of good health and buoyant temperament . . . Spacious private rooms in a handsome environment . . . A distinguished Board and administration provide a secure and comfortable way of life for members of the Carleton House "Family." . . . Financial plans are flexible. The Committee on Admissions welcomes inquiries.

ELIZABETH CARLETON HOUSE
2055 Columbus Avenue Boston Mass. 02119
Write for brochure

Tal Saunders INC.
THE RITZ CARLTON HOTEL, BOSTON
PALM BEACH, FLORIDA
Pretty Clothes for All Occasions
MANCHESTER WATCH HILL

WHERE TO BUY

Garrard®
World's finest automatic turntables . . . synchronously powered for perfectly constant record speed.



Radio Shack Corp. • 730 Commonwealth Avenue
Radio Shack Corp. • 167 Washington Street
Lafayette Radio • 584 Commonwealth Avenue
Lechmere Sales Co. • 88 First St., Cambridge, Mass.
World of Music • 25 West Street
and other high fidelity dealers

GARRARD, WESTBURY, N.Y. 11590
British Industries Co., division of Avnet, Inc.

— marion ruth
A large and carefully selected variety of china, stainless steel, furniture, glass and accessories—displayed for your convenience in co-ordinated table settings in the contemporary manner. Good design gift ideas by outstanding international designers and craftsmen.
Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

For information about space and rates in the
BOSTON
SYMPHONY ORCHESTRA
PROGRAM
Call Advertising Department
Symphony Hall • 266-1492
Donald T. Gammons

A Fine Specialty Shop

catering from head to toe
to young gentlemen who
wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the
Church Street Garage (right next door)

31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

T.O. METCALF CO.
ESTABLISHED 1871

Value
FOR YOUR PRINTING DOLLAR

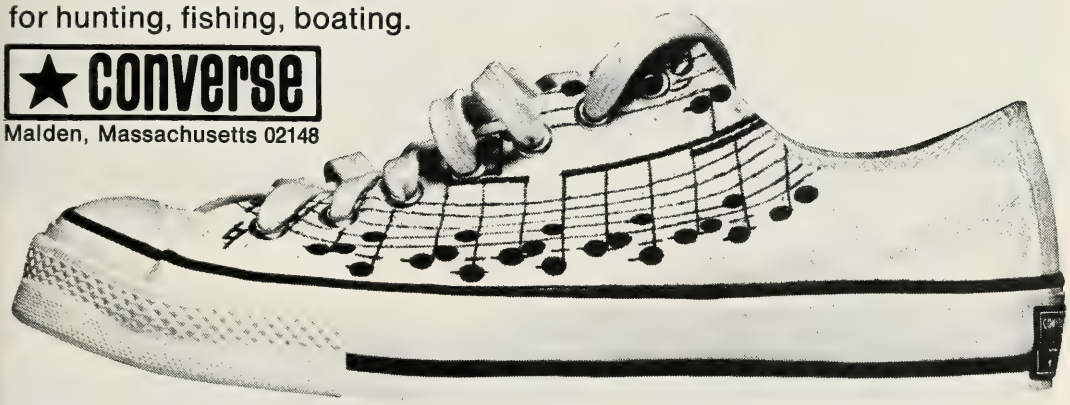
For Proof
CALL 426-5050

51 MELCHER ST., BOSTON
T.O. METCALF CO.

Brilliant scoring!

The same footwear that's helped produce such great scores for leading sports teams, also has a talent for just playing around. Equally noteworthy performers . . . Converse/Hodgman foul weather clothing and boots for hunting, fishing, boating.

★converse
Malden, Massachusetts 02148



GEO. H. ELLIS CO.

Printers of Reputation Since 1873

270 Congress St., Boston, Mass. LI 2-7800
LETTERPRESS • OFFSET LITHOGRAPHY • BINDING

Fishelson's

Fleuriste Français

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

A bank for all reasons

COMMONWEALTH NATIONAL BANK

Main Office: 150 Causeway Street · 6 Beacon · 717 Boylston · 89 Broad
1610 Commonwealth · Lincoln Office: 350 Broadway, Chelsea

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

CUTTY SARK

AMERICA'S No.1
SELLING SCOTCH



DISTILLED AND BOTTLED IN SCOTLAND BLENDED 86 PROOF
THE BUCKINGHAM CORPORATION, IMPORTERS; NEW YORK, N. Y.

Boston's
Internationally Famous
Italian Restaurant

Open 7 Days 11 A.M. to 1 A.M.

Polcari's

283 Causeway St.
(1 minute from No. Station)
For Reservations Tel. RI 2-4142

DALOZ

Cleansers
of Fine Clothes
and Household
Furnishings for a
Discriminating
Clientel

Phone 265-2400

1863

It's on the menu . . .

The dining room open till 9 p.m.

THE RITZ CARLTON
BOSTON



HIGH NOTE

5% annual rate

FIVE FOR ALL

NO NOTICE REQUIRED FOR WITHDRAWAL

- SEND FOR FREE SAVE-BY-MAIL KIT
- WE PAY POSTAGE BOTH WAYS

OUR DIVIDENDS ARE NOT SUBJECT TO MASS. STATE INCOME TAX

SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS
and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

DORCHESTER OFFICE: 347 WASHINGTON STREET — PHONE CO 5-7020

GOMBERG

MUSIC

Individual instruction on the violin for intermediate and advanced students—chamber music—to further the understanding of music.

For information write
ROBERT GOMBERG
143 Beaconsfield Road, Brookline, Mass.

MUSIC

WORKSHOP

MALBEN'S

FRUITS — PRIME MEAT AND GOURMET SHOPPE



100 NATURAL CHEESES AND SPICES

PHEASANTS · QUAIL · SQUABS

ROMANOFF'S FRESH CAVIAR

PATE DE FOIE GRAS · TRUFFLES

UNSALTED SMOKED SALMON

158 Massachusetts Ave., Boston • Free Delivery • 266-1203

CONFIDENCE...

Can be as simple as a visit to our Trust Department, with your counsel, to make sure that your plans for the future will be carried out exactly as you planned. Our Trust Department specialists are always available to work with you, and your counsel, to see to it that your instructions will be maintained. We think you'll have every confidence in US and in the way we will execute your wishes.

you never come second with US



UNITED STATES TRUST COMPANY

Member Federal Deposit Insurance Corporation

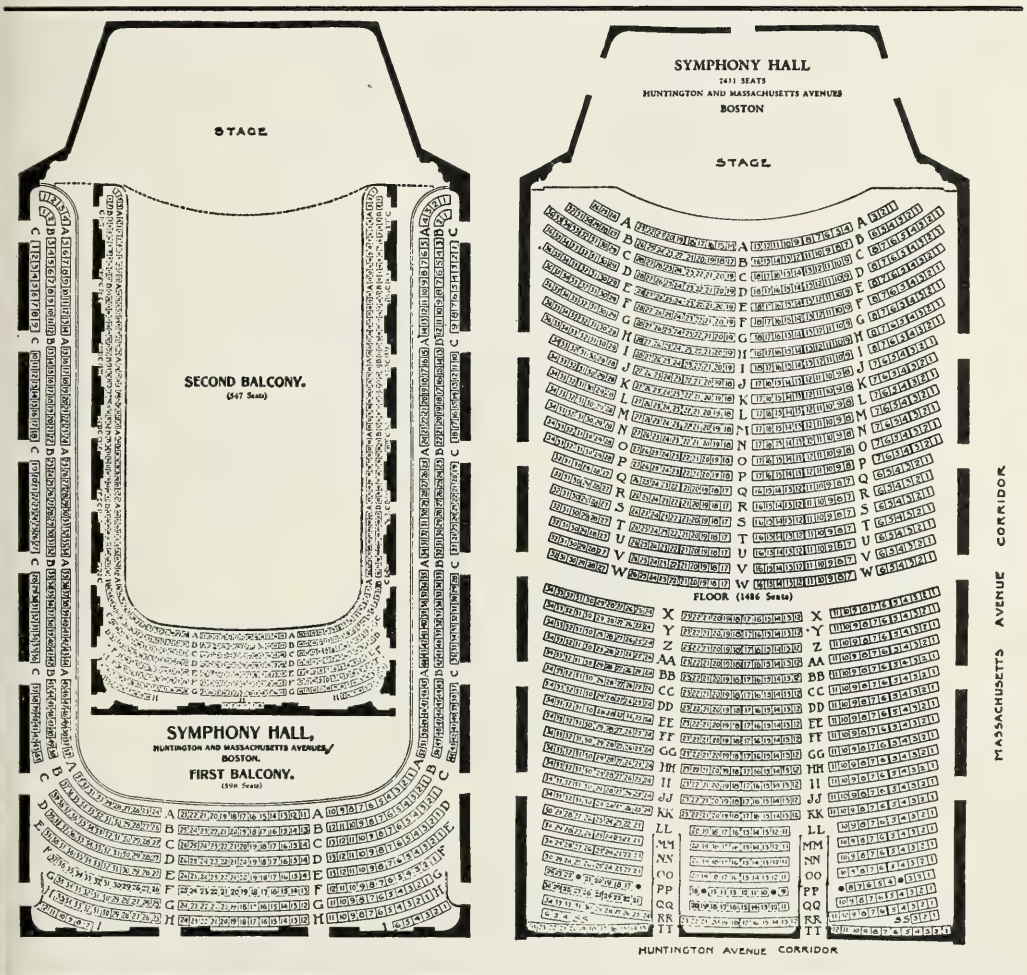
30 Court Street, Boston
In the New Government Center

ACADEMIA

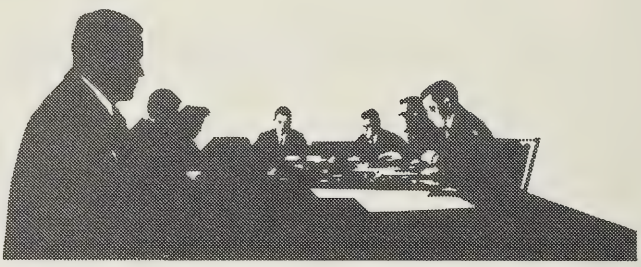
School of Languages

CAMBRIDGE
54 Boylston Street
tel: 354-2124

BOSTON
140 Newbury Street
tel: 266-0560



THE BOSTON COMPANY, INC.



The "Financial Cabinet" specializing in advisory and management services for private capital.

INVESTMENT, TRUST AND PERSONAL BANKING SERVICES
Boston Safe Deposit and Trust Company

INVESTMENT COUNSELING
Boston • The Boston Company Investment Counsel, Inc.
Houston • The Boston Company of Texas
Los Angeles • Bailey and Rhodes
Louisville • Todd-Boston Company, Inc.
New York • John W. Bristol & Co., Inc.
• Douglas T. Johnston & Co., Inc.
San Francisco • Henderson-Boston Company, Inc.
Seattle • Loomis & Kennedy, Inc.

INVESTMENT TECHNOLOGY AND RESEARCH
The Boston Company, Inc.

ECONOMIC AND FINANCIAL COUNSELING
Rinfret-Boston Associates, Inc., New York

OIL AND GAS INVESTMENT COUNSELING
The Boston Company of Texas, Houston

REAL ESTATE INVESTMENT COUNSELING
Henderson-Boston Company, Inc., San Francisco
The Boston Company Real Estate Counsel, Inc., Boston

MUTUAL FUND
The Johnston Mutual Fund Inc.

MANAGEMENT CONSULTING
Boston • The Boston Consulting Group, Inc.
London • Attwood-Boston Consultants Ltd.
Milan • Gennaro Boston Associati, S.p.A.
Tokyo • The Boston Consulting Group of Japan K.K.

We will be happy to send you a copy of our annual report.

THE BOSTON COMPANY, INC.
100 FRANKLIN STREET • BOSTON, MASSACHUSETTS 02106
TELEPHONE (617) 542-9450

FUTURE PROGRAMS

TWENTIETH PROGRAM
Friday afternoon March 7 1969 at 2 o'clock
Saturday evening March 8 1969 at 8.30

ERICH LEINSDORF *conductor*

BACH	Suite no. 4 in D major
SCHOENBERG	Variations op. 31
WAGNER	Siegfried Idyll
STRAUSS	Suite from 'Der Rosenkavalier'

In his *Lexicon of Musical Invective* Nicolas Slonimsky has gathered a fascinating selection of 'critical assaults' on composers. The judgments are, he writes in the introduction, 'biased, unfair, ill-tempered, and singularly unprophetic'. Schoenberg, as one might expect, had his full share of brickbats, and the *Variations for orchestra,* today considered one of the more important works in twentieth century literature, was described variously after its first performance as 'bloodless', 'machine-made', 'tortuous, meager-hued' and so on. It is not irrelevant to next week's concerts to add that Paul Rosenfeld of *The Dial* wrote in 1920 that *Der Rosenkavalier* (among other works by Strauss) is 'makeshift, slack, slovenly'.

TWENTY-FIRST PROGRAM
Friday afternoon March 28 1969 at 2 o'clock
Saturday evening March 29 1969 at 8.30

HENRY LEWIS *conductor*

ROSSINI	Overture to 'Le siège de Corinthe'
NIELSEN	Symphony no. 3 op. 27 'Sinfonia espansiva'
BRAHMS	Piano concerto no. 2 in B flat op. 83 CLIFFORD CURZON

programs subject to change

BALDWIN PIANO
RCA RECORDS*

GERTRUDE R. NISSENBAUM
VIOLIN

Tel. LOngwood 6-8348

340 TAPPAN STREET
BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANO

Telephone:
KEnmore 6-4062

88 EXETER STREET
COPLEY SQUARE, BOSTON

"Mr. Sullo's piano playing represents genuine musicality and a formidable technic."
Cyrus Durgin, "Boston Globe," 4/18/53

SALVATORE SULLO
- PIANO -

Foreign Judge at Final Degree Exams in Principal Italian Conservatories: 1965 and 1967

2 Michelangelo St., Boston, Mass.

Tel. 227-8591

MINNIE WOLK
Pianoforte Studio
42 Symphony Chambers
246 Huntington Avenue, Boston
opp. Symphony Hall
Residence 395-6126

KATE FRISKIN
Pianist and Teacher
8 Chauncy Street
Cambridge, Massachusetts
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech

- in Industry
- in Education
- in Therapy
- in Theatre

Near Harvard Square KI 7-8817

Mrs. Aaron Richmond and Walter Pierce present in the 1968-69 Boston University

CELEBRITY SERIES

THIS SUN. MAR. 2 at 3 • **SYMPHONY HALL**

VAN CLIBURN

The Renowned American Pianist

Tickets Now at Box-Office

STEINWAY PIANO

NEXT FRI. EVE. MAR. 7 at 8:30 • **SYMPHONY HALL**

RAVI SHANKAR

India's Celebrated Master of the Sitar

with **ALLA RAKHA,** Tabla

Tickets Now at Box-Office

SYMPHONY HALL • SUN. MAR. 9 at 3

VIENNA CHOIR BOYS

Tickets Now at Box-Office

JORDAN HALL • SUN. MAR. 9 at 3

ISRAEL CHAMBER ORCHESTRA

GARY BERTINI, Cond.

Tickets Now at Box-Office

SAT. EVE. MAR. 15 at 8:30 • **SYMPHONY HALL**

MINNESOTA ORCHESTRA

Minneapolis Symphony Orchestra Founded 1903

STANISLAW SKROWACZEWSKI, Conductor

Revised Program

Haydn, "London Symphony"; Lutoslawski, Symphony No. 2 (1st Boston performance); Tchaikowsky, Symphony No. 4

Tickets Now at Box-Office

STEINWAY PIANO

FRI. EVE. MAR. 21 at 8:30 • **SYMPHONY HALL**

MSTISLAV ROSTROPOVICH

The Great Soviet Cellist

Handel, Aria; Schumann, Three Pieces from "Five Pieces Folk Style," Op. 102 (Nos. 1, 2 and 4); Brahms, Sonata in E minor, No. 1, Op. 38; Shostakovich, Sonata in D minor, Op. 40.

Tickets Now: $6.50, $5.50, $4.50, $3.50

STEINWAY PIANO

SUN. MAR. 23 at 3 • **SYMPHONY HALL**

RUDOLF SERKIN

Famous Pianist

Tickets Now: $6, $5, $4, $3

STEINWAY PIANO

FRI. EVE. MAR. 28 at 8:30 • **SYMPHONY HALL**

JOSE GRECO SPANISH DANCE COMPANY

Benefit: Experiment in International Living

Box-Office Sale begins March 7

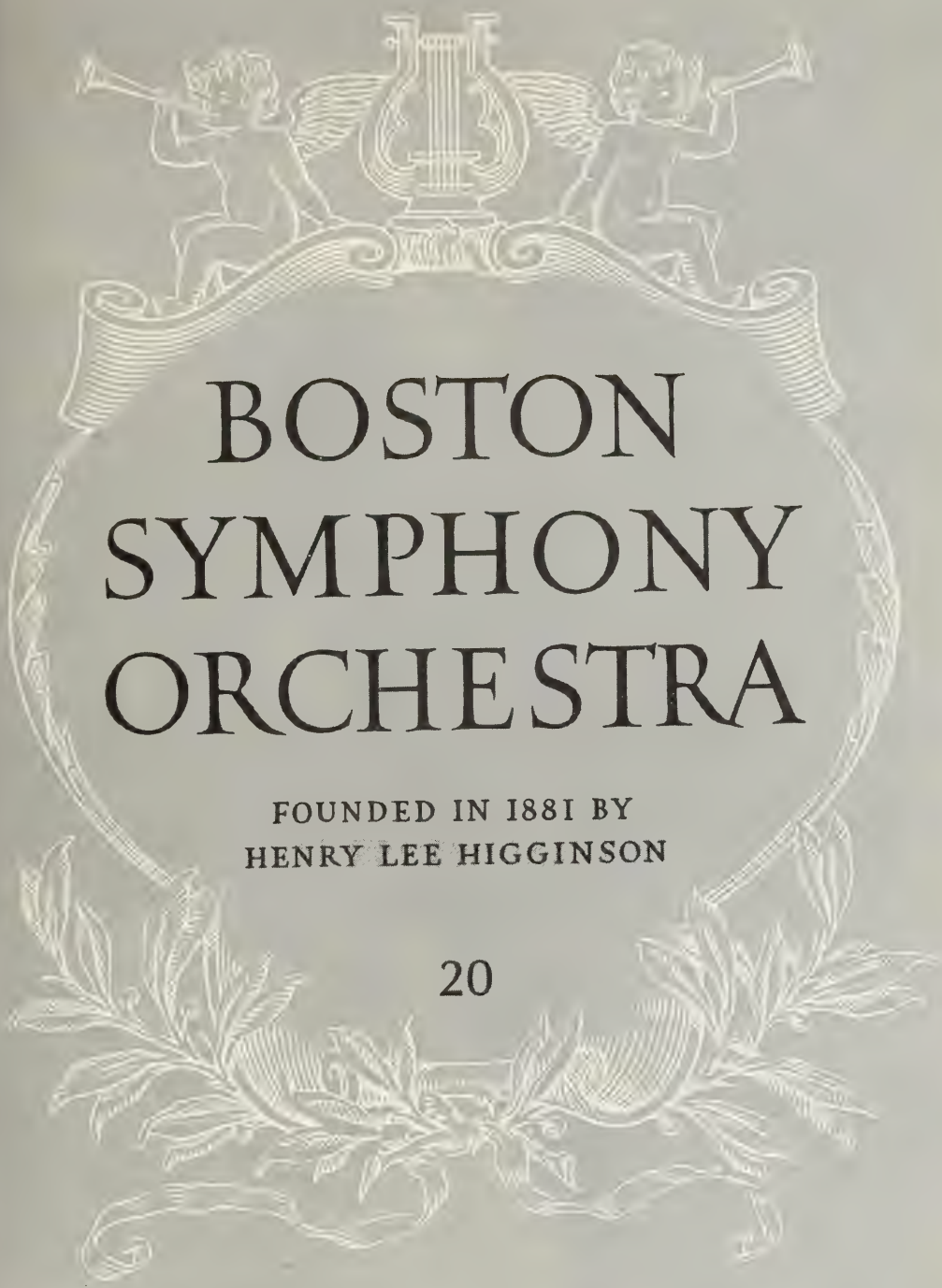
Magnificent Possession



Baldwin

Baldwin Piano & Organ Company
160 Boylston Street
Boston, Massachusetts 02116
Telephone 426-0775

Baldwin is the official piano of the Boston Symphony Orchestra. Erich Leinsdorf, Music Director.

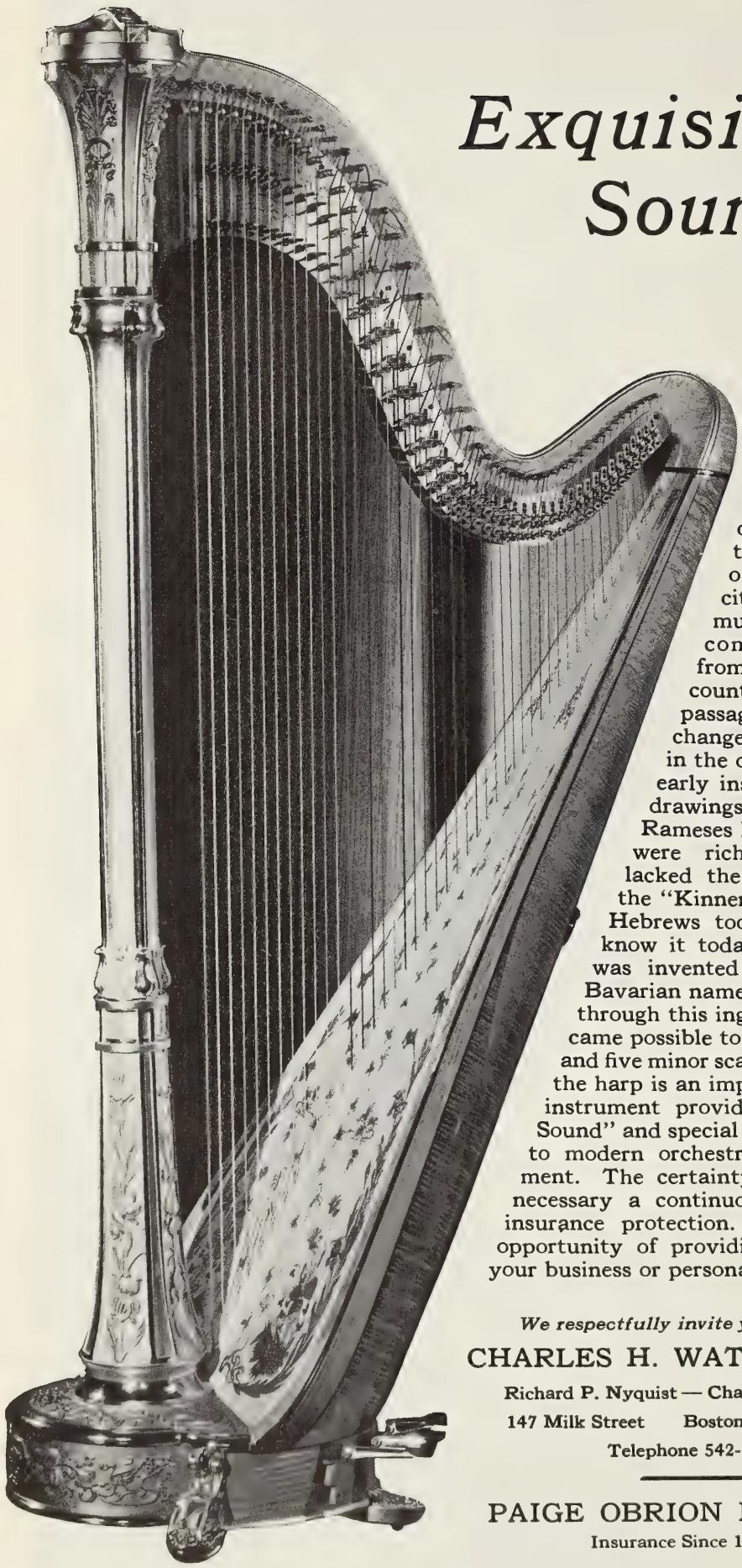


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

20

EIGHTY-EIGHTH SEASON 1968-1969



Exquisite Sound

From the palaces of ancient Egypt to the concert halls of our modern cities, the wondrous music of the harp has compelled attention from all peoples and all countries. Through this passage of time many changes have been made in the original design. The early instruments shown in drawings on the tomb of Rameses II (1292–1225 B.C.) were richly decorated but lacked the fore-pillar. Later the "Kinner" developed by the Hebrews took the form as we know it today. The pedal harp was invented about 1720 by a Bavarian named Hochbrucker and through this ingenious device it became possible to play in eight major and five minor scales complete. Today the harp is an important and familiar instrument providing the "Exquisite Sound" and special effects so important to modern orchestration and arrangement. The certainty of change makes necessary a continuous review of your insurance protection. We welcome the opportunity of providing this service for your business or personal needs.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

Richard P. Nyquist — Charles G. Carleton

147 Milk Street Boston, Massachusetts

Telephone 542-1250

PAIGE OBRION RUSSELL

Insurance Since 1876

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA INC.

TALCOTT M. BANKS *President*
PHILIP K. ALLEN *Vice-President*
ROBERT H. GARDINER *Vice-President*
JOHN L. THORNDIKE *Treasurer*
ABRAM BERKOWITZ
ABRAM T. COLLIER
THEODORE P. FERRIS
FRANCIS W. HATCH
ANDREW HEISKELL
HAROLD D. HODGKINSON
E. MORTON JENNINGS JR
EDWARD M. KENNEDY
HENRY A. LAUGHLIN
EDWARD G. MURRAY
JOHN T. NOONAN
MRS JAMES H. PERKINS
SIDNEY R. RABB
RAYMOND S. WILKINS

TRUSTEES EMERITUS

HENRY B. CABOT
PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT

ADMINISTRATION OF THE BOSTON SYMPHONY ORCHESTRA

THOMAS D. PERRY JR *Manager*

JAMES J. BROSNAHAN
Associate Manager, Business Affairs

HARRY J. KRAUT
Associate Manager, Public Affairs

MARY H. SMITH
Concert Manager

MARVIN SCHOFER
Press and Public Information

program copyright © 1969 by Boston Symphony Orchestra Inc.

SYMPHONY HALL BOSTON MASSACHUSETTS

COUNCIL OF FRIENDS

To all members of our audience

A Council of Friends is elected each year in May from the many Friends of the Boston Symphony Orchestra. Their chief purposes are to make the community in and around Boston aware of the Orchestra's many activities and its problems, and to help provide vitally needed supplementary financial assistance.

The members of the Council include the Chairmen of the many geographical areas in New England, whose special task is to promote interest and support in their own communities and to enroll new Friends.

Among the privileges offered to Friends of the Boston Symphony Orchestra are receptions for guest artists held in Symphony Hall. There have already been parties in honor of Marilyn Horne (for Saturday subscribers and Georges Prêtre (Cambridge series). Still to come are receptions for Jorge Bolet (Thursday B series) and Henry Lewis (Saturday series).

The annual meeting of the Friends of the Boston Symphony Orchestra will not now be held on April 16, as previously announced, because of the Orchestra's very heavy schedule at that period. A new date will be announced as soon as possible.

Please join the increasing number who realize how important Symphony is to themselves and their communities, and call Mrs. Whitty at Symphony Hall (266-1348).

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA INC.

ABRAM T. COLLIER *Chairman*

ALLEN G. BARRY *Vice-Chairman*

LEONARD KAPLAN *Secretary*

MRS FRANK ALLEN
OLIVER F. AMES
LEO L. BERANEK
GARDNER L. BROWN
MRS LOUIS W. CABOT
MRS NORMAN CAHNERS
ERWIN D. CANHAM
RICHARD P. CHAPMAN
JOHN L. COOPER
ROBERT CUTLER
BYRON K. ELLIOTT
MRS HARRIS FAHNESTOCK
CARLTON P. FULLER
MRS ALBERT GOODHUE
MRS JOHN L. GRANDIN JR
STEPHEN W. GRANT
FRANCIS W. HATCH JR
MRS C. D. JACKSON
HOWARD W. JOHNSON
SEAVEY JOYCE
LAWRENCE K. MILLER
LOUVILLE NILES
HERBERT W. PRATT
NATHAN M. PUSEY
PAUL REARDON
JOHN HOYT STOOKEY

SYMPHONY HALL BOSTON MASSACHUSETTS



R.H. Stearns

Spring sparkle
for after-five

A lovely meld of rayon/nylon. The slash neckline and seam pockets aglitter with a jeweler's touch . . . of shimmering beads. White, pink or blue. 10-16, $70. From a collection. Misses.

BOSTON: At the start of The Freedom Trail, 140 Tremont Street, 482-0260.
CHESTNUT HILL: 232-8100. NORTHSHORE: 532-1660.
SOUTH SHORE PLAZA: 848-0300. BURLINGTON MALL: 272-5010.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Alfred Krips
George Zazofsky†
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Eiichi Tanaka*
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Max Hobart
John Korman
Christopher Kimber
Spencer Larrison

violas
Burton Fine
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Hugh Matheny

english horn
Laurence Thorstenberg

clarinets
Gino Cioffi
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets
Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones
William Gibson
Josef Orosz
Kauko Kahila

tuba
Chester Schmitz

timpani
Everett Firth

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Olivia Luetcke

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

* member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Sheldon Rotenberg.

† George Zazofsky is on leave of absence for the remainder of the 1968-1969 season.

Makanna, Inc.

The Trousseau House of Boston



Under The Sun

Our cotton terry blotter . . . Grass Green or Hot Orange strewn with a riot of Pink, White, and Blue daisies. Petite, Small, Medium, Large.

$26.00

416 Boylston Street, Boston

54 Central Street, Wellesley

CAMBRIDGE COFFEE, TEA & SPICE HOUSE

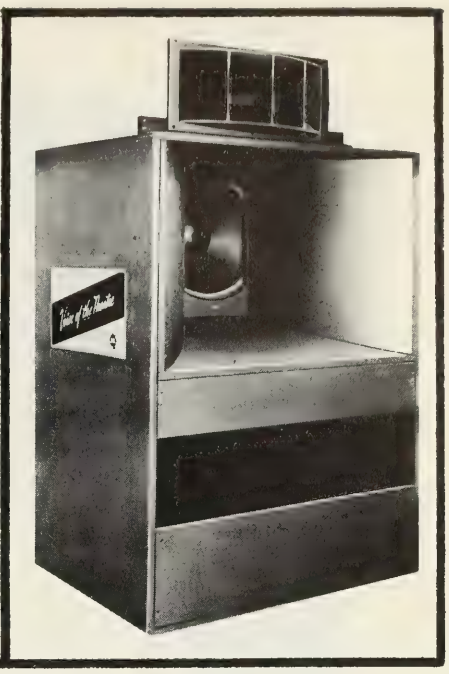
Gourmet Cookware
Wicker Furniture Imported Cheeses
And Many, Many Etceteras

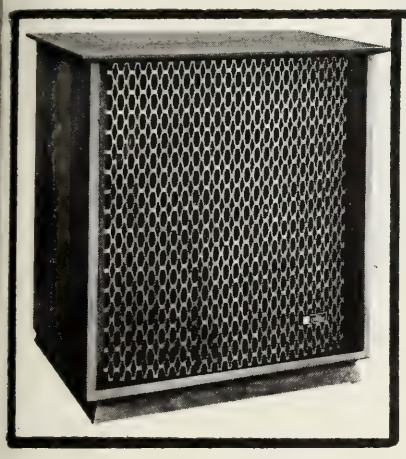


60 Westland Ave. · Back Bay
(Between Symphony Hall and The Fenway)

Old Faithful

For over 20 years the Altec "Voice of the Theater" has provided recording studios with the precise reproduction demanded by professional musicians — exceeding any other speaker in this demanding task.





New Faithful

Now "Voice of the Theater" components are available in attractively styled cabinets to provide the critical audiophile with precise musical reproduction in his own home.

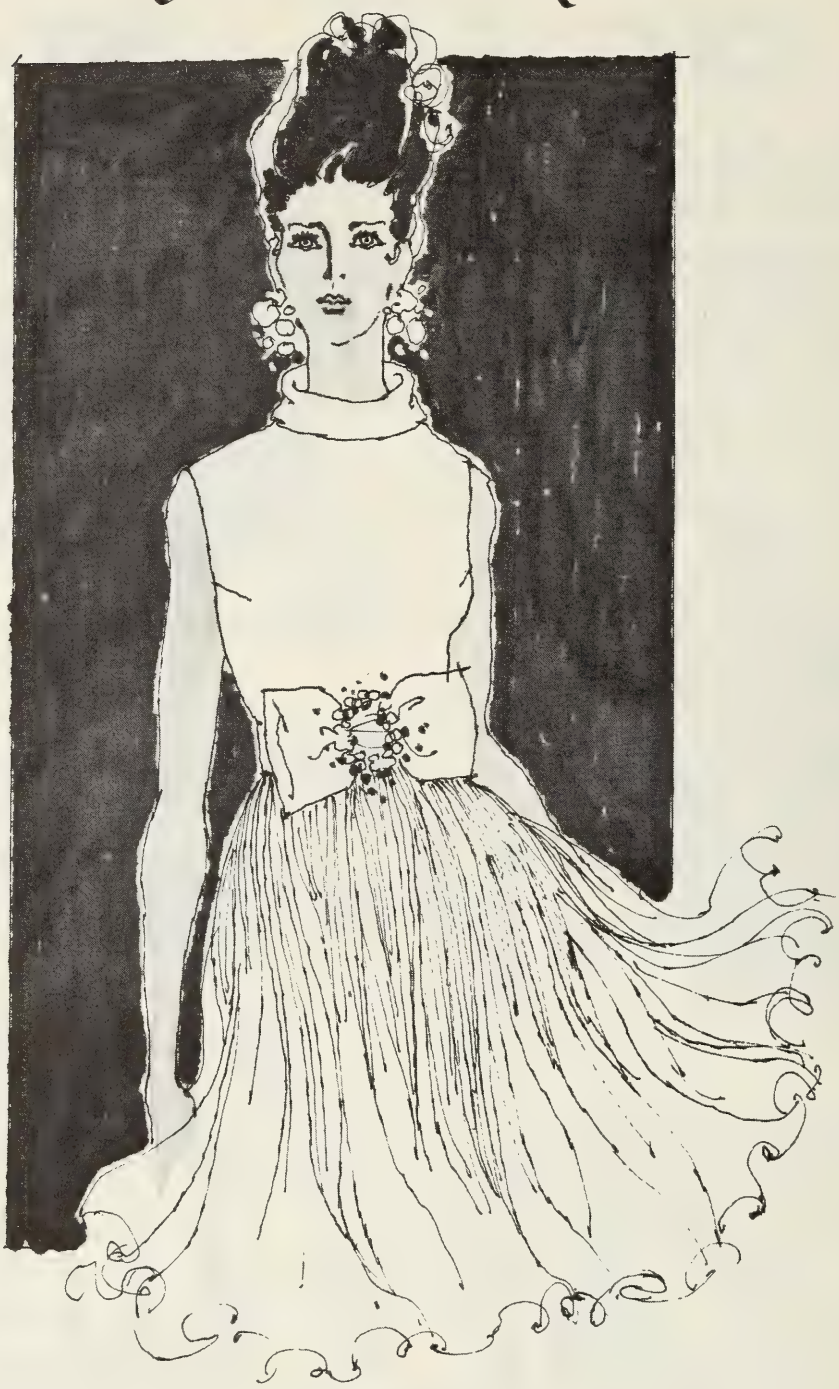
TECH hifi exchange

TECH hifi exchange

Waltham
677 Main St.
893-4434

Cambridge
95 Vassar St.
864-4434

JORDAN MARSH



For special parties, polyester chiffon at its loveliest! Belted, bowed and jewel-buckled with a whirl of swirling pleats . . . white, hot pink or ming green in 6 to 16, 50.00
Sorry, no mail or phone orders.

Young Elegants

SECOND FLOOR—MAIN STORE

Boston—Framingham—Peabody—Braintree—Burlington—Bedford, N. H.



TICKET RESALE AND RESERVATION PLAN

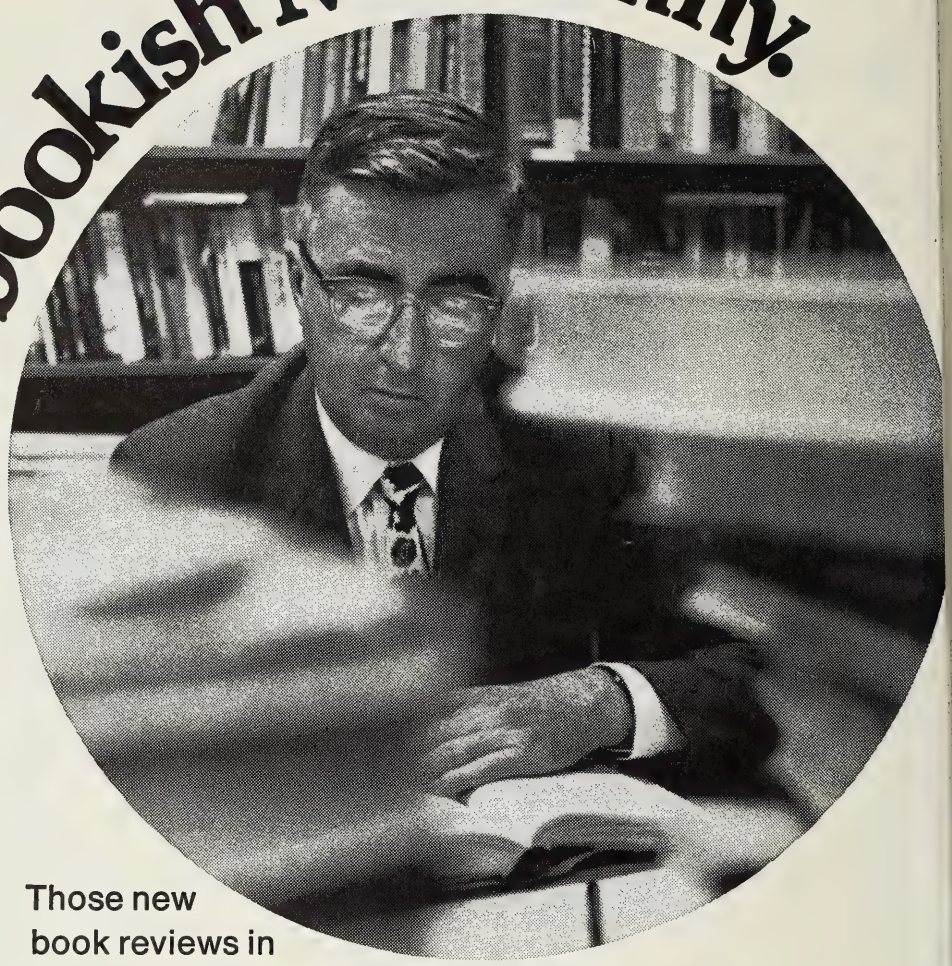
The ticket resale and reservation plan has now operated for the past five seasons and has proved a great success. The Trustees wish again to thank subscribers who have taken part, and to bring it once more to the attention of all other subscribers and Friends.

Should you find that you are unable to attend one of the concerts for which you have tickets, the Trustees hope that you will allow others, who cannot obtain tickets for this subscription series, to have the opportunity to hear the Orchestra. You can do this by telephoning Symphony Hall (266-1492), and giving your name and ticket location to the switchboard operator. Your ticket then becomes available for resale, and the income gained is used to reduce the Orchestra's deficit. Subscribers who release their tickets for resale will receive a copy of the program of the concert they miss, and written acknowledgment of their gift for their tax records.

Those who wish to request tickets for a specific concert should telephone Symphony Hall and ask for 'Reservations'. Requests will be attended to in the order in which they are received, and, since the Management has learned by experience how many returned tickets to expect, no reservation will be confirmed unless the caller can be assured of a seat. Tickets ordered in this way may be bought and collected from the box office on the day of the concert two hours before the start of the program. Tickets not claimed half an hour before concert time will be released.

Last season the ticket resale and reservation plan helped reduce the Orchestra's deficit by more than $21,900.

The bookish Mr. Kenny.



Those new book reviews in The Boston Globe speak volumes. The man responsible is The Globe's Arts Editor, Herbert Kenny, who has over 200 of the most knowledgeable reviewers around Boston on call.

There's more to it. Maybe that's how come everybody's reading The Globe these days.

Steinberg's Choice: the new records / by Michael Steinberg, music critic of The Boston Globe

Smetana revisited.

Smetana's cycle of six tone poems, *My Fatherland,* is, except of course for "Vltava" (The Moldau) and an occasional go at "From Bohemia's Meadows and Forests," better known to record collectors and four-hand enthusiasts than to concert-goers. The two more and less famous pieces deserve their popularity, but the quietly majestic "Vysehrad" (the high rock in the Vltava's approach to Prague) and the dynamic and dramatic portrait of Sarka, the Amazon, do not deserve their neglect. The final pair of pieces, "Tabor" and "Blanik," if less fine musically, do make a strong and effective finish to Smetana's splendid patriotic paean.

There have been several good recordings by various Czech conductors of *My Fatherland.* The latest, and very fine it is, comes from Vaclav Neumann and, of all political ironies, an East German orchestra, the Leipzig Gewandhaus. Neumann's performance is rhythmically vital, elegant, and just a bit inclined to flatten detail for the sake of a smooth long line. The orchestral playing is a marvel of chamber-musical integration and of refined sonority, and the recorded sound is very beautiful (London, 2 records).

Leonard Bernstein and the New York Philharmonic do a lovely job, high-spirited and suave, with Bizet's *Symphony in C,* and a slightly rambunctious one with the Prokofiev *Classical Symphony* (Columbia).

Then there are some new recordings featuring the work of a remarkably gifted young Italian conductor, Claudio Abbado. A performance of Tchaikovsky's delightful *Little Russian Symphony* with the New Philharmonia Orchestra is a complete success on all counts (Deutsche Grammophon). Abbado's conducting of the London Symphony in Mendelssohn's *Scottish and Italian Symphonies* is clearly the work of an exceptionally sensitive and knowing musician, though there are puzzling moments of something like absent-mindedness in which events mysteriously, and generally quite briefly, go slack (London).

Finally, if you feel you are in line for a rest from the trumpets and drums, you might get great pleasure from a record on which four of Rossini's charming *String Orchestra Sonatas* are played to perfection by the Academy of St. Martin-in-the-Fields, directed by Neville Marriner (Argo).

These original record reviews by Michael Steinberg are presented by the Trust Department of New England Merchants Bank, which would also be pleased to review your investment portfolio with a view to improving its performance.

New England Merchants National Bank

A FULL SERVICE BANK

Trust Department • 28 State Street, Boston • 742-4000 • Member F.D.I.C.

THE NEEDLEWORK SHOP at the "UNION"

is unexcelled for authentic designs for Needlepoint and Crewel Embroidery and for fine yarns in a full range of exquisite colors. Custom work a specialty. Glasses cases available for immediate purchase.

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

A nonprofit social service organization • 264 Boylston Street • Boston 02116

Café Budapest

The Cafe Budapest

Before Symphony

The Lounge Budapest

After Symphony

COCKTAILS, CREPE FLAMBEE

Strolling Violinist

Copley Square Hotel—RE 4-3388

Open Daily 12 - 1 P.M.



DECCA STEREO SALE

4.79 NOW 2.89

5.79 NOW 3.49

MINUTE MAN RADIO CO., INC.

30 BOYLSTON ST., HARVARD SQ., 864-8727

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET • BOSTON

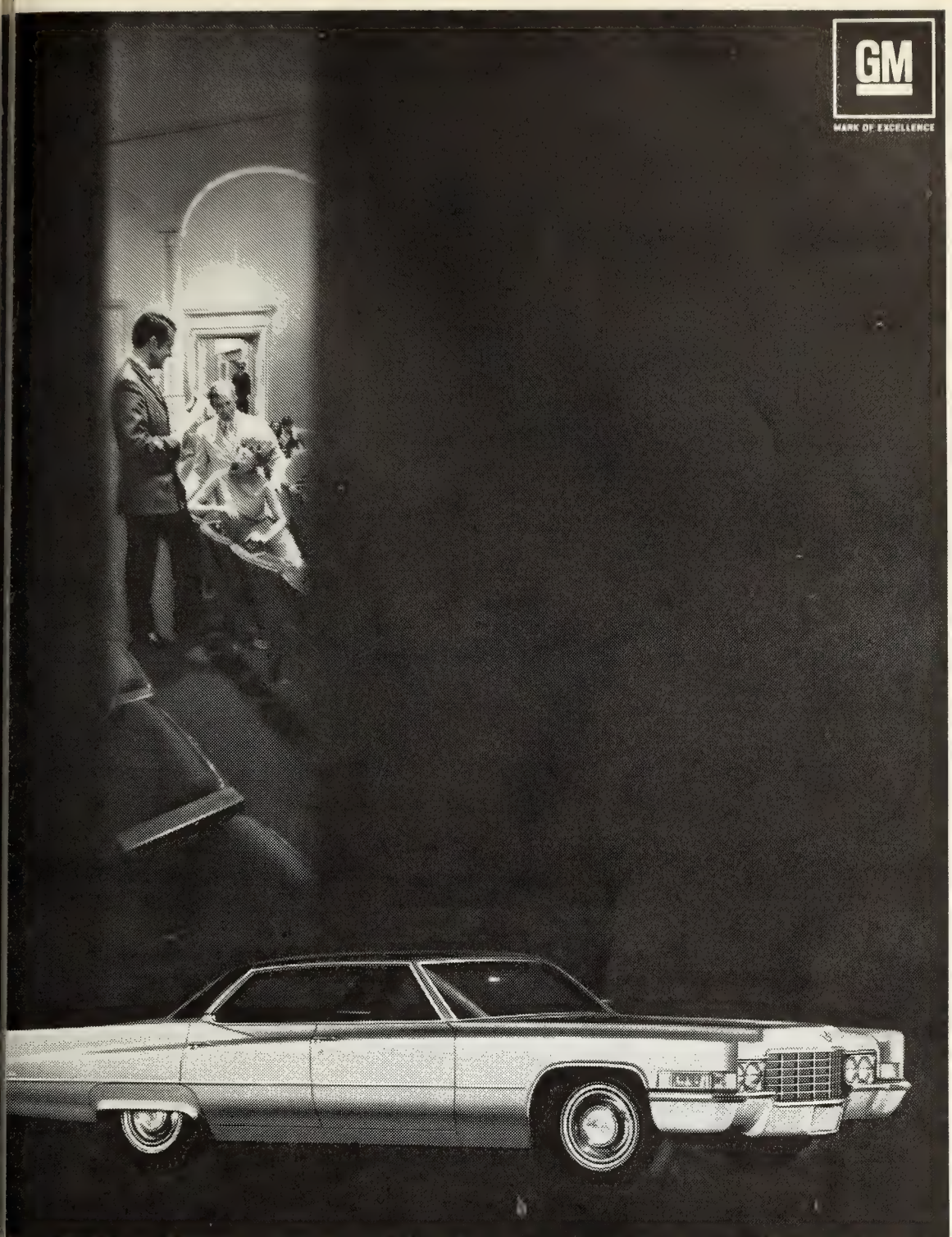
WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $30,000

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*

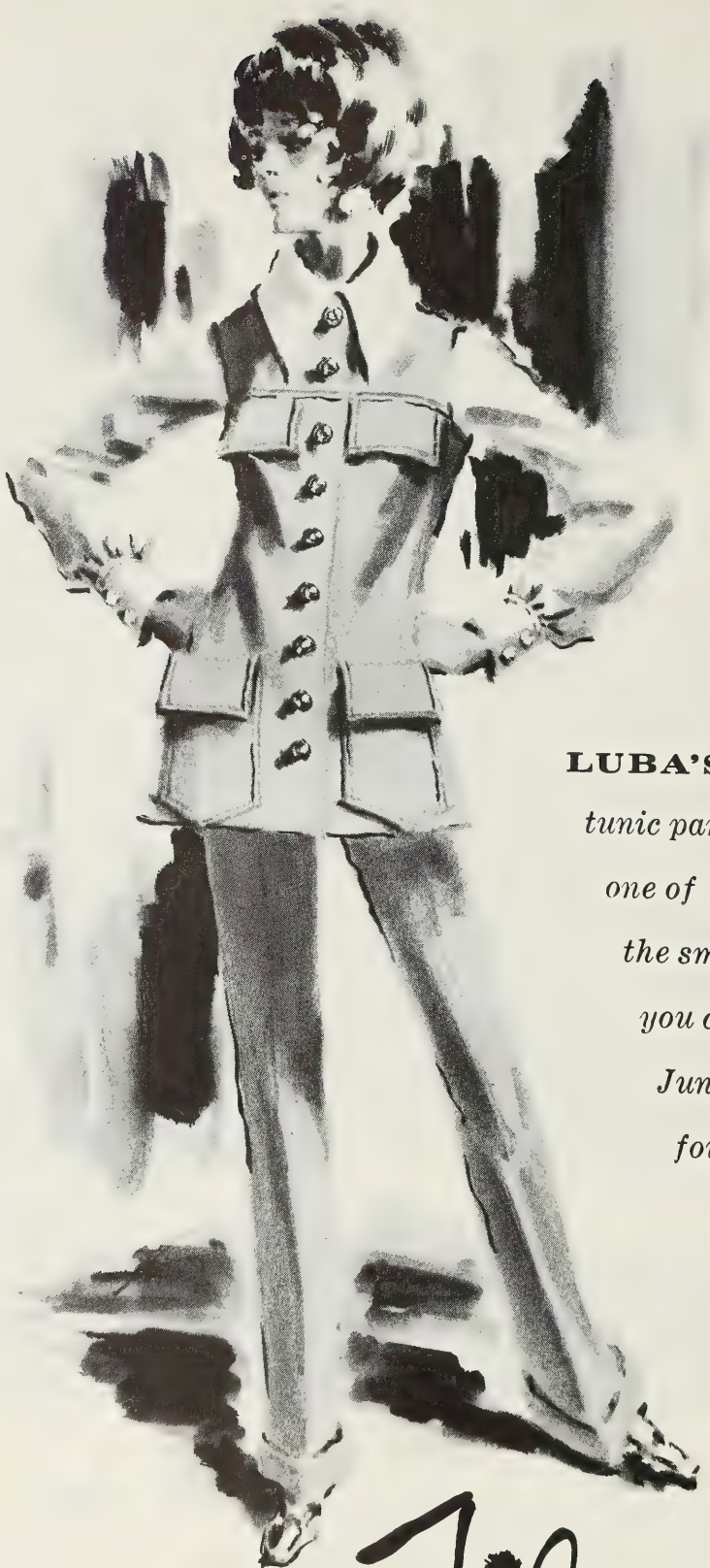


The 1969 Hardtop Sedan deVille. Cadillac Motor Car Division.

The splendor of the most special occasion is rivaled only by the pleasure of journeying there in a Cadillac. After an evening with Cadillac, you'll find it difficult to return to ordinary motoring.

Cadillac

STANDARD OF THE WORLD



LUBA'S

tunic pantsuit —

one of

the smartest looks

you could own this spri

Junior suits,

fourth floor

Filene's

BOSTON SYMPHONY ORCHESTRA

CONTENTS

Program for March 7 and 8 1969 1243

Future programs 1289

Program notes

Bach – Suite no. 4 in D major BWV 1069 1244
by John N. Burk

Schoenberg – Variations for orchestra op. 31 1247
by John N. Burk

Wagner – Siegfried Idyll 1249
by John N. Burk

Strauss – Suite from 'Der Rosenkavalier' 1266
by James Lyons

Schoenberg's musical logic 1268
by John N. Burk

Tanglewood 1272
The Berkshire Festival and
The Berkshire Music Center

Program Editor ANDREW RAEBURN

"And I always thought probate had something to do with good behavior!"



All of a sudden everybody's talking about avoiding probate. And about the best-selling book that tells you how.

No doubt about it — a Living Trust *is* an ingenious device. It lets you pass your property on to your heirs directly without the delay, expense and publicity of the probate court. And without giving up control of it while you're alive. Further, a Living Trust properly drawn can save your heirs substantial sums in estate taxes.

But be warned! A Living Trust, flexible though it is, is not the answer to everyone's circumstances. It's not a do-it-yourself project either. Only your lawyer can help you determine if a Living Trust is for you.

So ask him. And if there's a place for us in the picture as executor or trustee, please call on us. (More people do than on any other institution in New England.)

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

EIGHTY-EIGHTH SEASON 1968-1969

TWENTIETH PROGRAM

Friday afternoon March 7 1969 at 2 o'clock
Saturday evening March 8 1969 at 8.30

ERICH LEINSDORF *conductor*

BACH — Suite no. 4 in D major BWV 1069

Ouverture
Bourrée 1 – Bourrée 2
Gavotte
Menuett 1 – Menuett 2
Réjouissance (Rejoicing)

ROBERT LEVIN *harpsichord continuo*

SCHOENBERG — Variations for orchestra op. 31

intermission

WAGNER — Siegfried Idyll

STRAUSS — Suite from 'Der Rosenkavalier' op. 43

Friday's concert will end at about 3.50; Saturday's at about 10.20

BALDWIN PIANO
RCA RECORDS

JOHANN SEBASTIAN BACH

Suite no. 4 in D major BWV 1069

Program note by John N. Burk

Bach was born at Eisenach on March 21 1685; he died in Leipzig on July 28 1750. It is not known exactly when he composed the Fourth suite. The first complete performance by the Boston Symphony Orchestra was given as lately as July 8 1950 at the Berkshire Festival when Serge Koussevitzky conducted. The most recent performances in this series were conducted by Charles Munch on November 11 and 12 1960.

The instrumentation: 3 oboes, bassoon, 3 trumpets, timpani, strings and harpsichord continuo.

Bach's four orchestral suites are usually attributed to the period (1717-23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736, and Karl Geiringer has made the point that 'the three trumpets prescribed in the scores of no. 3 and no. 4 exceeded the orchestral resources at the Cöthen court'. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art — it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the *Well-tempered Clavier,* the inventions. Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

Bach's service as Kapellmeister to this Prince was an agreeable interlude, lasting six years (1717-1723), in his life-long career as a composer for the church. It was preceded by his nine years (1708-1717) as Kammer Musicus and Organist to the Duke Wilhelm Ernst of Saxe-Weimar; followed by the remaining 27 years of his life as Cantor at the St Thomas and St Nicholas churches in the free city of Leipzig. These three jobs developed three sides of the artist Bach: Weimar his great organ works, Cöthen his chamber works, Leipzig his greatest choral works — the Passions, the Mass, the long list of cantatas.

Bach was not required to provide any ritual music at Cöthen. If he missed the performance of such duties through this interim, the worship of God through music, the zest with which he explored the possibilities of instrumental, solo and chamber combinations show no sign of it. The Prince was far more sympathetic, musically intelligent and appreciative of Bach's talents and creative value than his haughty employers at Weimar who imprisoned him for wanting to leave, or the church officials at Leipzig who found him intransigent, a bothersome subordinate, and little better than mediocre. When the young Leopold became lord of the small principality of Cöthen, shortly before the advent of his talented Kapellmeister, he gathered the best orchestra that it was ever Bach's opportunity to work with. Bach may have written the gamba sonatas and the works for violin solo with his Prince in mind as well as Christian Ferdinand Abel, 'Chamber violinist and

gambist' of the *Kapelle,* or the *'Collegium musicum'* as it was called. Such music was still territory for new exploration in Germany, where it had been little developed and where in some centers it was disapproved by the Church.

When Leopold became the ruler of the little principality in 1715, he was twenty-one. His first act was to build up the *Kapelle* forces which under his widowed mother's control had been based on a personnel of three. The personnel which Bach found numbered, besides himself, eight soloists and eight ripienists. More were engaged as required. The Prince ordered much chamber music as well as operatic and choral performances. 'His romantic temperament,' wrote Charles Sanford Terry, 'is revealed in his portrait, the high brow, long, waving undressed chevelure, the large, clear eyes beneath exaggerated eyebrows inherited from his mother, and a countenance open, fresh and friendly.'

Bach had many reasons to be satisfied with his new position. As *Kapellmeister* he drew the largest yearly salary in the princely Protocol — 400 thalers, a considerable improvement over the 250 thalers which had been allotted to him in Weimar.

Bach's dedicatory letter addressed in French to the Margraf Christian Ludwig of Brandenburg accompanied a brace of six concertos, which, he said, he had composed two years before. This would have been in May 1718, when Prince Leopold visited Carlsbad to take the waters, and took a half dozen of his musicians with him, including Bach, who evidently impressed the Count. The dedicatee no doubt had not the slightest inkling that he was receiving a prodigious piece of experimentation in chamber combinations. He would not have had the musicians who could have performed the concertos. The scores, obviously untouched, lay in his music library, never properly listed, and on his death were disposed of for an insignificant price. There can be no doubt that Bach wrote them with his own forces in mind. One of the succession of copyists which he had at his disposal was evidently set to work. The record shows the probable performance of the first in June 1722, for, horns being a new fashion in such music and not maintained in the orchestra, two were then engaged.

Tragedy suddenly descended upon these days and nights of music making. When Bach returned from his second visit to Carlsbad in July 1720, he found that his young wife, Maria Barbara, had suddenly and unexpectedly died. Bach found himself with an undirected household of four children: his daughter, Catharina Dorothea, was twelve, his boy, Wilhelm Friedemann, was ten, and two more sons, Carl Philip Emanuel and Johann Gottfried Bernhard, were six and five. Remarriage was the father's only recourse. On December 3 of the following year he married Anna Magdalena Wilcken, a fellow Thuringian of musical parents and musical tradition, herself a singer at the Court of Anhalt-Zerbst. Terry remarks of the bridegroom: 'He was no longer of the impressionable age, when youth is attracted by superficial graces.' Mr Terry's judgment of an 'impressionable age' might have been less than his musical judgment, since Bach was thirty-five and his bride twenty. Her voice would have added to her attraction besides bringing in extra income, and she was completely congenial musically speaking. The following verses addressed to her by her husband five years later would indicate that his bride, among many virtues, was comely:

Your slave am I, sweet maiden bride,
God give you joy this morning!
The wedding flowers your tresses hide,
The dress your form's adorning,
O how with joy my heart is filled
To see your beauty blooming,
Till all my soul with music's thrilled,
My heart's with joy o'erflowing.

Anna Magdalena was more than a good stepmother — she gave her husband thirteen more children, of whom Johann Christian became the most famous.

Bach wrote by far the larger part of his purely instrumental music at Cöthen — the violin sonatas, the suites for violin and for cello unaccompanied, the violin concertos, possibly the four Suites too. Scores for clavier solo included the first volume of the *Well-tempered Clavier* and the two volumes of the *Clavierbüchlein,* which he wrote for the instruction of the young Wilhelm Friedemann and for Anna Magdalena, an eager pupil.

Bach's stay at Cöthen ended less happily than it began. The Prince entered matrimony one week after his *Kapellmeister* took the same step. The bride was his cousin, Friederica Henriette, daughter of Prince Carl Friedrich of Anhalt-Bernburg. She brought discord into the musical activities, having no taste for serious music, and begrudging her husband's companions. Bach referred to her in a letter as an *'amusa',* a feather head. She was also a Calvinist, which to a determined Orthodox Lutheran like Bach was apostasy. Relations between Bach and his Prince nevertheless remained cordial to the end. These frictions within the Court have been surmised as Bach's reason for leaving and for seeking the Cantorship at Leipzig. Another reason put forward is that Leipzig offered what Cöthen did not — a university education for his sons. Certainly the titles of Cantor and *Director Musices* were less impressive, the position less remunerative, less free, and they held a threat of friction more trying to his independence in the fulfillment of his duties. A deeper reason might be the composer's inner compulsion to embrace the larger forms which the church services offered. With instrumental music at Cöthen he had finely but rather completely covered the possibilities. The questing artist looked elsewhere.

The suites, partitas and 'overtures', so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an *'ouverture',* there is no doubt that the French *ouverture* of Lully was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this 'overture' were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive 'opening' movement. Georg Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture,* but extended and elaborated it to his own purposes.

Professor Geiringer, in his recent book *Johann Sebastian Bach: the culmination of an era* (Oxford University Press 1966), has pointed out that the 'Overture' of the Fourth suite was also used by the composer as the first chorus of the 'Christmas' Cantata (no. 110), which is based on the words from Psalm 126, 'Then was our mouth filled with laughter and our tongue with singing'. 'It does not require too much imagination,' writes Geiringer, 'to detect ripples of laughter in the fugal middle section of this joyous piece'.

In the dance melodies of these suites, Albert Schweitzer has said 'a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace.'

ARNOLD SCHOENBERG

Variations for orchestra op. 31

Program note by John N. Burk

Schoenberg was born in Vienna on September 13 1874; he died in Los Angeles on July 13 1951. He composed *Variazionen für Orchester op. 31* in 1928 and completed the score at Roquebrune on the French Riviera on September 20. Wilhelm Furtwängler and the Berlin Philharmonic Orchestra gave the first performance on the following December 2. The American première was given in Philadelphia on October 18 1929; Leopold Stokowski conducted. The first and most recent performances of the *Variations op. 31* in this series were conducted by Richard Burgin on April 13 and 14 1962.

The instrumentation: 4 flutes and 2 piccolos, 4 oboes and english horn, 3 clarinets, E flat clarinet and bass clarinet, 4 bassoons and contra-bassoon, 4 horns, 3 trumpets, 4 trombones and tuba, timpani, mandolin and strings, together with the following percussion: bass drum, small drum, tam-tam, triangle, tambourine, glockenspiel, xylophone, flexatone (described as a flat piece of steel struck by wooden clappers and so manipulated by the thumb as to sound glissandos and also notes of definite pitch).

This set of Variations, rather than the later *Theme and Variations for Orchestra, op. 43b* (which were given their first performance by the Boston Symphony Orchestra under Serge Koussevitzky on October 20 1944), are considered one of the earliest specific demonstrations of the composer's then-developing serial method. René Leibowitz, in *Arnold Schoenberg et son École,* singles out these Variations and the *Five Pieces for Piano op. 23,* as the first conscious manifestation of the *'technique sérielle':* in the Variations 'All the principal dodecaphonic procedures crystallize themselves. . . . Here we witness the calculated use of certain harmonic laws implied in the organization of the new world of sonorities. In this respect the harmonization of the theme of these *Variations* itself appears to me strongly significant.' This theme is made up of twelve different tones as a 'row': B flat, F flat, G flat, E flat, F, A, D, C sharp, G, G sharp, B, C. These tones are discovered to be treated in the first statement in inversion, retrograde motion and vertical integration.

Needless to say, the variation form has brought the composer vastly more possibilities for manipulation than was ever possible in its purely ornamental classical usage. The theme itself is foreshadowed by an introduction thirty-three bars long, flowing measures partly harmonic, anticipatory of the theme and the nature of the treatment to follow. The climax of the introduction is a quiet statement of the notes of Bach's name (B, A, C, B flat), played by the trombone, and in reverse by the flute.

After a concluding pizzicato chord pianissimo, the theme itself is introduced. The theme, expectably romantic but also melodic in character, 'permits one to recognize', so Wilhelm Altmann has remarked, 'that Schoenberg was once a great admirer of Wagner's *Tristan*' . The theme is set forth by the cellos lightly accompanied by the woodwinds and harp. The theme is twenty-four bars long and consists of four sections in lengths of five, seven, five, seven measures. This division means that each section of the theme is repeated in reversed position. The close is a repetition of the first section by the cellos in its original form, but combined with its inversion by the first violin. This so works out that the last five measures contain all twelve tones.

The composer, with various elements of his elaborate theme to draw upon, often fragmented, has likewise given himself great rhythmic and color variety to play upon in the contrasting Variations. The Variations are nine in number:

1. Moderato
2. Langsam
3. Mässig
4. Walzertempo
5. Bewegt
6. Andante
7. Langsam
8. Sehr rasch
9. L'istesso tempo, aber etwas langsamer

The Finale (mässig schnell) is a fully manipulated climax, in which the B - A - C - H theme of the introduction makes a striking return. The tempo of this part is in turn precipitated *(steigend)*, grazioso, pesante, and at last presto.

Custom Designing

RICHARD M. DANA, inc.
JEWELERS

43 Central Street, Wellesley
237-2730

RICHARD WAGNER
Siegfried Idyll
Program note by John N. Burk

Wagner was born in Leipzig on May 22 1813; he died in Venice on February 13 1883. He composed *Siegfried Idyll* in November 1870, and it was first performed at Tribschen on Christmas Day of that year. The first performance by the Boston Symphony Orchestra was given on February 16 1883; Georg Henschel conducted. The most recent performances in this series were given on October 1 and 2 1965, when the conductor was Erich Leinsdorf.

The instrumentation: flute, oboe, 2 clarinets, bassoon, 2 horns, trumpet and strings.

The *Siegfried Idyll,* a birthday gift to Cosima from Wagner in the first year of their marriage, was performed as a surprise to her on Christmas day in the Wagners' villa on Lake Lucerne, at half-past seven in the morning. There were elaborate secret preparations — the copying of the parts, the engaging of musicians from Zürich, rehearsals in the foyer of the old theatre and at the Hotel du Lac in Lucerne. Christmas morning at Tribschen the musicians tuned in the kitchen, and assembled quietly on the stairs. There were fifteen players, Hans Richter taking both viola and trumpet, having practiced in seclusion upon the latter unaccustomed instrument. Wagner conducted from the top of the stairs what turned out to be, in the perhaps fatuous testimony of Richter, a 'faultless' performance.

The *Siegfried Idyll* is far more than an occasional piece of music, a passing incident of Wagner's family life at Tribschen. It could well be called the unflawed reflection of the first moment of deep serenity and felicity in the constantly unsettled life of the composer.

The cradle folk-song, *Schlaf' mein Kind, schlaf' ein,* the only theme in the Idyll which does not also occur in the Third act of *Siegfried,* of course implicates the namesake of the Norse hero, the son of Richard and Cosima. Their 'Fidi', as they fondly called him, was eighteen months old when the Idyll was written. It was not less an expression of the peace of soul that Wagner had found at Tribschen, their idyllic promontory, as well protected as possible by the blue waters of Lake Lucerne from the pressing creditors, the prying visitors, the enemies at court and gossip mongers from which the pair had taken precipitate flight at Munich. Tribschen was a second *'Asyl',* a refuge at last, where Wagner could give himself to the creation of scores without fear of sudden stress and disruption. A *'Tribschener Idyll'* was Wagner's first title for the work.

But in a deeper sense, Cosima is the true center of the Idyll. It was her love which brought his content, and the themes of the Idyll, deriving from the love scene of Siegfried and Brünnhilde, had their inner source in the first union of Richard and Cosima. (Associating each of Wagner's heroines with one of the women who profoundly influenced his emotional development, Paul Bekker identifies Cosima von Bülow with Brünnhilde — not the Valkyrie of the earlier drama, but the very different

Brünnhilde whom Siegfried aroused to a great and human passion. 'She was an experience Wagner had to live through before he could express in music the love-story of Brünnhilde and Siegfried, the awakening of Woman by Man.') When Wagner at Tribschen played her excerpts from the Third act of *Siegfried,* which had just come into being, so writes du Moulin-Eckart, in his life of Cosima, 'she felt as though she must faint for mingled pain and bliss. Then did she realize the object and duty of her life at Tribschen. But he rose and pointed to her portrait, saying that "this was what he beheld as he had written it all; life still remained upon the heights." . . . She really felt that this third act of *Siegfried* was intimately bound up with her, and with her whole being; for the Master was now drawing upon the themes which had come into being during that period at Starnberg when she had come to him. At the time the two had intended them for quartets and trios, but now they found their true application, for they formed the setting of Brünnhilde's song: *"Ewig war ich, ewig bin ich."* And in this is revealed a wondrous mystery of love and creation.' This song found its way into the *Siegfried Idyll* as its principal theme.

Liszt, receiving the score from his son-in-law, aptly called it 'that wondrous hymn in praise of domestic sentiment', and indeed, the *Idyll* was in spirit a true forerunner of the *Symphonia domestica.* When, in 1878, Wagner felt that the time had come to release the score to the world in publication, Cosima was deeply distressed. 'The *Idyll* is going off today,' she wrote in her diary. 'My secret treasure is becoming common property; may the joy it will give mankind be commensurate with the sacrifice that I am making.' Indeed, the *Idyll* was never intended for public knowledge but for the intimacy of the family circle. Ernest Newman points out in an article in the *London Sunday Times* that Wagner allowed it to be published with great reluctance and 'under financial duress'.

After hearing the performance at the 1967 Berkshire Festival by the Boston Symphony Chamber Players of Wagner's *Siegfried Idyll* in the original version for solo players, Erich Leinsdorf decided to experiment with a string band of varying strengths for the performance of the version for orchestra which was played at Tanglewood last summer. His arrangement, in which the opening is played by solo string quartet, and in which the number of strings playing varies throughout the work, will be performed at these concerts.

notes continued on page 1266

FROM THE PROGRAM BOOKS OF THE ROYAL FESTIVAL HALL, LONDON

During a recent test in the Hall, a note played *mezzoforte* on the horn measured approximately 65 decibels (dB(A)) of sound. A single 'uncovered' cough gave the same reading. A handkerchief placed over the mouth when coughing assists in obtaining a *pianissimo.*

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

EDMUND H. KENDRICK
Vice President

PHILIP DEAN
Vice President

JOHN L. THORNDIKE
Vice President

RALPH B. WILLIAMS
Vice President

ROBERT M. P. KENNARD
Vice President

JOHN W. BRYANT
Vice President

JOHN PLIMPTON
Vice President

JOHN W. COBB
Vice President

JOHN Q. ADAMS
Vice President, John Hancock Mutual Life Insurance Co.

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

JOHN B. GRAY
Vice President, Dennison Manufacturing Co.

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

GEORGE S. JOHNSTON
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

PHILIP H. THEOPOLD
Chairman of Exec. Comm. Real Estate Investment Trust of America

JAMES BARR AMES
Ropes & Gray

ROBERT W. EMMONS, JR.
Palmer, Dodge, Gardner & Bradford

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

ALBERT B. HUNT
Trustee

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent & Custodian

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 ST. BOTOLPH STREET • BOSTON



Provides For The Handicapped Child In A Free, Private, Day School

A 12 Year Academic Program
Vocational Training • Recreation
Health Program • Transportation

The Industrial School for Crippled Children solicits funds for its operation either through Bequests, Annuities or Life Insurance.

In case of a life agreement a donor gives capital to the Industrial School for Crippled Children and in return receives income for life.

Donors are invited to discuss these matters with the Treasurer.

Treasurer, CHARLES E. COTTING, 10 Post Office Square, Boston

CHARLES H. TAYLOR
President

MRS. CHARLES E. COTTING
Chairman Ladies Committee

For Winter Escapees

We are prepared to abet your exodus with unusual casual wear for hot sunny days, finery in all degrees of formality for balmy tropical nights and new Spring costumes to enhance your arrival and departure.

BOSTON *Hurwitch Bros.* WELLESLEY



Rushing through dinner to make the Symphony can ruin the best in fine food and good music.

Why rush either? Symphony Hall is only three minutes away from seven of the city's best restaurants. At Prudential Center.





The PRUDENTIAL
INSURANCE COMPANY OF AMERICA
Northeastern Home Office Prudential Center Boston



ONE THING'S FOR SURE on the Jack Daniel's tour, we won't rush you. If you want to stop for something, go ahead and stop.



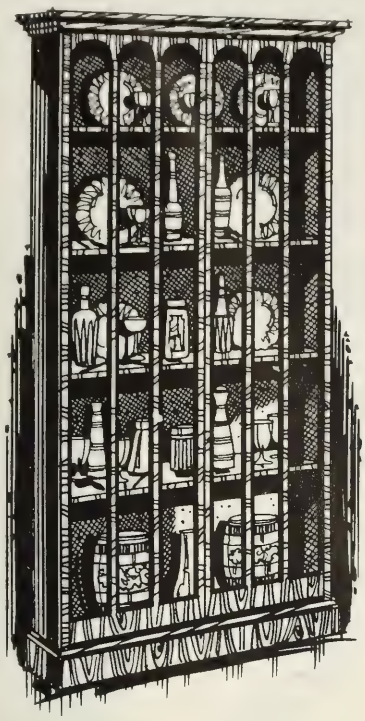
The tour through our distillery takes about an hour. And if you find anything you'd like to linger over, go ahead. You can catch up on anything you missed from Mr. Garland Dusenberry. (He's the man who takes you through.) Just tell him what you missed and he'll take it from there. But he's a talker. So you might end up being with us more than an hour. But if you don't mind, we certainly don't either.



CHARCOAL MELLOWED DROP BY DROP

© 1968, Jack Daniel Distillery, Lem Motlow, Prop., Inc.

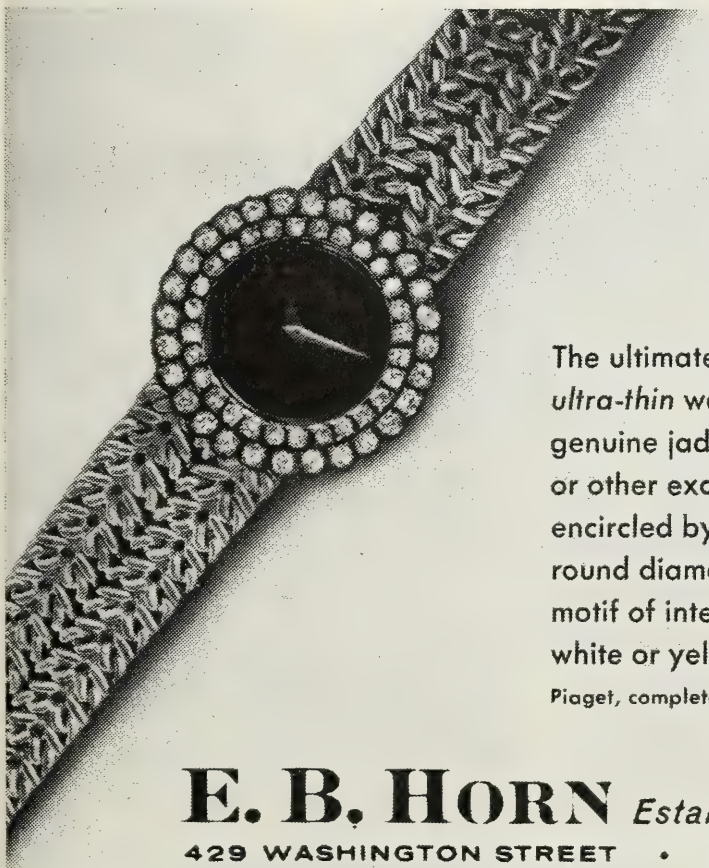
TENNESSEE WHISKEY • 90 PROOF BY CHOICE • DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 384), TENN.



Something perfect and just for you. A cottage by the sea . . . a country manor . . . a penthouse against the city skyline? We've an abundance of ideas for expressing you and your special tastes. Call 426-1500 for an appointment with one of our thirty Paine designers who will help you create "something perfect."

PAINE furniture

Boston • Natick • Peabody
Springfield • Hartford



PIAGET

CHOICE OF
THE WORLD'S
ELITE

The ultimate in elegance, *ultra-thin* watches with dials of genuine jade, coral, lapis, or other exquisite gemstone, encircled by two rows of radiant round diamonds. Bracelet, classic motif of intertwining leaves in white or yellow 18 kt. gold.

Piaget, completely Swiss Made.

E. B. HORN *Established in 1839*
429 WASHINGTON STREET • BOSTON, MASS.

® "COLUMBIA," MARCAS REG. PRINTED IN U.S.A.

The "Symphonie Fantastique" as It Should Be

2 RECORD SET

First Complete Recording

PIERRE BOULEZ CONDUCTS BERLIOZ

SYMPHONIE FANTASTIQUE

LÉLIO

(THE RETURN TO LIFE)

Jean-Louis Barrault, Narrator
John Mitchinson, Tenor
John Shirley-Quirk, Baritone
The London Symphony Orchestra Chorus
John Alldis, Chorus Master
The London Symphony Orchestra

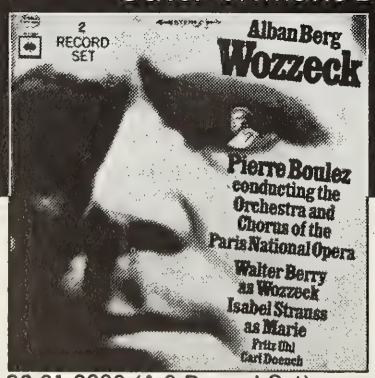


32 BI 0010 (A Specially Priced 2-Record Set)

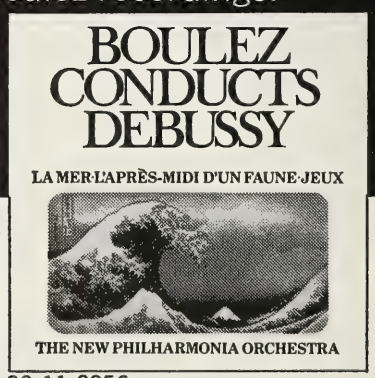
Most performances of "Symphonie Fantastique" end leaving Berlioz in the throes of his opium-induced nightmare. Now, for the first time on records, the symphony is performed as the composer intended—with its lovely sequel "Lélio (The Return to Life)."

Pierre Boulez conducts these twin masterpieces with extraordinary originality and brilliance, making this a truly distinctive recording that's not to be missed.

Other brilliant Boulez recordings:



32 21 0002 (A 2-Record Set)



32 11 0056

Pierre Boulez on CBS Records

Variations on a theme by Pastene.

Pastene è nobile
Bolla Valpolicella.
A noble wine from
the slopes of Verona.

Aimez-vous Pastene?
Alexis Lichine Pinot
Chardonnay. Imported by
Pastene from France with
love. Or Pastene Gamay
Beaujolais, the proud
Californian with the
Burgundian accent.

Le Nozze di Pastene
Gancia Asti Spumante.
Imported from Italy
for any festive
occasion.



What's your favorite wine: red, white, rose or bubbly? Pastene gives you the best of both worlds in Californian and European wines to suit every taste and purse. Pastene knows the score.

Pastene Wine & Spirits, Inc. 15 Poplar Street • Somerville, Mass.

THE BOSTON SYMPHONY ORCHESTRA IS THE JOHN HANCOCK-INSURED GROUP WE MOST ENJOY HEARING FROM.



"If anybody in this life insurance business can design the right plan for you, it's probably us."

How can a prominent citizen leave $750,000 to his family without putting them in the headlines?

No man wants his family subjected to unwanted publicity and the nuisance of inquisitive outsiders.

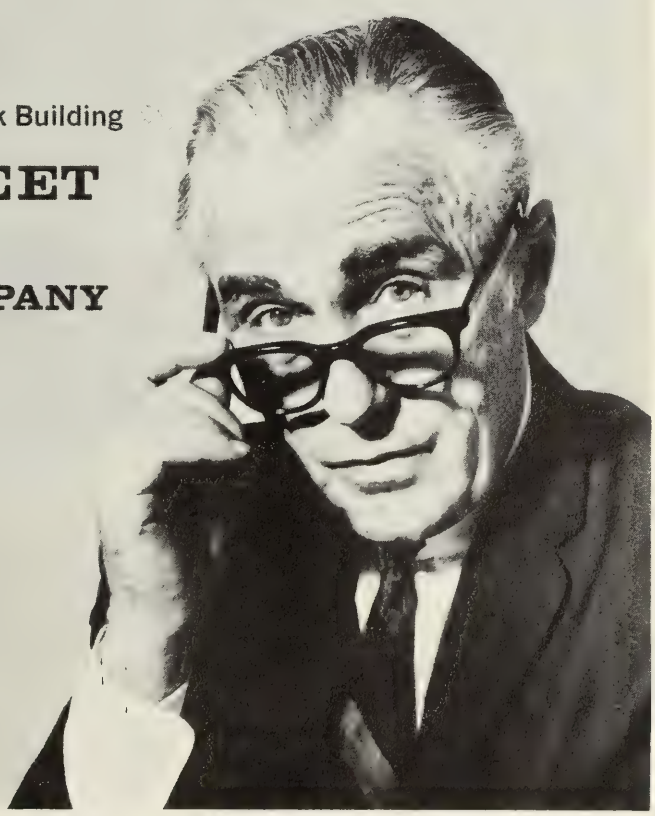
Privacy for property plans is only one of the special advantages which a living trust at State Street Bank can offer. Continuity of income for your beneficiaries... economy...your estate will receive these benefits, too.

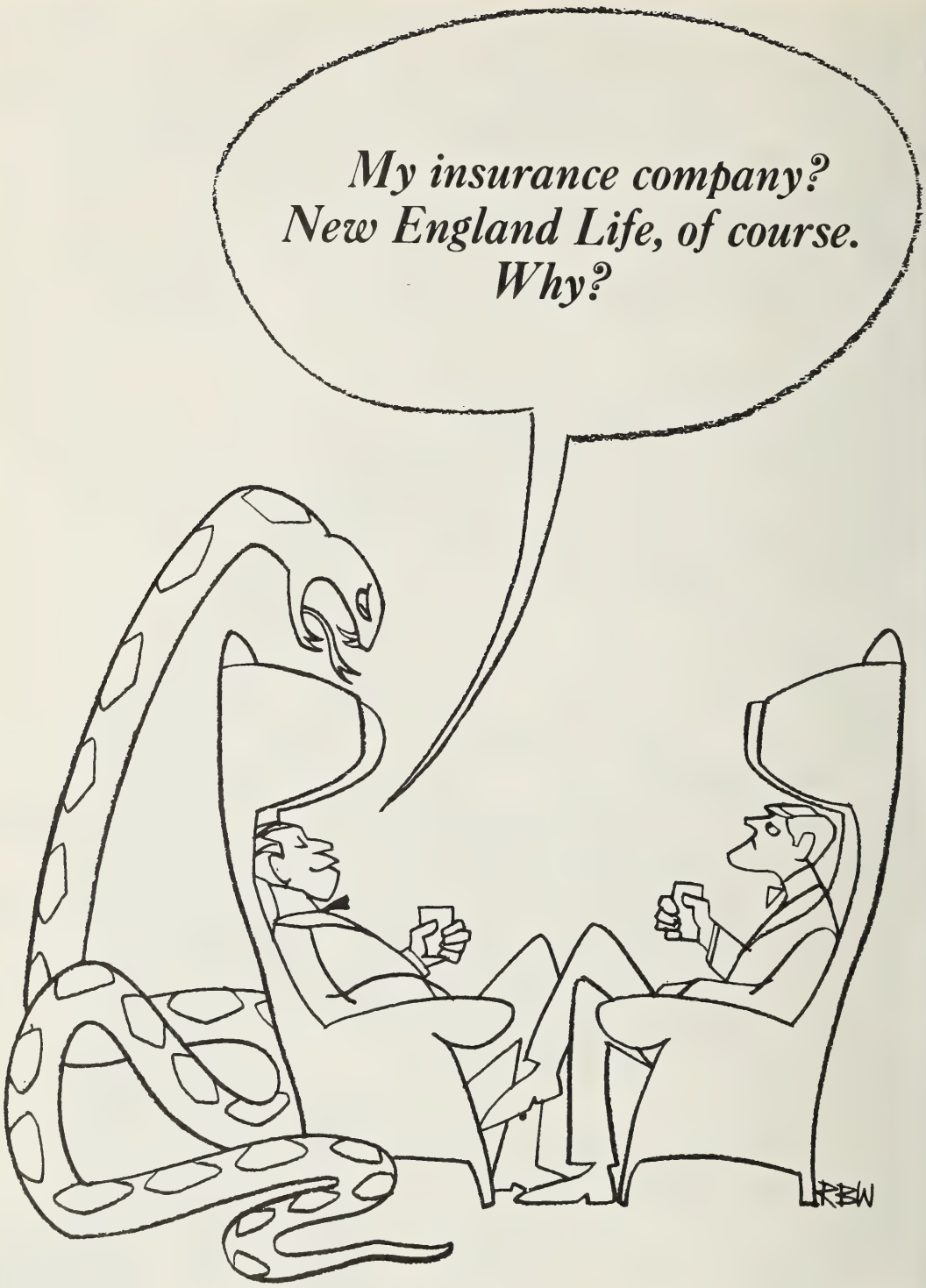
As for **the present,** a living trust puts State Street's skilled asset management to work for you on a trial basis. You're free to change or revoke the trust at any time.

Wouldn't you like one of our trust officers to discuss this flexible service with you and your lawyer? Phone 466-3721 for an appointment now.

PERSONAL TRUST DIVISION
225 Franklin Street
Third Floor, State Street Bank Building

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASS.





©1968 NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY, BOSTON

You're here to listen but who listens to you?

Chances are, you discuss your health regularly with your doctor. If you hit a legal snag — such as the car in front of you — you can tell your lawyer. But who can you turn to on the same continuing basis for help with your finances?

Till now, it was difficult to find someone who would lend a concerned ear to your money problems. But your Personal Banker at Shawmut has changed all that. He's the man a widow can turn to for financial advice on a continuing basis. And if you want to talk about trusts, you have only to phone your lawyer and your Personal Banker to start the wheels in motion. In short, he's the financial adviser to the family, a professional who can shape Shawmut's vast banking and trust services to your family's individual needs. Not just today, but tomorrow and tomorrow and tomorrow.

If you would like your own Personal Banker, one will be assigned to you at the Shawmut office most convenient for you.

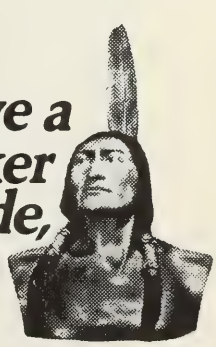


The National Shawmut Bank of Boston

Personal Trust Department

A Shawmut Association Bank

Have a Personal Banker at your side, on your side.



RICHARD STRAUSS

Suite from 'Der Rosenkavalier' (arranged by Charles Wilson)

Program note by James Lyons

Strauss was born in Munich on June 11 1864, and died in Garmisch on September 8 1949. The opera was first performed at the Dresden Court Opera on January 26 1911. Ernst von Schuch conducted. The first performances by the Boston Symphony Orchestra of the suite, which were also the most recent in this series, were given on December 15 and 16 1967; Erich Leinsdorf conducted. This suite from 'Der Rosenkavalier' includes the prelude to the first act, the music to the entrance of the Marschallin's black serving boy with morning chocolate and the 'Breakfast Waltz' from Act I. This leads to the familiar waltz from the second act, which is followed by the prelude to Act III. The 'Riot Waltz', the music for the final exit of the Marschallin, the duet between Sophie and Octavian, and the last bars of the opera end the suite.

The instrumentation: 3 flutes and piccolo, 3 oboes and english horn, clarinets in A, B flat, D and E flat, bass clarinet and basset horn, 3 bassoons and contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, tambourine, glockenspiel, snare drum, triangle, cymbals, bass drum, ratchet, 2 harps, celesta and strings.

Those concertgoers who are operaphobes might take umbrage at the proposition that Strauss was first and last a theater man. And yet it is possible to argue that all his important works — certainly not excepting the tone poems — are essentially musico-dramatic productions.

As with Wagner, moreover, Strauss's mastery of orchestral resources was such that an extraordinarily high percentage of his operatic writing 'travels' readily. That is to say, it is heard as often out of context as it is in the purlieu for which it was conceived. And one surmises that both of these composers would have been annoyed by the cavil at 'bleeding chunks' of excerpts if it had meant less circulation for their music; neither of them ever harkened to puristic prattle when the law of supply and demand was operating in their favor. Wagner obligingly provided 'concert endings' for various of his preludes; and Strauss went much further than that, of which more directly.

'Next time I shall write a Mozart opera,' Strauss is reported to have said after the première of *Salome* (1905) and again after the première of *Elektra* (1909). No doubt he meant it the first time, but not until the second time had he found a librettist with whom he could do the job. By the end of the following year he and Hugo von Hofmannsthal had done it: *Der Rosenkavalier,* the fifth and in many respects the finest of this composer's notable contributions to the lyric stage.

It has been suggested that *Der Rosenkavalier* is only 'rouged and lipsticked' Mozart, that the latter's 'small genuine diamonds' were synthesized by Strauss into 'large rhinestones'. But the truth is there can be no reasonable comparison at this level of discourse. Mozart's librettist, Lorenzo da Ponte, simply did not have the literary wherewithal to strew his texts with infinite subtle ironies. By contrast, Hofmannsthal was a genius every bit the equal of Strauss; so that their collaboration was unique in its parity and, happily, in its integration of their respective abilities. In consequence, *Der Rosenkavalier* shows a singleness of artistic purpose without parallel among masterworks of tandem authorship — which category of course includes virtually all opera.

As to genre, *Der Rosenkavalier* might be described as the apotheosis of musical comedy, subsuming high and low varieties. Its music can be apprehended and its delights made manifest without a précis of the plot, but for some listeners the following may help to bring out certain of the artfully blended savories:

The lovely Marschallin von Werdenberg, an 'over-twenty-nine' beauty in the court of Maria Theresa, is the central figure. She faces middle age without hysteria, but not without nostalgia. Octavian, a handsome young man, falls in love with her (or so he thinks). She returns his affection temperately, as if aware of the inevitable outcome but reluctant to dispel the flattering fantasy.

Contrapuntally, as it were, the dramatic line limns the darkening twilight of the Baron Ochs, a rake who is older than he knows. This archetypal has-been is engaged to the willowy Sophie von Faninal, but when he calls upon the Marschallin to arrange for the appointment of a Knight of the Rose — the *Rosenkavalier,* whose honorary function it is to carry the symbolic silver flower to a fiancée — the aging swain is not above making a play for her maid.

What he does not know is that the maid is not the maid at all, but Octavian in disguise. Skillfully, but not without difficulty, 'she' eludes him. Chosen to make the fated presentation, Octavian (now as Octavian again) himself proceeds to fall in love with Sophie. The wise Marschallin understands, and if she suffers she is careful to hide her hurt from Octavian. For his part, he decides to reassume the role of the maid with a view to showing up Ochs. He succeeds easily, and Sophie's father is glad to approve the transfer of his daughter's hand to Octavian.

Then the focus is once more upon the Marschallin, whose smile is not entirely happy as she relinquishes her last claims on Octavian. In the final scene she leaves them in a tender embrace. After this, all withdraw, the lights dim, the music subsides, and a servant tiptoes in to pick up Sophie's handkerchief as the curtain falls.

This kind of summary does not, could not, convey more than a superficial sense of *Der Rosenkavalier.* Aside from the complex *Gestalt* of the time and place (Vienna, c. 1745), there is the timeless — one might say Mozartian? — psychological perfection of the principals. Octavian may be only seventeen, but he is by no means a cardboard character. Ochs is much, much more than a dirty old man. And the Marschallin comes close to representing the quintessence of womankind. But these are generalities that each listener must bring into meaningful focus for himself. Suffice it to say that Hofmannsthal's libretto is itself a masterpiece.

Musically, *Der Rosenkavalier* is busy beyond description. Alfred Schattmann's collation of the themes discloses no fewer than one hundred and eighteen! This notwithstanding, the score has demonstrated an incredible resilience over the years. Thanks to the composer's cupidity it has been subjected to brutalizing by hack arrangers virtually from the day it was published. Strauss was a musical genius, yes; but in his relentless pursuit of profits he would have embarrassed many a free-wheeling partisan of private enterprise. At one time, for example, the house of Chappell offered forty-four separate listings of this or that

tidbit from *Der Rosenkavalier* arranged for solo piano, piano four-hands, two pianos, violin unaccompanied and with piano, mandolin, two mandolins (!), salon orchestra, brass band, and just about every other conceivable combination of instruments. Strauss even recorded an egregious medley (not even of his own devising) on a pianola roll. In the middle 1920s he allowed Otto Singer and Karl Alwyn to overhaul the score willy-nilly for a film version. In the spring of 1926 he recorded excerpts from *their* arrangement! And so it went.

Only in 1944, finally, did the composer get around to preparing his own concert abridgment of *Der Rosenkavalier*. And it is not irrelevant to the present performances to note that the London Philharmonic première of the official *Erste Walzerfolge* ('First Waltz Sequence') was entrusted to a young conductor named Erich Leinsdorf.

program note copyright © 1968 by James Lyons

SCHOENBERG'S MUSICAL LOGIC

by John N. Burk

The schism in musical procedure attributed to Arnold Schoenberg could hardly have come about as it did without a particular combination of circumstances: the growth of an indomitable pioneering transformation in the city of Vienna at a critical moment of its musical development.

Vienna in the 1890s was at a crossroads. Romanticism had shot its bolt. Wagner had said the ultimate word in highly charged emotional music through the advanced chromaticism of *Tristan* and *Parsifal*. The defenders of the symphonic Brahms were still at odds with the Wagnerians. The symphonies of Bruckner, who died in 1896, were a field for battle. Two younger men, Mahler and Strauss, were carrying the tottering banner of immensity. There was a violent conservative faction and a less numerous but also vociferous avant-garde. The time had come for a retraction from megalomania, from loose expansiveness and monster orchestrations in favor of compactness and orderliness, from emotional exhibitionism in favor of introversion.

The young Schoenberg was implicated in all of these factions and contradictory tendencies involving music's past, present and future. He admired Brahms, whom he had met shortly before that composer's death in 1897. He was enraptured with Wagner, and *Tristan* was his bible. He was deep in the past masters. He was drawn into the radical group of expressionist poets and painters, and faced with the open hostility of the conservative die-hards.

He had little formal musical training other than what he found out for himself by contact with a few able musicians and a great deal of music. To work out an independent, firm and forward-looking style with almost no encouragement and no money was a true feat of pertinacity and inner purpose. Those who became sympathetic and helpful were individuals such as Zemlinsky, who could instruct him, and later such imaginative liberals as Mahler and Strauss, who could give him confidence by their support.

At first, he followed contemporary ways with the *Gurrelieder,* with its enormous orchestration, and *Verklärte Nacht* with its super-chromatic *Tristan* style. *Verklärte Nacht,* reacting against immensity, was confined to a string sextet. Yet both works had expressionist subjects. These works eloquently prove that Schoenberg was no cold, dry theorist, but an artist of fired imagination, an ultra-romanticist who could pour out his heart without restraint — until his muse directed otherwise.

In the forefront of growth which is the principle of renewing life in the arts, there is always an element of irresponsible experimentation by those who are not otherwise strong enough to attract attention. Their contribution, if any, is accidental. There are also those in whom their art is a new and vital current, and who must find new ways to make it articulate. Schoenberg's was a peculiar case. His motivation was in part intellectual, probing; but he was always an artist of deep and genuine impulse. His radicalism had no purpose of drawing attention by shock. Early performances of his music in Vienna only brought bitter denunciation on his head, and no doubt helped to drive him into a shell of intractability. His stern independence, his impermeability before general opinion remained with him all his life.

When, in 1947, he acknowledged a prize from the American Academy of Arts and Letters, he wrote:

'That you should regard all I have tried to do in the last fifty years as an achievement strikes me as in some respects an overestimate. My own feeling was that I had fallen into an ocean of boiling water; and, as I couldn't swim and knew no other way out, I struggled with my arms and legs as best I could. I don't know what saved me, or why I wasn't drowned or boiled alive — perhaps my own merit was that I never gave in. Whether my movements were very economical or completely senseless, whether they helped or hindered my survival, there was no one willing to help me, and there were plenty who would gladly have seen me go under. . . . Please don't call it false modesty if I say that perhaps something was achieved, but that it is not I who deserve the credit. The credit must go to my opponents. It was they who really helped me.'

He was not an experimenter, for the element of chance would have been foreign to his nature. He was a bold, a tireless searcher, pursuing what seemed to him the logical course of growth in musical style. Stuckenschmidt, his biographer, (*Arnold Schoenberg* (Grove Press, New York)) finds in him 'the radicalism of thinking right through to the end'. A result of this was music often expository in intent.

The development of his style shows a seemingly inevitable consistency through the years. It stemmed from the chromaticism of *Tristan,* which in turn was the rich product of centuries of harmonic development. Further intricacies of equivocal chords would inevitably weaken the sense of tonic polarity, and the harmonic structure based on the triad. The twelve notes of the scale tended toward a new freedom of relationship, based upon the composer's arbitrary choice of intervals rather than the thirds of the traditional harmony. A result of this logical growth was Schoenberg's formulation, in 1922, of a system he had long been unconsciously approaching: replacement of a principal theme by the use of the twelve notes of the scale in a series, in the order and intervals of the

composer's choice, but without the recurrence of any single note within this 'tone row'. Thus repetition, the basic ingredient of music, is banished within the series, but it re-enters in a broader sense in the reiteration of the tone row, and in the resulting approximation of the variation form.

The serial method constricts by its arbitrary rules. It liberates by offering new intervallic and contrapuntal possibilities. It intrigues the composer's ingenuity in manipulation in much the same way that the fugue intrigued Bach. The listener who seeks tone combinations agreeable to the ear will reject this comparison not only because serialism has not yet produced anyone remotely approaching Bach's stature, but because a fugue of Bach is built upon the physical laws of tonal consonance and serialism is not.

Schoenberg was never too concerned about communication with an audience. One can picture what Stuckenschmidt calls his 'hermitical loneliness' as he sat in his study, following his 'inner compulsion'. When Schoenberg, in praising Gershwin in California, made the comparison between a composer and an apple tree, did he wish to apply it to himself, and was he a bit envious? 'An artist is to me like an apple tree,' he wrote. 'When his time comes, whether he wants it or not, he bursts into bloom and starts to produce apples. And as an apple tree neither knows nor asks about the value experts of the market will attribute to its product, so a real composer does not ask whether his products will please the experts of serious arts. He only feels he has to say something; and says it.' Schoenberg undoubtedly felt he had 'something to say' when he composed. But it was his peculiar nature to do more than 'say it' in tones. It was like him to reason brilliantly with himself and with his colleagues. He certainly did not ask himself 'whether his products would please'. The apples of Gershwin have been found sweeter by the consumer than the apples of Schoenberg.

How long the works of Schoenberg will endure in repertorial life remains to be seen. It is certain that he enormously expedited the development of musical style in others, and that his influence will continue.

Few Germanic composers failed to be at least touched by his liberating (rather than his arbitrary) ways. Outstanding are Alban Berg, who, unlike his teacher, never forfeited Romantic expression; Webern, who followed the 'aphoristic' trend; Hindemith, who had his phase of twelve tonalism and emerged from it. Stravinsky has been enticed into it only in recent years. It is quite expectable that composers will adopt serialism only to the degree that suits them. Schoenberg himself freely altered his style to the purpose of a particular work, and even occasionally reverted to tonalism without any sense of renunciation or self-betrayal.

EXHIBITION

The paintings on view in the gallery are on loan from the North Shore Artists Association. The wood sculptures are loaned by Chetley Rittall of Boothbay Harbor, Maine. The exhibition will continue through Tuesday April 1.

A SELECTION OF RECORDINGS BY THE
BOSTON SYMPHONY ORCHESTRA
under the direction of
ERICH LEINSDORF

DVOŘÁK	
Symphony no. 6; Slavonic dances no. 2 and 8	3017
HAYDN	
Symphony no. 93; Symphony no. 96 'The Miracle'	3030
MENDELSSOHN	
Incidental music to A midsummer night's dream (Peardon, Metropolitan Opera Chorus)	2673
MOZART	
Symphony no. 41 'The Jupiter'; Eine kleine Nachtmusik	2694
Requiem Mass (for President John F. Kennedy) (2 records)	7030
RAVEL	
Piano concerto in G (Hollander) *with* DELLO JOIO Fantasy and variations	2667
STRAUSS	
Ein Heldenleben	2641
Salome excerpts; Egyptian Helen excerpts (Price)	2849
STRAVINSKY	
Firebird suite *with* RIMSKY-KORSAKOV 'Le coq d'or' suite	2725
TCHAIKOVSKY	
Piano concerto no. 1 (Rubinstein)	2681
Piano concerto no. 1 (Dichter)	2954
Violin concerto (Perlman) *with* DVORAK Romance (Perlman)	3014
VERDI	
Requiem (Nilsson, Chookasian, Bergonzi, Flagello, Chorus pro Musica) (2 records)	7040

Stereo records are prefixed LSC; mono LM

THE BOSTON SYMPHONY ORCHESTRA
RECORDS EXCLUSIVELY FOR

RCA

TANGLEWOOD
THE BERKSHIRE FESTIVAL AND THE BERKSHIRE MUSIC CENTER

The recent announcement that Seiji Ozawa and Gunther Schuller become Artistic Directors of Tanglewood in 1970, with Leonard Bernstein as Adviser, emphasizes the continuity in the history of the Berkshire Festival and the Berkshire Music Center. In 1940 Leonard Bernstein was a student at the opening session of the Berkshire Music Center at Tanglewood, and was a faculty member during many ensuing seasons. Seiji Ozawa spent his first months in the United States in 1960 as a conducting student at Tanglewood, when he won the Koussevitzky Prize. Gunther Schuller has been active there since 1963, when Erich Leinsdorf appointed him to the faculty as instructor in composition.

From the beginning, Tanglewood has maintained its basic pattern of weekend concerts by the Boston Symphony Orchestra and concurrent musical events offered by the Berkshire Music Center, although there have been constant innovations: Erich Leinsdorf devised the Weekend Prelude concerts, giving the Friday evening audiences the chance to hear music for small ensembles which can rarely be heard in live performance. He has presented concert performances of complete operas: Wagner's *Lohengrin,* Mozart's *Die Zauberflöte* and the original 1805 version of Beethoven's *Fidelio* have been performed in past seasons; this summer Mr Leinsdorf will give performances of Mozart's *Die Entführung* and Verdi's *Otello.* Recently there have been notable American premières, including the 1805 *Fidelio* and Benjamin Britten's *War Requiem.*

Although the Boston Symphony Orchestra has been a leader in the field of radio and television for many years, largely through its concert broadcasting from Symphony Hall, television at Tanglewood has grown dramatically in importance in the last few seasons, a growth fostered by Erich Leinsdorf, who is a member of the Board of Directors for the Corporation for Public Broadcasting, and by WGBH. During his years as Music Director, the first commercial telecasts have been made on the national networks, and there has been a steady increase in the number of concerts telecast by the Educational network. The first Boston Symphony color telecast for WGBH was broadcast from the 1968 Berkshire Festival.

The Berkshire Music Center has been a vital and flexible teaching instrument from its beginning and may continue to undergo change in the future, as it has throughout its 28 year history. To give to the most talented of young musicians the unique opportunity of benefiting from the courses at the Center, 'to build a bridge between school and pro-

fessional life', as Erich Leinsdorf himself put it, he presided over the institution of a fellowship program which ensures that the standard of pupils remains at the highest level. There has in the past few seasons been a renewed concentration on the training of orchestral players, on chamber music instruction, on conducting and on a vocal program.

There has too been an increasing emphasis on contemporary composition since Mr Leinsdorf's appointments of Gunther Schuller, first to the Berkshire Music Center's faculty in 1963, and then as Head, Contemporary Music Department two years later. Joseph Silverstein was appointed Chairman of the Faculty in 1965 and Louis Speyer Assistant Director the same year. Thanks to the close cooperation and friendship of the Fromm Music Foundation, the Festival of Contemporary Music was established. Each year this 'festival within a festival' attracts outstanding contemporary composers to Tanglewood for performances of their works, many of which are especially commissioned for Tanglewood premières. In addition to contemporary pieces, Erich Leinsdorf has programmed concert masterpieces of the twentieth century such as Schoenberg's *Die Glückliche Hand,* which he conducted in 1968, and Berg's *Wozzeck,* which he will direct during the 1969 session.

Boston University and the New England Conservatory of Music have become closely involved with Tanglewood, offering programs under the aegis of the Berkshire Music Center. Concerts for children attending summer camp in the Berkshire area have been established, while a program sponsored jointly by the Boston Symphony Orchestra and the Massachusetts Council on the Arts and Humanities has allowed disadvantaged young children to visit Tanglewood.

Concurrently with its sessions the Berkshire Music Center has sponsored during the last six years several symposia on subjects related to music and music education. There have been two devoted to the teaching of string players, one devoted to the problems of musical notation and one on 'Music in American life', sponsored jointly with the Music Educators National Conference. Tanglewood has also been host to a meeting of the Music Critics Association and will be so again this summer.

Commenting on the recent announcement about Tanglewood 1970 Erich Leinsdorf has said, 'The plans for the diversified Tanglewood Festival couldn't have been better considered. I take particular pride that Gunther Schuller, whom I brought to Tanglewood, is now taking over the leadership of the Music Center. That the concerts in the Shed will be well planned and adventurous is guaranteed by the identity of the new leadership.'

RECORDINGS by the
BOSTON SYMPHONY CHAMBER PLAYERS and
CLAUDE FRANK guest artist
with notes and commentary by PETER USTINOV

BEETHOVEN	Serenade in D op. 25
BRAHMS	Piano quartet in C minor op. 60
CARTER	Woodwind quintet
COPLAND	Vitebsk
FINE	Fantasia for string trio
MOZART	Flute quartet in D K. 285 Oboe quartet in F K. 370
PISTON	Divertimento for nine instruments

LM/LSC-6167

BRAHMS	Horn trio in E flat op. 40
COLGRASS	Variations for four drums and viola
HAIEFF	Three bagatelles for oboe and bassoon
MOZART	Piano quartet in G minor K. 478 Quintet for piano and winds in E flat K. 452
POULENC	Trio for oboe, bassoon and piano (1926)
SCHUBERT	String trio no. 1 in B flat
VILLA-LOBOS	Bachianas Brasileiras no. 6 for flute and bassoon

LM/LSC-6184

The Boston Symphony Chamber Players
record exclusively for

RCA

1274

ENSEMBLES OF THE BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra and the New England Conservatory of Music present

TWO FINAL CONCERTS OF THE SEASON
JORDAN HALL AT 8.30

Wednesday April 2
THE BOSTON STRING SINFONIETTA

George Zazofsky, Gottfried Wilfinger, John Korman, Christopher Kimber, Harry Dickson, Herman Silberman, Stanley Benson, Earl Hedberg, Yizhak Schotten, Robert Ripley, Ronald Feldman, Henry Portnoi.
with James Pappoutsakis *flute*

BOYCE	Symphony no. 1 in B flat major
MOZART	Divertimento in F major K. 138
C.P.E. BACH	Concerto for flute and string orchestra in D minor
ROUSSEL	Sinfonietta for strings op. 52
MEKEEL	String figures disentangled by a flute *world première*
HANDEL	Concerto grosso in A minor op. 6 no. 4

Monday April 14
BOSTON SYMPHONY CHAMBER PLAYERS
Silverstein, Fine, Eskin, Portnoi, Dwyer, Gomberg, Cioffi, Walt, Stagliano, Ghitalla, Gibson, Firth, Kalish

Ticket prices: $1.50, $2, $2.50, $3, $4 and $5

Tickets can be ordered in person, or by mail or telephone from JORDAN HALL BOX OFFICE, 30 GAINSBOROUGH STREET, BOSTON 02115 telephone 536-2412

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CONCERT CALENDAR FOR THE COMING WEEKS

Tuesday evening March 25 at 8.30

CHARLES WILSON *conductor*

SCHUBERT	Symphony no. 5 in B flat
STRAVINSKY	Jeu de cartes (1937)*
SIBELIUS	Symphony no. 2 in D op. 43

Friday afternoon March 28 at 2 o'clock
Saturday evening March 29 at 8.30

HENRY LEWIS *conductor*

ROSSINI	Overture to 'Le siège de Corinthe'
NIELSEN	Symphony no. 3 op. 27 'Sinfonia espansiva'
BRAHMS	Piano concerto no. 2 in B flat op. 83 CLIFFORD CURZON

Tuesday evening April 1 at 7.30

ERICH LEINSDORF *conductor*

BEETHOVEN	Overture to 'Egmont'
BEETHOVEN	Symphony no. 1 in C major op. 21
BEETHOVEN	Symphony no. 3 in E flat op. 55 'Eroica'*

Thursday evening April 3 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN	Symphony no. 6 in F major op. 68 'The Pastoral
BEETHOVEN	Symphony no. 3 in E flat op. 55 'Eroica'*

Friday afternoon April 4 at 2 o'clock
Saturday evening April 5 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN	Overture to 'Egmont'
PROKOFIEV	Piano concerto no. 5 in F op. 55* JOHN BROWNING
BRUCKNER	Symphony no. 6 in A

Tuesday evening April 8 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN	Symphony no. 6 in F major op. 68 'The Pastoral'
BEETHOVEN	Symphony no. 3 in E flat op. 55 'Eroica'*

Friday afternoon April 11 at 2 o'clock
Saturday evening April 12 at 8.30

ERICH LEINSDORF *conductor*

BACH	Suite no. 1 in C BWV 1066
BRUCH	Scottish fantasy for violin and orchestra op. 46 JOSEPH SILVERSTEIN
STRAVINSKY	Symphony in C

Tuesday evening April 15 at 8.30

ERICH LEINSDORF *conductor*

BRUCH	Scottish fantasy for violin and orchestra op. 46 JOSEPH SILVERSTEIN
TCHAIKOVSKY	Symphony no. 5 in E minor op. 64*

Thursday evening April 17 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN	Symphony no. 6 in F major op. 68 'The Pastoral'
BEETHOVEN	Symphony no. 3 in E flat op. 55 'Eroica'*

Friday afternoon April 18 at 2 o'clock
Saturday evening April 19 at 8.30

ERICH LEINSDORF *conductor*

JANE MARSH *soprano*
JOSEPHINE VEASEY *contralto*
PLACIDO DOMINGO *tenor*
SHERRILL MILNES *bass*
CHORUS PRO MUSICA
ALFRED NASH PATTERSON *conductor*
NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DE VARON *conductor*

SCHOENBERG	A survivor from Warsaw op. 46
BEETHOVEN	Symphony no. 9 in D minor op. 125

programs subject to change

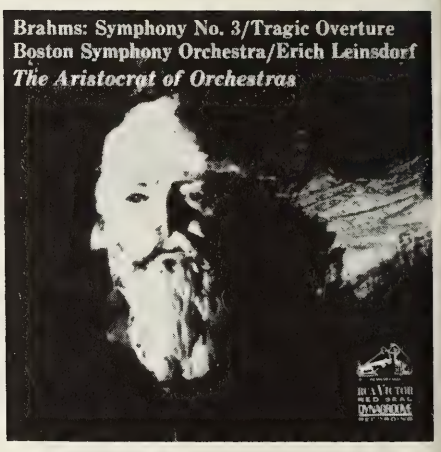
BALDWIN PIANO
RCA RECORDS*

Thanks to the generosity of subscribers who are unable to attend their concerts and who release their seats, a limited number of tickets is usually available for each concert.



The first recording of this symphony by a major orchestra and conductor. Both works are spectacular. *Dynagroove.* LSC-2934

Leinsdorf's genius with the German Romantic repertoire is immediately seen in this superb performance. *Dynagroove.* LSC-2936



RCA

BUY YOUR RECORDS BY MAIL *To benefit the Boston Symphony Orchestra*



Rubinstein's third great album in his Boston Symphony-Leinsdorf recordings of the Beethoven concertos. *Dynagroove.* LSC-2947

In case the concert should end:

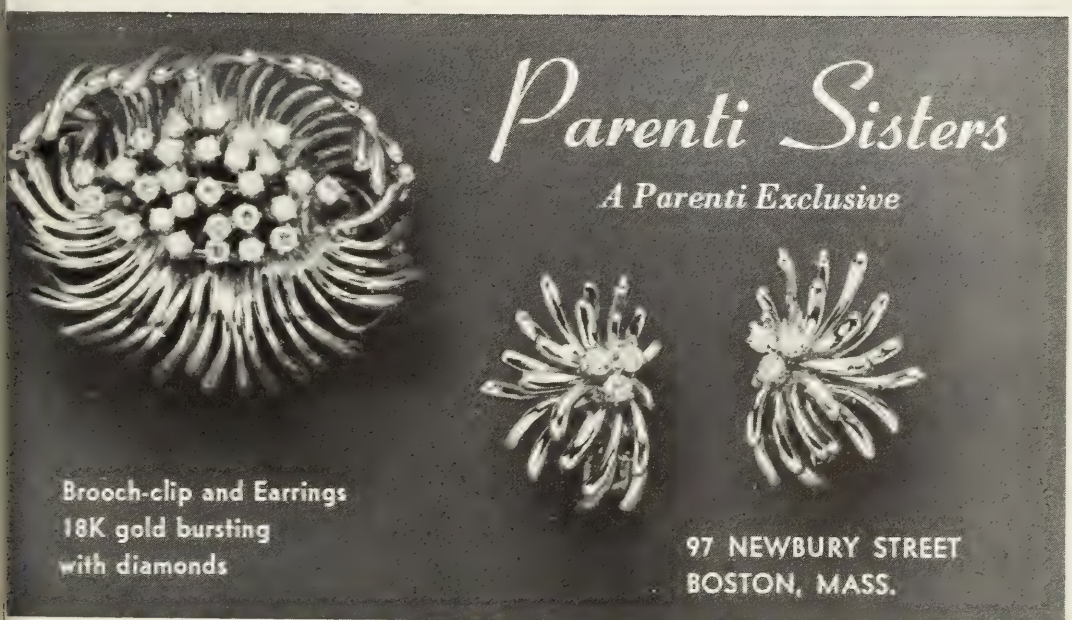
Clap (If someone in front yells "Bravo", yell "Bravo"). Get up out of your chair and walk to Mass. Avenue Exit. Turn left and walk 30 paces to Donald Cox Rogers Square. Turn right. Look left. Look right. Cross. Proceed straight to large hole in the ground. Follow the hurricane fence to large block of granite on St. Paul Street inscribed, "1904". Turn left. Walk to Christian Science Publishing Building. Circumvent it and proceed to large hole. Turn left and walk two hundred paces. Walk inside Sheraton-Boston Lobby (on the Symphony side of Prudential Center). Stop. Decide between Mermaid Bar, Cafe Riviera or Kon-Tiki Ports or turn left and take a waiting escalator to next level. Get off. Decide between Persian Lounge and Falstaff Room. If you want to go to El Diablo, you're on your own.



Beat the high cost of health care:

1. **Stay healthy.**
2. **Become a volunteer at Beth Israel Hospital.**

Contact Mrs. Richard Williams
Director of Volunteers
734-4400 ext. 327
A Major Teaching Hospital of Harvard Medical School



THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases



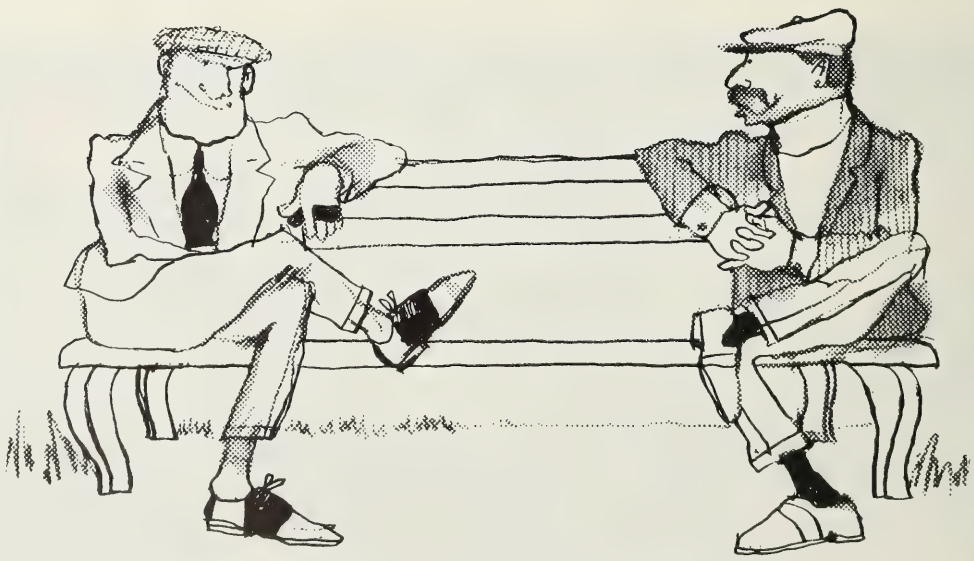
Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston

"Boraschi's is Boston's Best Italian Restaurant!"

"Boraschi's is Boston's best American Restaurant!"



Who are we to argue? Boraschi's Restaurant,
793 Boylston St. (Opposite Prudential) 536-6300

NATIONALLY ACCREDITED

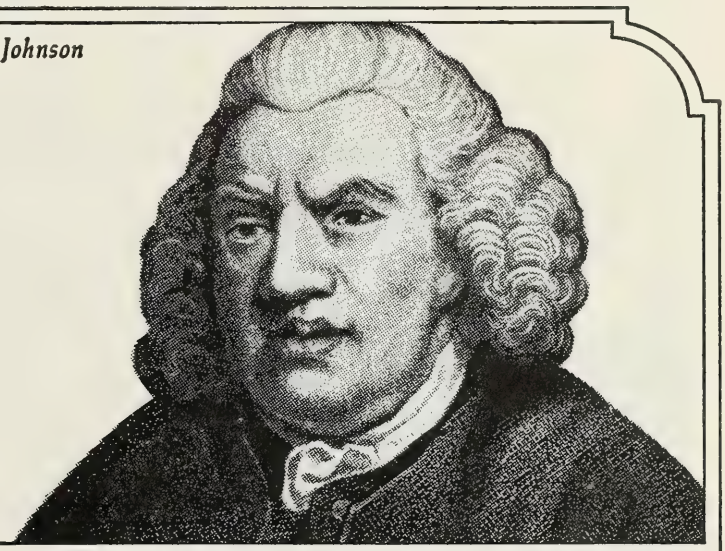
DAY AND EVENING COURSES
Gregg and EZ Alphabetic Shorthand. Start anytime; graduate when ready. One Year Executive Secretarial Course. Intensive Short Courses. Typing individually taught.

INTENSIVE BRUSH-UP COURSES
for "RETURNEES" to JOB MARKET

HICKOX
SECRETARIAL SCHOOL

Founded in 1879
Individual Attention *Individual Promotion*
367 BOYLSTON ST., BOSTON (at Arlington St. MBTA)
267-5920

Samuel Johnson



tax

In his great Dictionary, Dr. Johnson gave a definition for *excise:* "A hateful tax levied upon commodities." Smith, Barney & Co. suspects you might sometimes be willing to apply that adjective to *any* tax.

Excises and commodities aside . . . there is a way to gain additional income *without* additional tax. If the income is from municipal bonds—the debt securities of state or city governments or governmental authorities—it's totally *exempt* from Federal income tax. (Often from state income tax as well, in the state of issuance.)

Smith, Barney's Municipal Bond Department can help you select the bonds best suited to your needs. They *know* municipals, out of long experience with them. To begin with, they'll be glad to send you, upon request, a booklet explaining exactly what municipals are.

One thing they are: a legitimate way to avoid "hateful" taxes.

Smith, Barney & Co.
Incorporated
Members New York Stock Exchange and other leading exchanges
125 High Street, Boston, Mass. 02110



Boston's Elizabeth Carleton House assures a gracious and dignified retirement to men and women over 65, couples or individuals, of good health and buoyant temperament . . . Spacious private rooms in a handsome environment . . . A distinguished Board and administration provide a secure and comfortable way of life for members of the Carleton House "Family." . . . Financial plans are flexible. The Committee on Admissions welcomes inquiries.

ELIZABETH CARLETON HOUSE
2055 Columbus Avenue Boston Mass. 02119
Write for brochure

Tat Saunders INC.
THE RITZ CARLTON HOTEL, BOSTON
PALM BEACH, FLORIDA
Pretty Clothes for All Occasions
MANCHESTER WATCH HILL

WHERE TO BUY

Garrard®
World's finest automatic turntables . . . synchronously powered for perfectly constant record speed.



Radio Shack Corp. • 730 Commonwealth Avenue
Radio Shack Corp. • 167 Washington Street
Lafayette Radio • 584 Commonwealth Avenue
Lechmere Sales Co. • 88 First St., Cambridge, Mass.
World of Music • 25 West Street
and other high fidelity dealers

GARRARD, WESTBURY, N.Y. 11590
British Industries Co., division of Avnet, Inc.

— marion ruth
A large and carefully selected variety of china, stainless steel, furniture, glass and accessories—displayed for your convenience in co-ordinated table settings in the contemporary manner. Good design gift ideas by outstanding international designers and craftsmen.
Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

For information about space and rates in the
BOSTON
SYMPHONY ORCHESTRA
PROGRAM
Call Advertising Department
Symphony Hall • 266-1492
Donald T. Gammons

A Fine Specialty Shop

catering from head to toe
to young gentlemen who
wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the
Church Street Garage (right next door)

31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

T.O. METCALF CO.
ESTABLISHED 1871

Value

FOR YOUR PRINTING DOLLAR

For Proof

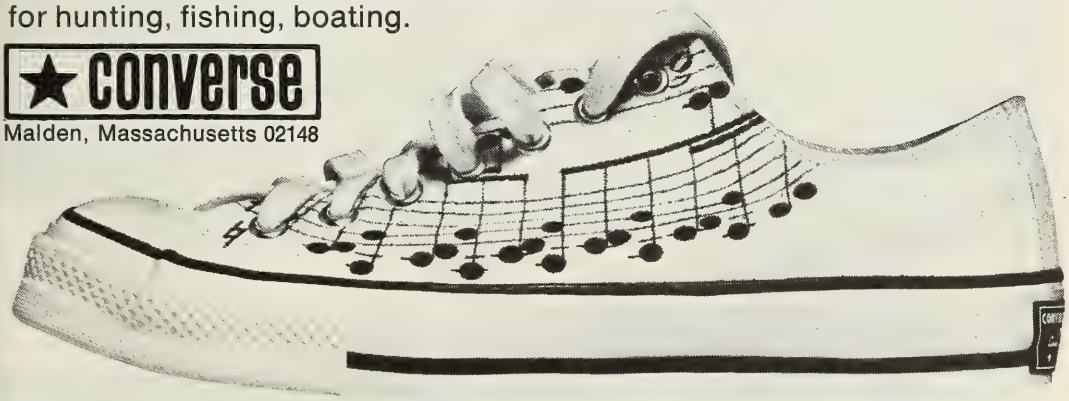
CALL 426-5050

51 MELCHER ST., BOSTON
T.O. METCALF CO.

Brilliant scoring!

The same footwear that's helped produce such great scores for leading sports teams, also has a talent for just playing around. Equally noteworthy performers . . . Converse/Hodgman foul weather clothing and boots for hunting, fishing, boating.

★ converse
Malden, Massachusetts 02148



GEO. H. ELLIS CO.

Printers of Reputation Since 1873

270 Congress St., Boston, Mass. LI 2-7800
LETTERPRESS • OFFSET LITHOGRAPHY • BINDING

Fishelson's

Fleuriste Français

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

A bank for all reasons

COMMONWEALTH NATIONAL BANK

Main Office: 150 Causeway Street · 6 Beacon · 717 Boylston · 89 Broad
1610 Commonwealth · Lincoln Office: 350 Broadway, Chelsea

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

CUTTY SARK

AMERICA'S No.1
SELLING SCOTCH



DISTILLED AND BOTTLED IN SCOTLAND BLENDED 86 PROOF
THE BUCKINGHAM CORPORATION, IMPORTERS; NEW YORK, N. Y.

Boston's
Internationally Famous
Italian Restaurant

Open 7 Days 11 A.M. to 1 A.M.

Polcari's

283 Causeway St.
(1 minute from No. Station)
For Reservations Tel. RI 2-4142

DALOZ

Cleansers
of Fine Clothes
and Household
Furnishings for a
Discriminating
Clientel

Phone 265-2400

1863

It's on the menu . . .

The dining room open till 9 p.m.

THE RITZ CARLTON
BOSTON



HIGH NOTE

5% annual rate

FIVE FOR ALL

NO NOTICE REQUIRED FOR WITHDRAWAL

- SEND FOR FREE SAVE-BY-MAIL KIT
- WE PAY POSTAGE BOTH WAYS

OUR DIVIDENDS ARE NOT SUBJECT TO MASS. STATE INCOME TAX

SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS
and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630

DORCHESTER OFFICE: 347 WASHINGTON STREET — PHONE CO 5-7020

GOMBERG

MUSIC WORKSHOP

Individual instruction on the violin for intermediate and advanced students—chamber music—to further the understanding of music.

For information write
ROBERT GOMBERG
143 Beaconsfield Road, Brookline, Mass.

MUSIC

MALBEN'S

FRUITS — PRIME MEAT AND GOURMET SHOPPE



100 NATURAL CHEESES AND SPICES

PHEASANTS · QUAIL · SQUABS

ROMANOFF'S FRESH CAVIAR

PATE DE FOIE GRAS · TRUFFLES

UNSALTED SMOKED SALMON

158 Massachusetts Ave., Boston • Free Delivery • 266-1203

CONFIDENCE...

Can be as simple as a visit to our Trust Department, with your counsel, to make sure that your plans for the future will be carried out exactly as you planned. Our Trust Department specialists are always available to work with you, and your counsel, to see to it that your instructions will be maintained. We think you'll have every confidence in US and in the way we will execute your wishes.

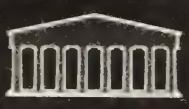
you never come second with US

UNITED STATES TRUST COMPANY

Member Federal Deposit Insurance Corporation

30 Court Street, Boston
In the New Government Center

ACADEMIA

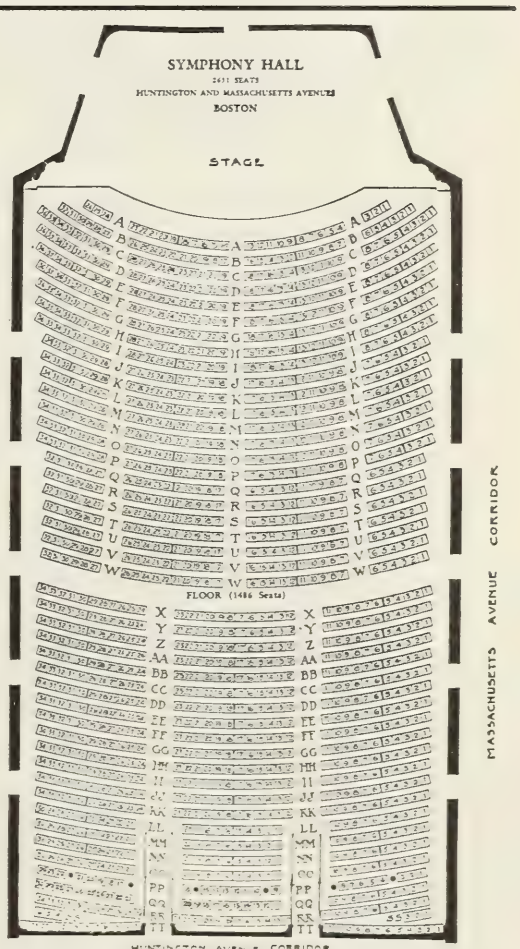


School of Languages

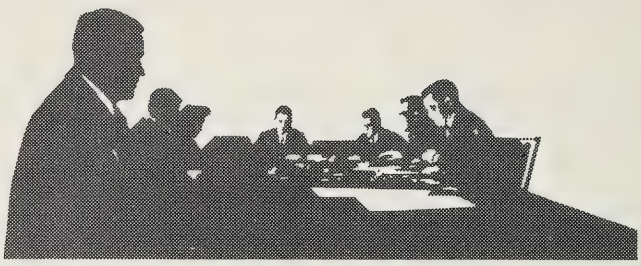
CAMBRIDGE
54 Boylston Street
tel: 354-2124

BOSTON
140 Newbury Street
tel: 266-0560





THE BOSTON COMPANY, INC.



The "Financial Cabinet" specializing in advisory and management services for private capital.

INVESTMENT, TRUST AND PERSONAL BANKING SERVICES
Boston Safe Deposit and Trust Company

INVESTMENT COUNSELING
Boston • The Boston Company Investment Counsel, Inc.
Houston • The Boston Company of Texas
Los Angeles • Bailey and Rhodes
Louisville • Todd-Boston Company, Inc.
New York • John W. Bristol & Co., Inc.
• Douglas T. Johnston & Co., Inc.
San Francisco • Henderson-Boston Company, Inc.
Seattle • Loomis & Kennedy, Inc.

INVESTMENT TECHNOLOGY AND RESEARCH
The Boston Company, Inc.

ECONOMIC AND FINANCIAL COUNSELING
Rinfret-Boston Associates, Inc., New York

OIL AND GAS INVESTMENT COUNSELING
The Boston Company of Texas, Houston

REAL ESTATE INVESTMENT COUNSELING
Henderson-Boston Company, Inc., San Francisco
The Boston Company Real Estate Counsel, Inc., Boston

MUTUAL FUND
The Johnston Mutual Fund Inc.

MANAGEMENT CONSULTING
Boston • The Boston Consulting Group, Inc.
London • Attwood-Boston Consultants Ltd.
Milan • Gennaro Boston Associati, S.p.A.
Tokyo • The Boston Consulting Group of Japan K.K.

We will be happy to send you a copy of our annual report.

THE BOSTON COMPANY, INC.
100 FRANKLIN STREET • BOSTON, MASSACHUSETTS 02106
TELEPHONE (617) 542-9450

FUTURE PROGRAMS

TWENTY-FIRST PROGRAM
Friday afternoon March 28 1969 at 2 o'clock
Saturday evening March 29 1969 at 8.30

HENRY LEWIS *conductor*

ROSSINI	Overture to 'Le siège de Corinthe'
NIELSEN	Symphony no. 3 op. 27 'Sinfonia espansiva'
BRAHMS	Piano concerto no. 2 in B flat op. 83 CLIFFORD CURZON

Erich Leinsdorf and the Orchestra leave Boston on Monday for a two-week tour. They will give concerts in Raleigh, North Carolina; Atlanta, Georgia; St Petersburg, Fort Lauderdale, Miami Beach, Florida; Washington DC; and in New York at the Brooklyn Academy of Music, Philharmonic Hall and Carnegie Hall. The soloists will be the pianist Lilian Kallir and the baritone Hermann Prey.

The next concerts in this series will be in three weeks. Henry Lewis, Music Director of the New Jersey Symphony, will make his debut with the Boston Symphony Orchestra. He will conduct the Orchestra's first performance of Carl Nielsen's Third symphony. The soloist will be the English pianist Clifford Curzon, who most recently appeared with the Orchestra at the Edinburgh Festival in 1956.

TWENTY-SECOND PROGRAM
Friday afternoon April 4 1969 at 2 o'clock
Saturday evening April 5 1969 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN	Overture to 'Egmont'
PROKOFIEV	Piano concerto no. 5 in F op. 55* JOHN BROWNING
BRUCKNER	Symphony no. 6 in A

programs subject to change

BALDWIN PIANO
RCA RECORDS*

GERTRUDE R. NISSENBAUM
VIOLIN

Tel. LOngwood 6-8348

340 TAPPAN STREET
BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANO

Telephone:
KEnmore 6-4062

88 EXETER STREET
COPLEY SQUARE, BOSTON

"Mr. Sullo's piano playing represents genuine musicality and a formidable technic."
Cyrus Durgin, "Boston Globe," 4/18/53

SALVATORE SULLO
- PIANO -

Foreign Judge at Final Degree Exams in Principal Italian Conservatories: 1965 and 1967

2 Michelangelo St., Boston, Mass. Tel. 227-8591

MINNIE WOLK
Pianoforte Studio
42 Symphony Chambers
246 Huntington Avenue, Boston
opp. Symphony Hall
Residence 395-6126

KATE FRISKIN
Pianist and Teacher
8 Chauncy Street
Cambridge, Massachusetts
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech

- in Industry
- in Education
- in Therapy
- in Theatre

Near Harvard Square KI 7-8817

Mrs. Aaron Richmond and Walter Pierce
present in the 1968-69 Boston University

CELEBRITY SERIES

SYMPHONY HALL • THIS SUN. at 3

VIENNA CHOIR BOYS

Tickets Now at Box-Office

JORDAN HALL • THIS SUN. at 3

ISRAEL CHAMBER ORCHESTRA

GARY BERTINI, Cond.

Tickets Now at Box-Office

SAT. EVE. MAR. 15 at 8:30 • SYMPHONY HALL

MINNESOTA ORCHESTRA

Minneapolis Symphony Orchestra Founded 1903

STANISLAW SKROWACZEWSKI, Conductor

Revised Program

Haydn, "London Symphony"; Lutoslawski, Symphony No. 2 (1st Boston performance); Tchaikowsky, Symphony No. 4

Tickets Now at Box-Office

STEINWAY PIANO

FRI. EVE. MAR. 21 at 8:30 • SYMPHONY HALL

MSTISLAV ROSTROPOVICH

The Great Soviet Cellist

Handel, Aria; Schumann, Three Pieces from "Five Pieces Folk Style," Op. 102 (Nos. 1, 2 and 4); Brahms, Sonata in E minor, No. 1, Op. 38; Shostakovich, Sonata in D minor, Op. 40.

Tickets Now: $6.50, $5.50, $4.50, $3.50

STEINWAY PIANO

SAT. EVE. MAR. 22 at 8:30 • SYMPHONY HALL

RAVI SHANKAR

India's Celebrated Master of the Sitar
with **ALLA RAKHA,** Tabla

Tickets Now at Box-Office

SUN. MAR. 23 at 3 • SYMPHONY HALL

RUDOLF SERKIN

Famous Pianist

Program: Beethoven, Sonata in F sharp, Op. 78; Schubert, Sonata in C minor (Posthumous); Chopin, Twenty-four Preludes, Op. 28.

Tickets Now: $6, $5, $4, $3

STEINWAY PIANO

FRI. EVE. MAR. 28 at 8:30 • SYMPHONY HALL

JOSE GRECO SPANISH DANCE COMPANY

Tickets Now at Box-Office

Magnificent Possession



Baldwin

Baldwin Piano & Organ Company
160 Boylston Street
Boston, Massachusetts 02116
Telephone 426-0775

Baldwin is the official piano of the Boston Symphony Orchestra. Erich Leinsdorf, Music Director.

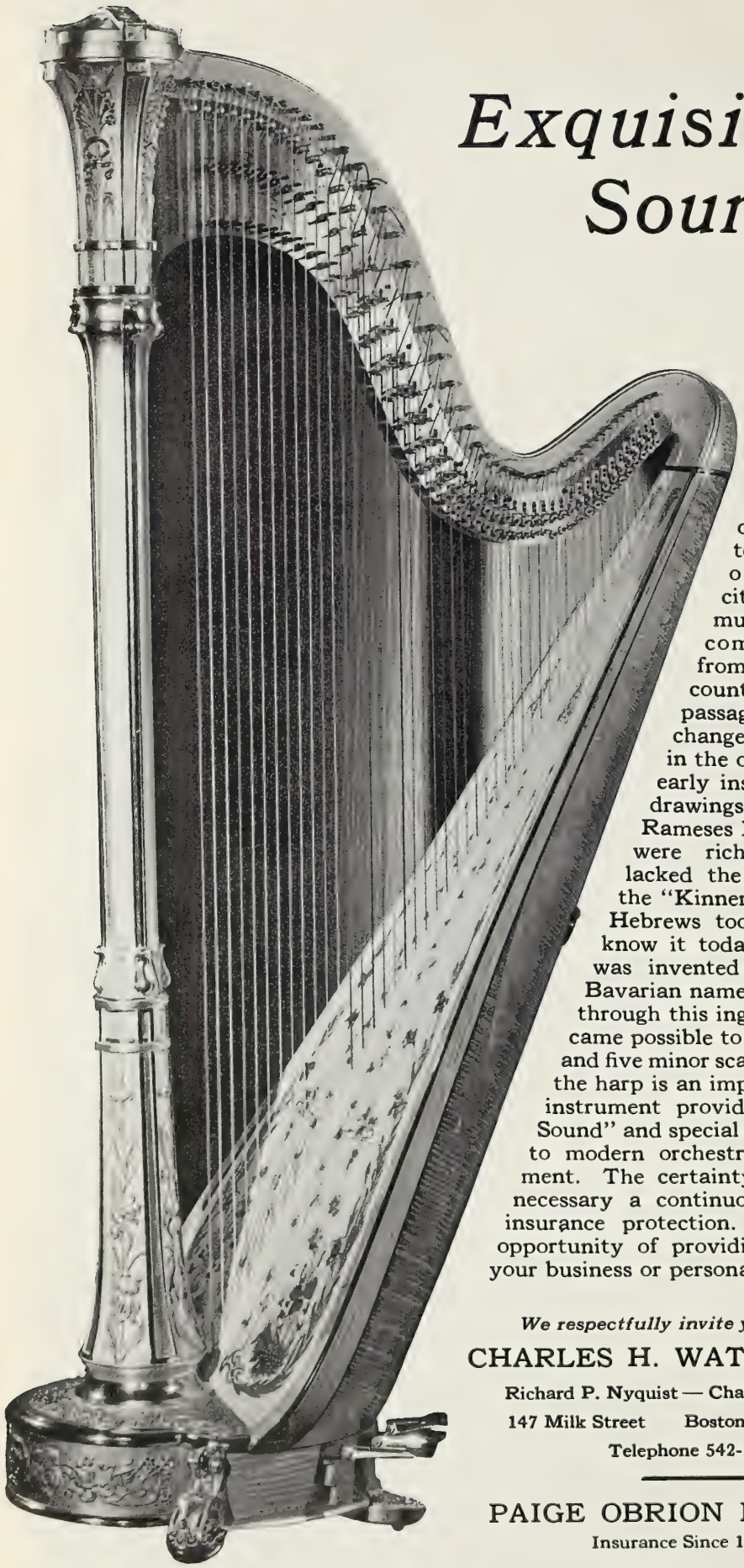


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

21

EIGHTY-EIGHTH SEASON 1968-1969



Exquisite Sound

From the palaces of ancient Egypt to the concert halls of our modern cities, the wondrous music of the harp has compelled attention from all peoples and all countries. Through this passage of time many changes have been made in the original design. The early instruments shown in drawings on the tomb of Rameses II (1292–1225 B.C.) were richly decorated but lacked the fore-pillar. Later the "Kinner" developed by the Hebrews took the form as we know it today. The pedal harp was invented about 1720 by a Bavarian named Hochbrucker and through this ingenious device it became possible to play in eight major and five minor scales complete. Today the harp is an important and familiar instrument providing the "Exquisite Sound" and special effects so important to modern orchestration and arrangement. The certainty of change makes necessary a continuous review of your insurance protection. We welcome the opportunity of providing this service for your business or personal needs.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

Richard P. Nyquist — Charles G. Carleton

147 Milk Street Boston, Massachusetts

Telephone 542-1250

PAIGE OBRION RUSSELL

Insurance Since 1876

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA INC.

TALCOTT M. BANKS *President*
PHILIP K. ALLEN *Vice-President*
ROBERT H. GARDINER *Vice-President*
JOHN L. THORNDIKE *Treasurer*
ABRAM BERKOWITZ
ABRAM T. COLLIER
THEODORE P. FERRIS
FRANCIS W. HATCH
ANDREW HEISKELL
HAROLD D. HODGKINSON
E. MORTON JENNINGS JR
EDWARD M. KENNEDY
HENRY A. LAUGHLIN
EDWARD G. MURRAY
JOHN T. NOONAN
MRS JAMES H. PERKINS
SIDNEY R. RABB
RAYMOND S. WILKINS

TRUSTEES EMERITUS

HENRY B. CABOT
PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT

ADMINISTRATION OF THE BOSTON SYMPHONY ORCHESTRA

THOMAS D. PERRY JR *Manager*

JAMES J. BROSNAHAN
Associate Manager, Business Affairs

HARRY J. KRAUT
Associate Manager, Public Affairs

MARY H. SMITH
Concert Manager

MARVIN SCHOFER
Press and Public Information

program copyright © 1969 by Boston Symphony Orchestra Inc.

SYMPHONY HALL BOSTON MASSACHUSETTS

1295



ANNUAL MEETING OF THE FRIENDS

OF THE BOSTON SYMPHONY ORCHESTRA

Wednesday April 30 at 11.45 am is now the date and time scheduled for the annual meeting of the Friends at Symphony Hall. This season's meeting will be more elaborate than those of previous years. Since it takes place during the Pops season, Friends will sit at the Pops tables and will hear **Arthur Fiedler rehearsing the Pops Orchestra.**

After about a half an hour of rehearsal, **Talcott M. Banks, President of the Board of Trustees, will speak. Cocktails will then be served** in the foyer, **followed by a box luncheon** with coffee at the tables in the Hall. Friends will be asked to sit in groups of four, so that members of the Orchestra may join them for lunch at the tables. For those who stay after the formal part of the meeting is over, a charge of $3 per person will be made to cover the cost of cocktails and luncheon.

Any member of the Friends who does not receive an invitation by April 4 is asked to call Mrs Whitty at Symphony Hall (266-1348).

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA INC.

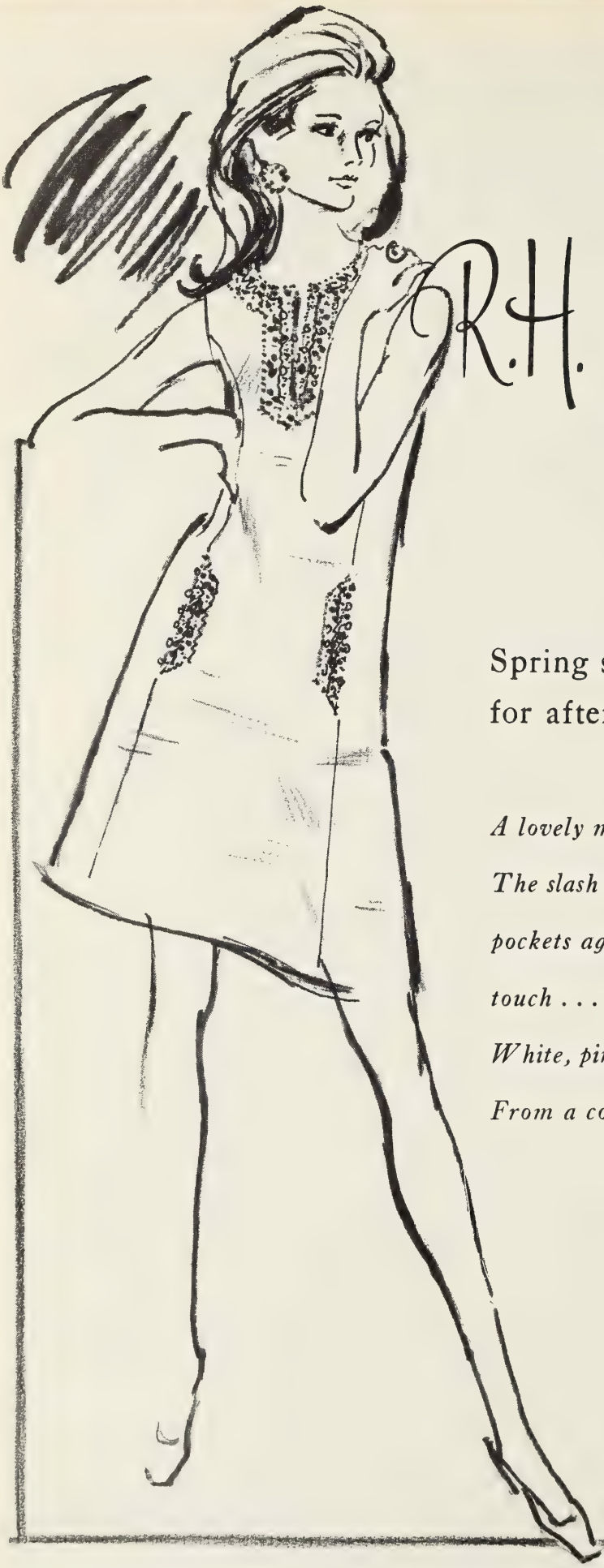
ABRAM T. COLLIER *Chairman*

ALLEN G. BARRY *Vice-Chairman*

LEONARD KAPLAN *Secretary*

MRS FRANK ALLEN
OLIVER F. AMES
LEO L. BERANEK
GARDNER L. BROWN
MRS LOUIS W. CABOT
MRS NORMAN CAHNERS
ERWIN D. CANHAM
RICHARD P. CHAPMAN
JOHN L. COOPER
ROBERT CUTLER
BYRON K. ELLIOTT
MRS HARRIS FAHNESTOCK
CARLTON P. FULLER
MRS ALBERT GOODHUE
MRS JOHN L. GRANDIN JR
STEPHEN W. GRANT
FRANCIS W. HATCH JR
MRS C. D. JACKSON
HOWARD W. JOHNSON
SEAVEY JOYCE
LAWRENCE K. MILLER
LOUVILLE NILES
HERBERT W. PRATT
NATHAN M. PUSEY
PAUL REARDON
JOHN HOYT STOOKEY

SYMPHONY HALL BOSTON MASSACHUSETTS



R.H. Stearns

Spring sparkle
for after-five

A lovely meld of rayon/nylon. The slash neckline and seam pockets aglitter with a jeweler's touch . . . of shimmering beads. White, pink or blue. 10-16, $70. From a collection. Misses.

BOSTON: At the start of The Freedom Trail, 140 Tremont Street, 482-0260.
CHESTNUT HILL: 232-8100. NORTHSHORE: 532-1660.
SOUTH SHORE PLAZA: 848-0300. BURLINGTON MALL: 272-5010.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Alfred Krips
George Zazofsky†
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Eiichi Tanaka*
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Max Hobart
John Korman
Christopher Kimber
Spencer Larrison

violas
Burton Fine
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Hugh Matheny

english horn
Laurence Thorstenberg

clarinets
Gino Cioffi
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets
Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones
William Gibson
Josef Orosz
Kauko Kahila

tuba
Chester Schmitz

timpani
Everett Firth

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Olivia Luetcke

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

*member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Sheldon Rotenberg.

† George Zazofsky is on leave of absence for the remainder of the 1968-1969 season.



Filene's

Here and now . . .
the belted
jumper-dress
with its own
print sleeves
BY KASPER
FOR
JOAN LESLIE
Plaza Shop,
fifth floor

BOSTON SYMPHONY ORCHESTRA

CONTENTS

Program for March 28 and 29 1969 1303

Future programs 1353

Program notes

Rossini – Overture to 'Le siège de Corinthe' 1312
adapted from the notes of John N. Burk

Nielsen – Symphony no. 3 op. 27 'Sinfonia espansiva' 1314
by John W. Barker

Brahms – Piano concerto no. 2 in B flat op. 83 1330
by John N. Burk

List of Friends of the Boston Symphony Orchestra 1335

The conductor and soloist 1332

Program Editor ANDREW RAEBURN

NOW IS APRIL 8

April 8, 9, 10, 11 and 12. "Now is" is the 1969 Vincent Show. A musical happening for the benefit of the Vincent Memorial Hospital. Every evening at 8:30 and Saturday matinee at 2:30 at New England Life Hall. A collage of music, dance and comedy performed by the Vincent Club.

Tickets on sale at Box Office, New England Life Hall, weekdays from March 24, 10:00-5:30. Tel. 262-5229.

THE FIRST & OLD COLONY
The First National Bank of Boston and Old Colony Trust Company

BOSTON SYMPHONY ORCHESTRA

The second movement (Marcia funebre) of the Symphony no. 3 in E flat op. 55 'Eroica' by Beethoven will be played before today's program in memory of former President Dwight D. Eisenhower. The audience is asked not to applaud.

Saturday March 29 1969

EIGHTY-EIGHTH SEASON 1968-1969

TWENTY-FIRST PROGRAM

Friday afternoon March 28 1969 at 2 o'clock
Saturday evening March 29 1969 at 8.30

HENRY LEWIS *conductor*

ROSSINI — Overture to 'Le siège de Corinthe'

first performance by the Boston Symphony Orchestra

NIELSEN — Symphony no. 3 op. 27 'Sinfonia espansiva'

Allegro espansivo
Andante pastorale
Allegretto un poco
Finale: allegro

JOANNA BRUNO *soprano*
MARK PEARSON *baritone*

first performance in Boston

intermission

BRAHMS — Piano concerto no. 2 in B flat op. 83

Allegro non troppo
Allegro appassionato
Andante
Allegretto grazioso

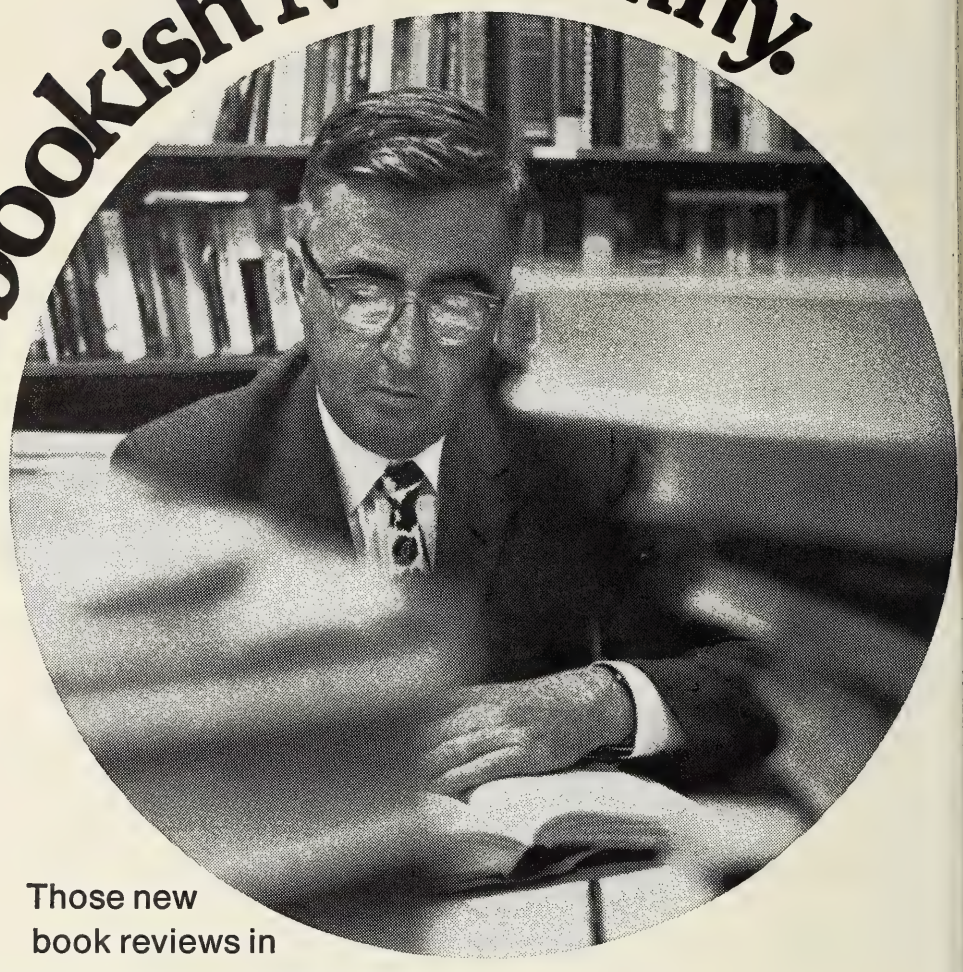
CLIFFORD CURZON

Clifford Curzon plays the Steinway piano

Friday's concert will end at about 4 o'clock; Saturday's at about 10.30

BALDWIN PIANO
RCA RECORDS*

The bookish Mr. Kenny.



Those new book reviews in The Boston Globe speak volumes. The man responsible is The Globe's Arts Editor, Herbert Kenny, who has over 200 of the most knowledgeable reviewers around Boston on call.

There's more to it. Maybe that's how come everybody's reading The Globe these days.

Steinberg's Choice: the new records
by Michael Steinberg, music critic of The Boston Globe

Berlioz, Davis, Romeo & Juliet

Berlioz's dramatic symphony, *Romeo et Juliette,* almost unknown in this century and this country until Toscanini restored it to the living repertory less than 30 years ago, now gets its first good recording. The conductor is Colin Davis, the best Berlioz man around for some years now, and the forces he leads are the London Symphony Orchestra and Chorus, the John Alldis Choir, the vocal soloists Patricia Kern, Robert Tear, and John Shirley-Quirk (Philips). *Romeo et Juliette* is a great work, fascinatingly original as a musico-dramatic concept, and attaining astonishing heights of compassion, fantasy, and delicacy of feeling. On the RCA recording of Toscanini's 1947 broadcast, you can hear him handle some passages with incomparable skill; Davis, however, maintains a remarkable level throughout, and, with his sense of pace and continuity, animation, and refinement of sensibility, he is far ahead of any more recent competition. This is one of the most beautiful and most valuable issues in a long time.

Even if the *Romeo* finale contains some pompously conventional music, there is no vulgarity about this work. I am not sure that can be said about the Franck *D minor Symphony,* a work most of whose performances tend to inflate what is already questionable about it. One performance that does not is Otto Klemperer's with the New Philharmonia (Angel). Neither strident nor sentimental, this reading makes the most of the genuinely imposing musical qualities of the work. Klemperer's conducting is especially strong in matters of rhythmic and textural definition, and with Monteux's (RCA), this is as splendid a recording of the *D minor Symphony* as you can now get.

Two records, finally, more for fun. One has delightful and brightly scored orchestral pieces by Glinka, including "Jota aragonesa," "Summer Night in Madrid," "Kamarinskaya," the "Valse-Fantaisie," and excerpts from his opera *Ruslan and Ludmila,* all of it played with enormous vitality by the USSR Symphony under Yevgeny Svetlanov (Melodiya-Angel). The other is still more Spanish, comprising de Falla's complete *El amor brujo,* the Intermezzo from *Goyescas* by Granados, and Ravel's "Pavane" and "Alborada del gracioso," all excellently done by the New Philharmonia, Rafael Fruehbeck de Burgos conducting, and with Nati Mistral as the hot vocalist in the de Falla (London).



These original record reviews by Michael Steinberg are presented by the Trust Department of New England Merchants Bank, which would also be pleased to review your investment portfolio with a view to improving its performance.

New England Merchants National Bank A FULL SERVICE BANK

Trust Department • 28 State Street, Boston • 742-4000 • Member F.D.I.C.

Our Children's Shop is Ready for Easter

with everything for babies and their older siblings. There are handmade blankets, wrappers, bibs, and bonnets; hand-smocked dresses and Easter pocketbooks for little girls and for their brothers handmade suits and sweaters. And games and toys for all.

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

A nonprofit social service organization • 264 Boylston Street • Boston 02116

The Cafe Budapest

Before Symphony

The Lounge Budapest

After Symphony

COCKTAILS, CREPE FLAMBEE

Strolling Violinist

Copley Square Hotel—RE 4-3388

Open Daily 12 - 1 P.M.



DECCA STEREO SALE

4.79 NOW 2.89

5.79 NOW 3.49

MINUTE MAN RADIO CO., INC.

30 BOYLSTON ST., HARVARD SQ., 864-8727

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET • BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $30,000

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



The 1969 Hardtop Sedan deVille. Cadillac Motor Car Division.

The splendor of the most special occasion is rivaled only by the pleasure of journeying there in a Cadillac. After an evening with Cadillac, you'll find it difficult to return to ordinary motoring.

Cadillac

STANDARD OF THE WORLD

Makanna, Inc.

The Trousseau House of Boston



Under The Sun

Our cotton terry blotter . . . Grass Green or Hot Orange strewn with a riot of Pink, White, and Blue daisies. Petite, Small, Medium, Large.

$26.00

416 Boylston Street, Boston
54 Central Street, Wellesley

CAMBRIDGE COFFEE, TEA & SPICE HOUSE

Gourmet Cookware
Wicker Furniture Imported Cheeses
And Many, Many Etceteras



60 Westland Ave. · Back Bay
(Between Symphony Hall and The Fenway)

Can You Put An Orchestra Into A Small Wooden Box?



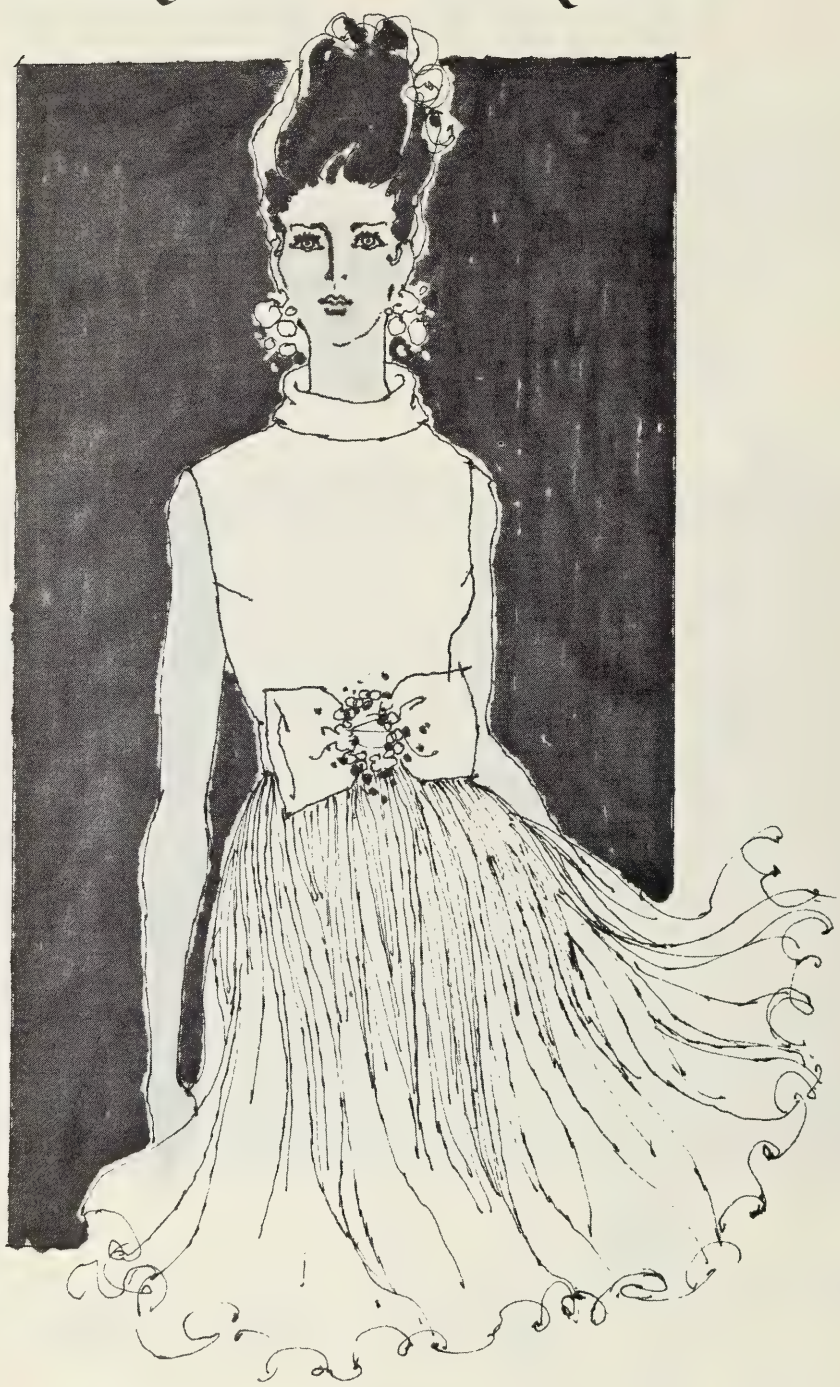
HEAR US TRY.

95 Vassar St.
Cambridge
864-HIFI

677 Main St.
Waltham
893-HIFI

TECH hifi exchange

JORDAN MARSH



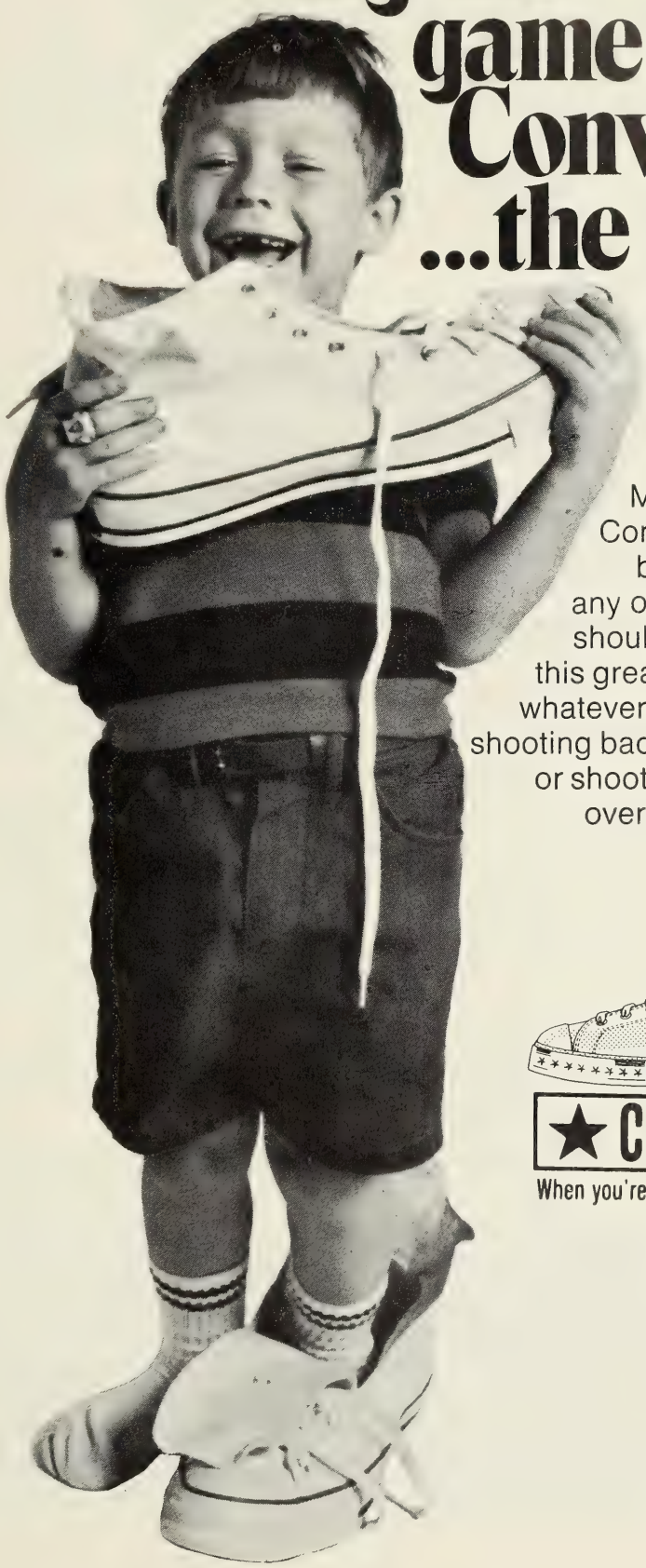
For special parties, polyester chiffon at its loveliest! Belted, bowed and jewel-buckled with a whirl of swirling pleats . . . white, hot pink or ming green in 6 to 16, 50.00
Sorry, no mail or phone orders.

Young Elegants

SECOND FLOOR—MAIN STORE

Boston—Framingham—Peabody—Braintree—Burlington—Bedford, N. H.

Play the game in Converse ...the pros do.



More pros wear Converse basketball shoes than any other kind. Why shouldn't you score this great pro look too, whatever your game . . . shooting backyard baskets or shooting the breeze over the barbecue.



★ converse

When you're out to beat the world

GIOACCHINO ROSSINI

Overture to 'Le siège de Corinthe'

Program note adapted from the notes of John N. Burk

Rossini was born at Pesaro on February 28 1792; he died at Passy, near Paris, on November 13 1868. *Le siège de Corinthe,* opera in three acts with libretto by L. A. Soumet and G. L. Balochi, a revision of the earlier opera *Maometto secondo,* was performed for the first time at the Paris Opera on October 9 1826. The Overture had been composed earlier, and was first played to open a performance of *Maometto* in Venice during 1823. The first performance of the opera in the United States was given in New York on February 6 1835.

The instrumentation: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 4 trombones, timpani, military drum, bass drum, cymbals and strings.

When Rossini visited Vienna in the year 1822, the young man had plentiful assurance of the extent of his fame beyond his own country, for he was idolized in the Austrian capital as his opera *Zelmira* was performed. Rossini, who knew and admired Beethoven's 'Eroica' Symphony and his then recent string quartets, asked his friend Carpani to arrange for a visit to this composer, which Carpani managed, not without difficulty. The dandified appearance of the brilliantly successful Italian composer must have stood out in contrast to that of the unkempt Beethoven in his grubby and disordered lodgings. Yet Rossini approached the elder composer with sincere deference. He has left this description of the visit:

'The familiar portraits of Beethoven give a good general idea of what he looked like, but no picture could express the indefinable sadness apparent in his every feature. Under the thick eyebrows his eyes shone as if from the back of a cavern; they were small but they seemed to pierce. His voice was soft and rather veiled.

'When we entered, he at first paid no attention but continued to correct some proofs. Then suddenly, raising his head, he said in fairly good Italian: "Ah, Rossini, so you're the composer of 'The Barber of Seville'. I congratulate you; it is an excellent *opera buffa* which I have read with great pleasure. It will be played as long as Italian Opera exists. Never try to write anything else but *opera buffa;* any attempt to succeed in another style would be to do violence to your nature."

' "But," interrupted Carpani, "Rossini has already composed a large number of *opere serie — Tancredi, Otello, Mosè* I sent you the scores a little while back to look at."

' "Yes, and I looked at them," answered Beethoven, "but, believe me, *opera seria* is ill suited to the Italians. You do not possess sufficient musical knowledge to deal with real drama, and how, in Italy, should you acquire it? Nobody can touch you Italians in *opera buffa,* a style ideally fitted to your language and temperament. Look at Cimarosa; how much better is the comic part of his operas than all the rest! And the same is true of Pergolesi. You Italians have a high opinion of his religious music, and I grant that there is much feeling in the *Stabat;* but as regards form, it is deficient in variety, and the effect is monotonous. Now *La Serva Padrona . . .!*"

'I then expressed my profound admiration for his genius and my great gratitude for having been allowed to voice it in person. He answered with a deep sigh: *"O, un infelice!"* '

Rossini may well have sensed the fundamental soundness of these remarks, even though he could have argued a financial and popular success with *opera seria* beyond the other composer's most hopeful dreams. Beethoven, who legitimately missed any deep and powerful current in Rossini's attempts at putting tragedy to music, nevertheless must have inwardly envied Rossini's knack of turning tricks of the theatre, writing a tune, or managing an ensemble which would send the operatic public into transports and subdue the *entrepreneurs* of Europe into fabulous offers of gold.

A strange pair, these two made. The non-theatrical Beethoven, who spent years upon one opera, made it irresistibly moving by the sheer intensity of his belief in the theme of loyalty and sacrifice, conquered an intractable medium by the very momentum of his zeal; the Italian whose fortune lay in his facility, who cheerfully accepted almost any preposterous libretto, well knowing that he could cover any tragic episode with a rousing chorus or a brilliant air. Beethoven entirely lacked that instant sparkle of melody, that easy and graceful response to the matter in hand, whatever it might be, which sometimes put Rossini very close indeed to Mozart (whom no one in Europe held in greater reverence than Rossini himself). The difference between Beethoven and Rossini is well instanced by Francis Toye in his readable *Rossini: A Study in Tragi-Comedy;* while Beethoven found it necessary to write four overtures for one opera, Rossini found it possible to fit one overture to three operas. Yet Rossini was astute enough, was musician enough, to sense the rareness and profundity of Beethoven's genius, and to be incensed at the comparative neglect of it, so far as Vienna at large was concerned. He spoke of Beethoven at a dinner at Prince Metternich's and tried to start a subscription towards a permanent income for him. People only shook their heads, assuring Rossini, truthfully enough, that, 'even if Beethoven were provided with a house, he would very soon sell it, for it was his habit to change his abode every six months and his servant every six weeks.'

Less than a year after the encounter of the two, Rossini went to Venice. For the Venetians he had revised his *Maometto secondo,* originally presented without success in Naples during 1820, giving the opera a happy ending and appending the overture to be heard today. But again it failed miserably.

Custom Designing

RICHARD M. DANA, inc.
JEWELERS

43 Central Street, Wellesley
237-2730

There were remarks in the press to the effect that Rossini could hardly retrieve himself from such a setback with a new opera in the little time that remained of the season. The composer, now on his mettle, and remembering perhaps Beethoven's piquing remarks about *opera seria,* forthwith sat down and wrote a long tragedy in music in the grand style in seven days less than the forty his contract allowed. The Venetian public, assembled for their carnival, took *Semiramide* to their bosoms.

Three years later, in Paris, Rossini adapted *Maometto,* commissioning a libretto in French, and extending the opera from two to three acts. The story tells of a Greek girl, the Christian daughter of the Governor of Corinth, who has been in love with a Mohammedan prince; but his identity has remained unknown to her until later. When he leads an attack on Corinth, the girl chooses to die with her father amidst the ruins of the city rather than share the throne of her lover, who has demolished her home and tried to destroy her religion.

The situation presented on stage was opportune. 'At this time,' writes Francis Toye, 'the struggle of the Greeks for independence was the fashionable cult of European Romanticism.' The audience of the Paris Opera was roused to demonstrations of enthusiasm. Rossini himself, realising that the applause was as much due to the plot as the music, tactfully refused to take a bow.

CARL NIELSEN

Symphony no. 3 'Sinfonia espansiva'

Program note by John W. Barker

Nielsen was born at Nørre Lyndelse, near Odense, on June 9 1865; he died in Copenhagen on October 3 1931. He completed *Sinfonia espansiva* on April 30 1911, and himself conducted the première in Copenhagen on February 28 1912.

The instrumentation: 3 flutes and piccolo, 3 oboes and english horn, 3 clarinets, 3 bassoons and contra bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani and strings with solo soprano and baritone voices.

Haydn and Mozart; Bruckner and Mahler; Debussy and Ravel. Musical journalism delights in pairing composers, though minimal listening experience will soon demolish the logic of these combinations.

So it is with the frequent pairing of Jean Sibelius and Carl Nielsen. Both were born in the same year, in extremes of the Baltic-Scandinavian world, and both have become known as symphonists. In a moment of magnanimity, Sibelius said of Nielsen: "I don't reach as high as your ankles.' But it was Sibelius who won international champions among

---

John W. Barker, Executive Secretary of the Carl Nielsen Society of America, is an Associate Professor at the University of Wisconsin, where he teaches medieval history, specializing in the Byzantine Empire. Deeply interested in the history of music, he has regularly written for The American Record Guide *and has written album notes for many records.*

---

critics and conductors, and who became the new messiah of the symphonic idiom. Nielsen, not so fortunate in his supporters, could then, on later exposure, be easily dismissed as a mere foil to or a minor reflection of Sibelius, just another 'nordic symphonist' in the latter's mold. With Sibelius in diminished esteem, at least for the present, it is possible to approach and assess the music of Nielsen without the handicap of associations with Sibelius, real or otherwise. In the process, the differences between them emerge more clearly. Neither were 'nationalists' in any simplistic sense, though each bore the indelible stamp of his background in his own way: Sibelius the virtually unique Finnish composer of international stature; Nielsen the focal product of a Danish musical life that had long been a cosmopolitan extension of the European, especially the German, artistic scene. Sibelius consolidated his style fairly early in his career, concentrating on thematic evolution and coloristic effect, and becoming the more original orchestrator of the two. Nielsen matured more slowly and conservatively out of a distinctly German Romantic (especially Brahmsian) background, with a more conventional but more thorough orchestral technique, and became skilled not only in thematic development but contrapuntal and harmonic construction. Reduced to convenient terms, Sibelius might be described as the painter, Nielsen as the architect.

Carl August Nielsen was born on June 9 1865, the son of a poor house-painter and country fiddler, on the island of Fyn, or Funen, in the small town of Nørre-Lyndelse, not far south of Hans Christian Andersen's home-town of Odense. Teen-age experience in an army band was followed in time by formal study at the Royal Conservatory in Copenhagen between 1884 and 1887. (Of his youthful experiences up to that point, Nielsen later wrote a memoire entitled *My Funen Childhood* which is both a classic of Danish literature and a universal testament of the insights and impressions of growing up.) Though he was able to hear some of his early works performed, he eked out for the next ten years a precarious existence until accepted as a member of the Copenhagen Royal Orchestra's second violin section. His compositions began to gain attention, and the winning of occasional government grants allowed him to do a little travelling. In Paris in 1891, he met and married a young Danish sculptress, Anne Marie Brodersen, whose artistic contacts drew him deeper into Danish cultural life. While his achievements as a composer increased, his ambition to conduct led him to escape his violinist's job and, by 1908, to become a regular conductor at the Royal Theatre, a position he held until 1914. He held other conducting posts thereafter, also entering into teaching at the Conservatory of which, near the end of his life, he assumed the directorship. Appearances elsewhere in Europe, meanwhile, especially in England, gave him hope for belated international success, in the wake of the reputation Sibelius had already established. In this, however, he was to be disappointed. In some respects he had missed his chance: the music world's tastes were changing in the years after World War I, and different, more 'advanced' composers were in demand. He learned to live with his disappointment and frustration, but during the 1920s he developed a heart condition which eventually killed him. Still developing and growing in musical personality, still full of plans and ideas, Nielsen died on October 3 1931, at age sixty-six. Such had his standing become among his countrymen by this time that his funeral was an occasion of national mourning.

By most yardsticks, Carl Nielsen was not a particularly prolific composer. His life as a performing musician distracted much of his time and energy from composing—something Sibelius, by contrast, was spared. Dan Fog's recent catalogue of Nielsen's works contains one hundred and sixty-one musical entries, many of them for short or trivial pieces. His six Symphonies form the backbone of his *oeuvre,* supplemented by several other orchestral scores: the Concert Overture 'Helios', his one true tone-poem the 'Saga-dream', his 'Nature scene' entitled 'Pan and Syrinx', and his Rhapsodic Overture 'An imaginary journey to the Faeroe Islands', as well as some incidental music for stage plays. He also composed three Concertos: one for violin in his middle years; then two respectively for flute and clarinet, part of an unfinished cycle of wind concerti projected during the last years of his life. Despite his potential as a chamber composer, especially in the string-quartet literature, he published only four such works, and these from his earlier years, plus one early String quintet. In his mature years he turned instead to wind instruments, producing above all his celebrated Wind quintet. There are two Sonatas for violin and piano, and two extraordinary late works for unaccompanied violin. Though not himself an outstanding performer on the piano, he composed frequently for that instrument, and in his mature periods developed an idiom which, freed from pre-conceptions of what 'pianistic' sound was supposed to be, is bold and original. He also began in his last years to experiment with the organ, for which he wrote his great *Commotio.*

One of the most neglected areas of Nielsen's output, especially outside of Denmark, is his vocal music. His numerous songs, composed throughout his life in a simple and direct style, have become part of the Danish popular heritage. He was also, however, a superb choral composer. His four major choral works—the Brahmsian ode 'Sleep' and the folksy 'Funnen springtime', both to Danish texts; the early and beguiling 'Hymnus amoris' and the late, austere Three motets, to Latin texts—richly merit exploration. And, finally, there are his two operas: the brooding, problematical, but often compelling 'Saul and David'; and the joyous and enchanting 'Masquerade'.

Among these works, the symphonies remain the fundamental assertions of Nielsen's style and message. Setting aside the Sixth (1924-25), a whimsical and elusive work quite different from the others, his symphonies are the achievement of a sophisticated musician who was also a decent, optimistic, and humane person, deeply committed to positive values. His second symphony (1901-02), for example, entitled 'The four temperaments', is a wise, understanding portrayal in musical terms of the four qualities of human character, distinct yet inseparable in the total human experience. His Fourth (1915-16) and Fifth (1921-22) symphonies, composed in reaction to the horrors of World War I and its disillusioning aftermath, are both powerful representations of the struggle and triumph of man's life-spirit in the face of all that is negative, ugly, and destructive.

Nielsen was richly equipped as a symphonist. His orchestral technique, especially in the earlier symphonies, recalls late 19th-century conven-

tions, though used to more impersonalized and unsentimentalized ends. (Indeed, in his early struggles for recognition Nielsen gained a reputation as an outright 'anti-Romantic', in view of his desire to avoid the excesses of subjectivity and personalization he found in the Romantic idiom of his time.) As a lyricist, and as a skillful exploiter of thematic material, Nielsen's gifts are clear. Underlying his system of symphonic structure, however, is what the leading Nielsen analyst, Robert Simpson, has called 'progressive tonality', a technique most simply defined as composing not *in* a key but *towards* it. Working at a time when traditional concepts of tonality were supposed to have become 'exhausted', Nielsen perhaps reflects his age but also demonstrates that there was at least one other alternative path to that of the atonalists. The first suggestions of this technique appear in the composer's First symphony (1891-92), which is supposed to be in a G minor, but in which that key is contested, and eventually overcome, by C major. In the Second symphony, the sequence of keys for each successive movement forms a chain of relationships which itself exemplifies the relationships of the four 'temperaments' characterized. The Third symphony (1910-11) offers the first developed pattern wherein the whole work as an entity unfolds a conflict of tonalities ultimately resolved in the achievement of an eventual key identity—in this case, that of A major. Thus, by the time Nielsen moved on to his two great 'struggle' symphonies, the Fourth and the Fifth, he had at his command the perfect means for portraying in purely musical terms the philosophical message and symbolism of human striving and triumph he wished to convey.

Consequently, the Third symphony served a pivotal role in Nielsen's stylistic development, though it is no less bracing and delightful a work on its own individual merits. It was begun in the summer of 1910, following a period devoted extensively to song composition after the creation of such major works as the last of Nielsen's four published String quartets, the op. 44 (1906), the opera 'Masquerade' (1904-06), and the 'Saga-dream'. The new Symphony was completed at the end of April in 1911; its first performance, the composer conducting, took place on February 28 of the next year. Immediately following its completion, meanwhile, Nielsen had moved on to compose his Violin concerto (1911), and the second, (op. 35 (1912)), of his two Sonatas for violin and piano.

The last of Nielsen's symphonies to be cast in a conventional and clearly divided four movements, the op. 27 bears a title of the composer's own choice. By 'Espansiva' Nielsen meant to characterize not the work's length but rather the expansiveness of mind, spirit, and life that its sturdy and ebullient optimism symbolizes. It is affirmative also in some peculiarly Danish ways. Not a frankly 'nationalistic' score, the Third symphony does have its roots deep in the Danish rural atmosphere from which Nielsen derived. At the same time, the composer felt he was also reacting against Danish outlooks: '. . . I wanted to protest against the typical Danish soft smoothing over,' he wrote. 'I want stronger rhythms and more advanced harmony.' Hence the interplay of serenity and brusque assertiveness to be found throughout the work.

The first movement opens with a series of joltingly syncopated chords, and then launches into development of a wide-ranging tune of basically waltz character. Nielsen apparently loved the waltz pulse dearly, for a great many movements of his instrumental works are elaborate waltz-pieces. The finales of his Violin concerto and his Second Violin and piano sonata, the first movement of his Fourth quartet, and segments of the Fourth and Sixth symphonies are examples which come readily to mind. The climax of the Third symphony's opening movement comes, in fact, in an exuberant proclamation of the main theme's waltz character, sometimes called a 'cosmic waltz', at its midpoint. This same exuberance and affirmation, if without the three-four time, is revived in the Symphony's finale, whose main theme is instead a broad, hymnlike paean of triumph in foursquare duple metre.

As for the middle movements, it was the composer himself who described the third as 'the work's heart-beat'. In this way he perhaps referred not only to its strong rhythmic thrust, but also to its constant alternation of the two elements of the assertive, even stormy, and the serene, whose interplay characterize the entire work. This movement is also distinguished for its special use of solo woodwind timbres, in the exploitation of which Nielsen was possibly the finest master since Mozart.

But surely the second movement is the most original in its coloristic usage. In its earlier pages, Nielsen contrasts the strings in their brightest tone with the darker hues of the woodwinds (backed by timpani rumblings), in a reversal of the color identities usually given these choirs. But the Symphony's 'surprise' comes towards the movement's end, when the mood broadens and brightens and Nielsen introduces two vocal soloists, soprano and baritone, singing wordless vocalises woven into the rest of the orchestral texture. Stressing their ensemble function, as subordinate to the total effect rather than as featured soloists, the composer suggested: 'The two singers are not to be named in the program. They sing in the background from unseen positions, preferably on either side of the orchestra.' (Audiences today would probably consider Nielsen's first suggestion unfair to the artists.)

Now, such use of the human voice as a purely orchestral component, rather than in a truly solo capacity and singing a text, has not been uncommon, even in symphonies. Another Scandinavian, the late Hugo Alfvén of Sweden, used such a pair (soprano and tenor) in his Fourth symphony, entitled 'From the seashore' and completed in 1918. More familiarly, Ralph Vaughan Williams used a solo soprano vocalise in his Third, 'Pastoral' symphony, completed in 1922; and again (backed by women's chorus) in his Seventh symphony, the 'Antarctica', completed in 1952. (Of course, the use of choral vocalise without text in orchestral music had also been demonstrated by Ravel in his 'Daphnis et Chloé' of 1912, and by Gustav Holst in the final movement of his Suite 'The planets' of 1914-17; not to mention Vaughan Williams' own 'Flos campi' of 1925). These examples all involve descriptive intentions of some kind,

notes continued on page 1330

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

EDMUND H. KENDRICK
Vice President

PHILIP DEAN
Vice President

JOHN L. THORNDIKE
Vice President

RALPH B. WILLIAMS
Vice President

ROBERT M. P. KENNARD
Vice President

JOHN W. BRYANT
Vice President

JOHN PLIMPTON
Vice President

JOHN W. COBB
Vice President

JOHN Q. ADAMS
Vice President, John Hancock Mutual Life Insurance Co.

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

JOHN B. GRAY
Vice President, Dennison Manufacturing Co.

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

GEORGE S. JOHNSTON
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

PHILIP H. THEOPOLD
Chairman of Exec. Comm. Real Estate Investment Trust of America

JAMES BARR AMES
Ropes & Gray

ROBERT W. EMMONS, JR.
Palmer, Dodge, Gardner & Bradford

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

ALBERT B. HUNT
Trustee

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent & Custodian

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 ST. BOTOLPH STREET • BOSTON



Provides For The Handicapped Child In A Free, Private, Day School

A 12 Year Academic Program
Vocational Training • Recreation
Health Program • Transportation

The Industrial School for Crippled Children solicits funds for its operation either through Bequests, Annuities or Life Insurance.

In case of a life agreement a donor gives capital to the Industrial School for Crippled Children and in return receives income for life.

Donors are invited to discuss these matters with the Treasurer.

Treasurer, CHARLES E. COTTING, 10 Post Office Square, Boston

CHARLES H. TAYLOR
President

MRS. CHARLES E. COTTING
Chairman Ladies Committee

Return of the Navy

Spring navy—a traditional New England favorite—is back at Hurwitch Bros. in the full force of fashion. Suits and costumes, wool and silk dresses, contemporary prints. All often sharply accented with white.

BOSTON *Hurwitch Bros.* WELLESLEY



Rushing through dinner to make the Symphony can ruin the best in fine food and good music.

Why rush either? Symphony Hall is only three minutes away from seven of the city's best restaurants. At Prudential Center.



The PRUDENTIAL
INSURANCE COMPANY OF AMERICA
Northeastern Home Office Prudential Center Boston



ONE THING'S FOR SURE on the Jack Daniel's tour, we won't rush you. If you want to stop for something, go ahead and stop.



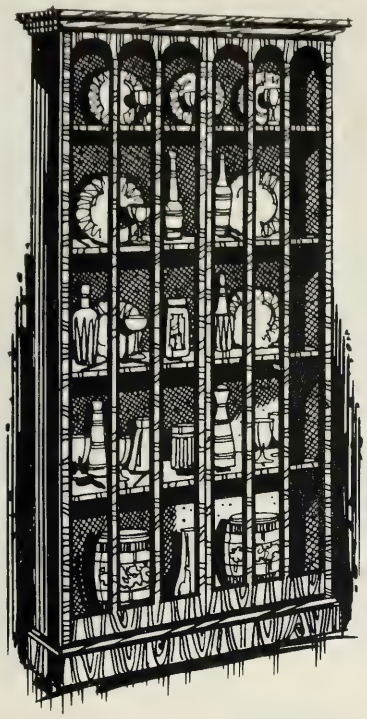
The tour through our distillery takes about an hour. And if you find anything you'd like to linger over, go ahead. You can catch up on anything you missed from Mr. Garland Dusenberry. (He's the man who takes you through.) Just tell him what you missed and he'll take it from there. But he's a talker. So you might end up being with us more than an hour. But if you don't mind, we certainly don't either.



CHARCOAL MELLOWED DROP BY DROP

© 1968, Jack Daniel Distillery, Lem Motlow, Prop., Inc.

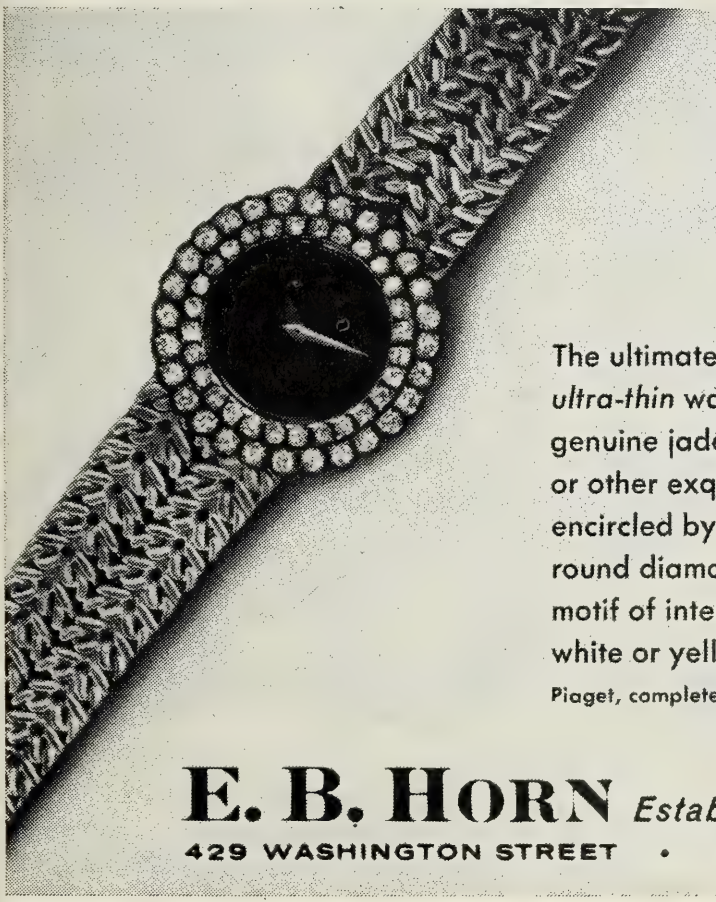
TENNESSEE WHISKEY • 90 PROOF BY CHOICE • DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 384), TENN.



Something perfect and just for you. A cottage by the sea . . . a country manor . . . a penthouse against the city skyline? We've an abundance of ideas for expressing you and your special tastes. Call 426-1500 for an appointment with one of our thirty Paine designers who will help you create "something perfect."

PAINE furniture

Boston • Natick • Peabody
Springfield • Hartford



PIAGET

CHOICE OF THE WORLD'S ELITE

The ultimate in elegance, *ultra-thin* watches with dials of genuine jade, coral, lapis, or other exquisite gemstone, encircled by two rows of radiant round diamonds. Bracelet, classic motif of intertwining leaves in white or yellow 18 kt. gold.

Piaget, completely Swiss Made.

E. B. HORN *Established in 1839*

429 WASHINGTON STREET • BOSTON, MASS.

® "COLUMBIA," MARCAS REG. PRINTED IN U.S.

Worldwide acclaim for Nelson Freire!

"A young lion of the keyboard . . . clarity of texture and terraced dynamics suggested the princely control of a Michelangeli." —*The London Times*

"A phenomenal instrumentalist . . . his talent is very great." —*Het Vrije Voke* (The Free People) Amsterdam

"What taste, what artistic refinement!" —*Berliner Morgenpost*



(A specially priced 2-record set)

Columbia Masterworks Proudly Presents the Recording Debut of an Extraordinary New Talent.

Nelson Freire has been astounding critics in England, Western Europe and South America.

Now this dazzling young pianist can be heard on a specially-priced two-record set from Columbia. Never before has a new artist been introduced with so many major concertos in one album.

Nelson Freire's debut album will surely become one of the classic recordings of our time. And make a magnificent addition to your record collection.

On Columbia Records

Variations on a theme by Pastene.

Pastene è nobile
Bolla Valpolicella.
A noble wine from
the slopes of Verona.

Aimez-vous Pastene?
Alexis Lichine Pinot
Chardonnay. Imported by
Pastene from France with
love. Or Pastene Gamay
Beaujolais, the proud
Californian with the
Burgundian accent.

Le Nozze di Pastene
Gancia Asti Spumante.
Imported from Italy
for any festive
occasion.



What's your favorite wine: red, white, rose or bubbly? Pastene gives you the best of both worlds in Californian and European wines to suit every taste and purse. Pastene knows the score.

Pastene Wine & Spirits, Inc. 15 Poplar Street • Somerville, Mass.

THE BOSTON SYMPHONY ORCHESTRA IS THE JOHN HANCOCK-INSURED GROUP WE MOST ENJOY HEARING FROM.



"If anybody in this life insurance business can design the right plan for you, it's probably us."

How can a prominent citizen leave $750,000 to his family without putting them in the headlines?

No man wants his family subjected to unwanted publicity and the nuisance of inquisitive outsiders.

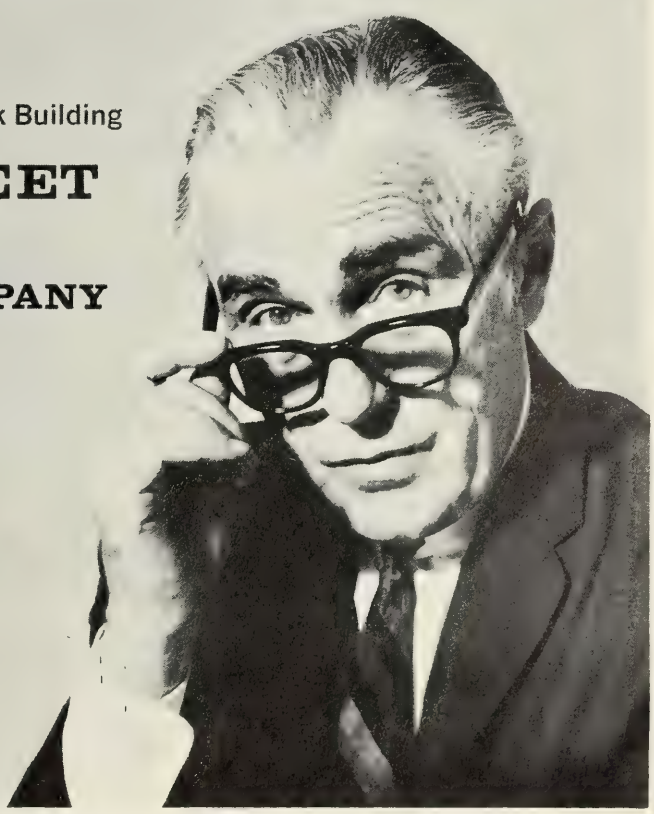
Privacy for property plans is only one of the special advantages which a living trust at State Street Bank can offer. Continuity of income for your beneficiaries... economy...your estate will receive these benefits, too.

As for **the present,** a living trust puts State Street's skilled asset management to work for you on a trial basis. You're free to change or revoke the trust at any time.

Wouldn't you like one of our trust officers to discuss this flexible service with you and your lawyer? Phone 466-3721 for an appointment now.

PERSONAL TRUST DIVISION
225 Franklin Street
Third Floor, State Street Bank Building

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASS.





©1968 NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY, BOSTON

You're here to listen but who listens to you?

Chances are, you discuss your health regularly with your doctor. If you hit a legal snag — such as the car in front of you — you can tell your lawyer. But who can you turn to on the same continuing basis for help with your finances?

Till now, it was difficult to find someone who would lend a concerned ear to your money problems. But your Personal Banker at Shawmut has changed all that. He's the man a widow can turn to for financial advice on a continuing basis.



And if you want to talk about trusts, you have only to phone your lawyer and your Personal Banker to start the wheels in motion. In short, he's the financial adviser to the family, a professional who can shape Shawmut's vast banking and trust services to your family's individual needs. Not just today, but tomorrow and tomorrow and tomorrow.

If you would like your own Personal Banker, one will be assigned to you at the Shawmut office most convenient for you.

The National Shawmut Bank of Boston

Personal Trust Department

A Shawmut Association Bank

Have a Personal Banker at your side, on your side.



whereas Nielsen's work does not—though Vaughan Williams 'pastoral' spirit is not far-removed from the rural idyll suggested by the Danish country fiddler's son in his 'Espansiva'. But it will be noticed that the examples enumerated all post-date Nielsen's Third symphony. In venturing this lovely effect, Nielsen seems to have been a genuine pioneer.

Carl Nielsen's 'Sinfonia espansiva' is, in sum, a work both fascinating and satisfying. Among the most immediately approachable and pleasing of his major scores, it is at the same time so mature an expression of his art that even the listener or analyst steeped in Nielsen's later works may return to it repeatedly for renewed insights. For an era such as ours when the human spirit is challenged as never before, this Symphony's affirmative message is one richly worth experiencing.

program note copyright © 1969 by John W. Barker

JOHANNES BRAHMS

Piano concerto no. 2 in B flat op. 83

Program note by John N. Burk

Brahms was born in Hamburg on May 7 1833; he died in Vienna on April 3 1897. He composed the concerto in 1881, and himself was soloist at the première which took place at Budapest on November 9 of that year. The first performance of the concerto by the Boston Symphony Orchestra was conducted by Georg Henschel on March 14 1884; B. J. Lang was soloist. Other pianists who have played the concerto with the Orchestra include Ossip Gabrilowitsch, Harold Bauer, Moriz Rosenthal, Artur Schnabel, Myra Hess, Artur Rubinstein, Leonard Shure, Nicole Henriot, Claudio Arrau, Rudolf Serkin, Sviatoslav Richter, Leon Fleischer, Van Cliburn, Eugene Indjic, Abbey Simon and Gina Bachauer. The most recent performances in this series were given on March 5 and 6 1965 when Grant Johannesen was soloist and Erich Leinsdorf conducted.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

'It is always a delight to me,' wrote Dr Billroth 'when Brahms, after paying me a visit, during which we have talked of indifferent things, takes a roll of manuscript out of his overcoat pocket and says casually: "Look at that and write me what you think of it." '

An incident of this sort happened in the late summer of 1881, at Pressbaum, near Vienna, where the composer had chosen summer quarters, and where he gave his friends a glimpse of his latest score, completed that season. The manuscript which Brahms sent Billroth on July 11, with the words 'a few little pianoforte pieces', cautioning him, by the way, to keep them to himself and to return them as soon as possible, was nothing less than the Second Piano concerto in B flat. He had written to Elisabet von Herzogenberg four days earlier — 'I don't mind telling you that I have written a tiny, tiny pianoforte concerto with a tiny, tiny wisp of a scherzo. It is in B flat, and I have reason to fear that I have worked this udder, which has yielded good milk before, too often and too vigorously.' 'How very nice of you, my dear, good Friend,' answers

the grateful Elisabet, 'to take up your pen again immediately! I have to thank you doubly since you had such good news to send of a tiny, tiny piano *Konzerterl* with a tiny, tiny *Scherzerl,* and in B flat — the true and tried B flat!'

The 'tiny, tiny pianoforte concerto', which Miss Florence May modestly refers to as of 'quite unusual dimensions', still has no rival among concertos in largeness of design. The 'tiny wisp of a scherzo' was nothing less than the Allegro appassionato which, inserted between the first movement and the Andante, gave the work the four-movement aspect of a symphony, and caused Hanslick to call it a 'symphony with piano obbligato'. Later analysts have been careful to add that while Brahms has gone his own way in juxtaposing the piano and orchestral parts, he has faithfully maintained structural concerto tradition in the order of setting forth his themes.

To Brahms, the making of a piano concerto was a serious matter. Twenty-two years had passed since his First, in D minor, had been introduced. Another one would have been eminently serviceable to him on his many concert tours as pianist, particularly since the First, after its original fiasco, had never been received by the public with open arms, even in the more devoted 'Brahms' towns. But the Brahms who had firmly established his fame with the First and Second symphonies approached again the vexed problem of a piano concerto — entirely without haste.

It was in April 1878, during Brahms' first journey in Italy, that, according to the testimony of his companion, Dr Billroth, the concerto first began to take shape in his mind. Brahms, so Billroth tells us, completely succumbed to the Italian spring, visited Rome, Naples, Sicily, and was 'charmed with everything'. Returning in May to Pörtschach, the lovely spot on the Carinthian Wörther See which also gave birth to two scores of special melodic abundance — the Symphony in D major and the Violin concerto, Brahms put his sketches upon paper. Three years later, the spring once more called Brahms to Italy. He returned to his beloved haunts and sought new ones in Venice, Florence, Pisa, Siena, Orvieto, Rome, and again Naples and Sicily. He returned to Vienna on May 7 (his forty-eighth birthday), and on May 22 sought refuge at the villa of Mme Heingartner in Pressbaum near by, presumably for the completion of two scores: a setting of Schiller's 'Nänie', and the concerto. It was on July 7 that he quietly told his intimately favored Elisabet that he had a concerto for her to see.

Although one critic in Vienna found Brahms' playing 'uneven and at times heavy', a decided success is reported from each city, with the single and usual exception of Leipzig. The *Gewandhäusler,* who were developing an actual admiration of Brahms the symphonist, evidently still considered that the last and all-sufficient word in pianoforte concertos had been said by Mendelssohn. Brahms had asked Elisabet von Herzogenberg to send him the press notices, and the poor lady's store of tact, so often needed, was again called into play. She wrote: 'Here are the desired bird-notes' (one of the critics was Vogel). 'If you had not left definite orders, I should really be ashamed to send you such discreditable stuff, although, looked at in a humorous light, it has its charm.' In brief, the critics were compelled by honesty to report a

general coolness on the part of the public. It was the less tactful Bülow who took his Meiningen Orchestra to Leipzig in March of that year, and making a speech at an all-Brahms concert, told the Leipzigers that he had arranged the program 'by express command of his Duke, who had desired that the Leipzig public should know how the symphony (the First) should be performed; also to obtain satisfaction for the coldness manifested toward the composer on his appearance with the new concerto at the Gewandhaus on January 1.' Bülow had affronted the Leipzig Orchestra before, and they had refused to play under him.

Brahms obtained 'satisfaction' from Leipzig when years later he conducted at the Gewandhaus, making his last public appearance in that city. It was January 31 1895. Much water had flowed under the musical bridges. The once reluctant Leipzig had become a militant Brahms center. The public was by this time so thoroughly converted to Brahms that they sat through the *two* concertos played in a single evening (by Eugen d'Albert), and rejoiced in the experience!

THE CONDUCTOR



HENRY LEWIS, Music Director of the New Jersey Symphony Orchestra, was born in Los Angeles in 1932. He started learning the piano when he was five, and studied many of the standard instruments while still a boy. At the age of sixteen he became a double bass player in the Los Angeles Philharmonic, the youngest member of the orchestra. He was drafted into the army in 1955 and went to Stuttgart, Germany where he first played double bass in the Seventh Army Symphony, later becoming musical director.

Returning to the United States, Henry Lewis continued his dual career as player and conductor. He founded the Los Angeles Chamber Orchestra, and in 1961 was invited to replace the ill Igor Markevitch at a pair of Philharmonic concerts. Soon afterwards he resigned from the Orchestra to devote his time to conducting.

Henry Lewis has taken the Los Angeles Chamber Orchestra on tour to Europe, has conducted the Los Angeles Opera Company and appeared at the Hollywood Bowl. He has conducted the Vancouver Opera, the American Opera Society and at the Teatro La Scala in Milan. Symphony orchestras which he has directed include those in Detroit, Chicago, San Francisco and London. He has made several recordings for London Records. Henry Lewis is married to soprano Marilyn Horne, who appeared with the Boston Symphony earlier this season. He makes his debut with the Orchestra at these concerts.

THE SOLOIST



CLIFFORD CURZON, who last appeared with the Boston Symphony at the Edinburgh Festival in 1956, was born in London. He entered the Royal Academy of Music at the age of twelve, the youngest pupil ever admitted. There he won not only scholarships, but all the prizes open to a pianist. Later he studied with Tobias Matthay and Katherine Goodson, then worked with Artur Schnabel in Berlin, and with Wanda Landowska and Nadia Boulanger in Paris.

He made his American debut in New York during 1939, but the intervention of the war prevented his return until 1947, when he appeared with the New York Philharmonic under Dimitri Mitropoulos. Since that time Clifford Curzon has been a regular visitor to the United States, playing with the major orchestras, in solo recital, and on nationwide broadcasts. He has made many recordings with orchestra, many of chamber music and of solo piano works for London Records.

The singers



JOANNA BRUNO is a graduate of the Juilliard School of Music where she studied with Jennie Tourel. She has taken the role of Susanna in Mozart's *The marriage of Figaro* at the Aspen Festival and performed in the American première of Cavalli's *L'Ormindo* at the Juilliard School. A winner of several prizes and awards, she was an apprentice artist with the Santa Fe Opera last summer. She is now a member of the Juilliard Opera, and will sing in the American première of Honegger's *Antigone* in the near future.



MARK PEARSON, who is a member of the faculty of the New England Conservatory, is a graduate of Oberlin College and Stanford University. He has given many recitals, has sung in opera and oratorio in New England and on the West Coast. He took the title role in the world première of Daniel Pinkham's *Jonah* in Jordan Hall, and has recently taken a leading part in the Conservatory's production of *Pelléas et Mélisande* and in Stravinsky's *Les noces*.

ENSEMBLES OF THE BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra and the New England Conservatory of Music present

TWO FINAL CONCERTS OF THE SEASON
JORDAN HALL AT 8.30

Wednesday April 2
THE BOSTON STRING SINFONIETTA

George Zazofsky, Gottfried Wilfinger, John Korman, Christopher Kimber, Harry Dickson, Herman Silberman, Stanley Benson, Earl Hedberg, Yizhak Schotten, Robert Ripley, Ronald Feldman, Henry Portnoi.
with James Pappoutsakis *flute*

BOYCE	Symphony no. 1 in B flat major
MOZART	Divertimento in F major K. 138
C.P.E. BACH	Concerto for flute and string orchestra in D minor
ROUSSEL	Sinfonietta for strings op. 52
MEKEEL	String figures disentangled by a flute *world première*
HANDEL	Concerto grosso in A minor op. 6 no. 4

Monday April 14
BOSTON SYMPHONY CHAMBER PLAYERS
Silverstein, Fine, Eskin, Portnoi, Dwyer, Gomberg, Cioffi, Walt, Stagliano, Ghitalla, Gibson, Firth, Kalish

Ticket prices: $1.50, $2, $2.50, $3, $4 and $5

Tickets can be ordered in person, or by mail or telephone from JORDAN HALL BOX OFFICE, 30 GAINSBOROUGH STREET, BOSTON 02115 telephone 536-2412

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The names of all Friends will be included in the four remaining program books of the 1968-1969 season. Those who enrolled by February 3 will be recorded in the present list; those who have enrolled since will be included in a supplementary list, which will appear in the twenty-fourth book.

Mrs W. C. Abbe
Mr & Mrs Gordon Abbott
Mr & Mrs Charles H. Abbott
Mr & Mrs James D. Abbott
Miss Dorothy Abel
Miss Marjorie Abel
Dr Ronald Abel
Mrs Joseph C. Abeles
Mr & Mrs Pennell Aborn
Mrs Samuel J. Abramovitz
Mrs Herbert Abrams
Mrs Daniel Abramson
Miss Isabelle Ackerman
Mrs Alfred A. Adams
Mrs Arthur Adams
Dr & Mrs Ernest E. Adams
Mrs Karl Adams Jr
Mrs Marion M. Adams
Mr Orson Adams Jr
Mrs James Thayer Addison
Mrs Michael Addison
Mr Jack Adelson
Mrs Herbert M. Agoos
Mrs Ethel Alberts
Mrs Harold Alcaide
Mrs Nelson W. Aldrich
Mrs Talbot Aldrich
Miss Margaret A. Alexander
Miss Louisa R. Alger
Mr & Mrs Mark Alimansky
Mrs Herbert K. Allard Jr
Mrs Norman Buckner Allard
Mrs Arthur W. Allen
Mr & Mrs Donald G. Allen
Mrs Frank G. Allen
Mrs Harold A. Allen
Mr Henry E. Allen
Mr & Mrs Herman L. Allen
Mrs Mary Norton Allen
Mr & Mrs Philip K. Allen
Mrs Philip R. Allen
Miss Ruth Allen
Mrs Thomas Allen
Mrs Whitney Allen
Mrs Richard S. Alles
Miss Jane Alley
Mrs William Phelps Allis
Mrs Charles Almy
Miss Helen J. Almy
Alpha Gamma Chapter
Dr & Mrs Richard E. Alt
Dr Joel D. Altman
Mr & Mrs James B. Ames
Mr John S. Ames Jr
Senator & Mrs
Oliver F. Ames
Mrs Stephen B. Ames
Mrs Walter Amory
Mr Theodore Anastos
Mr & Mrs Louis Andelman
Miss Helen Anderson
Mr Lawrence B. Anderson
Mrs Lloyd D. H. Anderson
Miss Naomi H. Anderson
Miss Marjorie Andrew
Mr Dwight H. Andrews
Miss Elizabeth H. Andrews
Mr & Mrs John E. Andrews
Mr & Mrs Ernest Angell
Miss Mary S. Angus
Mrs Harold Ansin
Mr & Mrs
Edward Lovell Anthony
Mr Julian D. Anthony
Mr B. Earle Appleton
Mrs Joseph D. Arbetter
Miss Lisa A. Arena
Mr Richard Arisian
Mr & Mrs Meyer Armet
Miss Charlotte E. Armstrong
Mrs David B. Arnold Jr
Mrs Harold Greene Arnold
Mrs Horace L. Arnold
Miss Lois Aronson
Mr & Mrs Jerry Asher
Mrs Raymond E. Ashley
Mr Robert Aspden
Miss Ethel A. Atkins
Mr & Mrs John B. Atkinson
Mr & Mrs W. Clarke Atwater
Mr & Mrs Joseph Auerbach
Miss Grazia Avitabile
Mrs Harry Axelrod
Mr James J. Axelrod
Miss Constance Ayer
Mr Ethan Ayer
Mrs Frederick Ayer
Mr Hazen H. Ayer

Mrs Courtlandt W. Babcock
Miss Eleanor Babikian
Mrs Donald P. Babson
Mrs Christian B. Backer
Mrs Sidney K. Backus
Mrs Charles E. Bacon
Mrs Ralph M. Bacon
Mr Sherwin C. Badger
Mr Richard H. Baer
Mrs Aaron M. Bagg
Mr Fred C. Bailey
Miss Margaret B. Bailey
Mr G. Stewart Baird Jr
Mrs Mary W. Baird
Mr Walter S. Baird
Mr D. James Baker
Mrs Donald V. Baker Jr
Mrs Jacob K. Baker
Mrs Talbot Baker
Dr Franklin G. Balch Jr
Miss Katharine C. Balderston
Mr & Mrs
Charles E. Baldwin III
Mrs James T. Baldwin
Prof & Mrs
Edward Ballantine
Mr & Mrs H. Starr Ballou
Mr Richard Bancroft
Dr Benjamin M. Banks
Mrs Richard A. Banks
Mr & Mrs Talcott M. Banks
Mrs A. B. Barber
Dr & Mrs A. C. Barger
Miss Eleanor Barker
Mrs George N. Barker
Miss Phyllis F. Barker
Mr & Mrs David W. Barkley
Mr Archie Barlofsky
Mr John M. Barnaby
Mr Frank Eugene Barnes
Mrs M. Winchester Barnes
Mrs James R. Barnet
Mr John S. Barnet
Mrs Sol J. Barnet
Mr & Mrs Robert C. Baron
Mrs Rose P. Baron
Mrs Sofia Barons
Mrs Joseph S. Barr
Mrs Elmer W. Barron
Mr Malcolm D. Barrows Jr
Miss Grace Barry
Miss Ruth Barry
Mr & Mrs Edward J. Barshak
Mrs John S. Barss

Mr & Mrs Arthur L. Bartlett
Mrs Charles W. Bartlett
Miss Harriet M. Bartlett
Dr & Mrs
Marshall K. Bartlett
Mrs Nelson S. Bartlett
Mrs R. A. Bartlett
Mrs Ethel C. Bartol
Mrs Robert Barton
Mr Robert B. M. Barton
Mrs Richard Bassett
Dr Frank D. Bates
Mrs George E. Bates
Mrs James Marvin Baty
Mrs Walter Bauer
Mr Henry W. Beal
Mrs Stanley W. Beal
Mrs Thomas P. Beal
Mrs William DeF. Beal
Mrs John S. Beale
Mr Arthur W. Beals
Mrs John Beard
Mr & Mrs Ralph Beatley
Mrs H. Brooks Beck
Mr Paul Beck
Mr William J. Beck
Dr & Mrs Alvin Becker
Mrs Sidney B. Becker
Mr Jean Bedetti
Miss Eleanor W. Beebe
Mrs J. Oliver Beebe
Mrs Lawrence Beebe
Mr & Mrs Marcus G. Beebe
Miss Katherine Beers
Mr & Mrs
Gaspard d'Andelot Belin
Mr & Mrs Nelson Bell
Mr Herman Belth
Mr & Mrs Alan C. Bemis
Mrs H. Benedict
Mrs Laura E. Benedict
Mr A. E. Benfield
Mrs M. E. Benfield
Miss Frances Z. T. Benner
Mr Clinton W. Bennett
Miss Elizabeth Bennett
Dr & Mrs Robert E. Bennett
Mrs Roger W. Bennett
Mrs Samuel C. Bennett
Mrs William Bentinck-Smith
Miss Priscilla Somes Bentley
Mrs Burr Benton
Mrs Luke L. Benz
Dr & Mrs Leo L. Beranek
Mrs Solomon Berenson
Miss Catherine Bergen
Dr & Mrs Arthur E. Bergles
Mr Ernest T. Berkeley
Mrs Bernard W. Berkowitch
Mr Donald H. Berman
Mr & Mrs Herbert L. Berman
Mrs Louis K. Berman
Mrs Robert I. Berman
Mr George T. Bernard
Mrs Paul Bernat
Mrs H. Jerome Berns
Mrs David W. Bernstein
Mr & Mrs C. Harold Berry
Dr Frank B. Berry
Dr Yale J. Berry
Mr Aaron Beshansky
Mrs Arthur Besse
Mrs W. H. Bessom
Mr & Mrs John W. Bethell
Mrs Michael B. Bever
Miss Molly A. Bidwell
Mrs Walter H. Bieringer
Mrs Albert F. Bigelow
Mrs Barry Bigelow
Mrs Bernice R. Bigelow
Mrs C. Willard Bigelow
Mrs V. Stoddard Bigelow
Miss Ellen M. Binder
Mrs Arthur W. Bingham
Mrs Henry P. Binney Jr
Mrs Charles S. Bird
Mrs David Bird
Mrs Francis W. Bird
Miss Ernestine Birnbaum
Mrs John Bishop Jr
Mrs Paul W. Bittinger
Mrs Chesley T. Bixby
Miss Mildred E. Bixby
Miss Edith C. Black
Mr Peter M. Black
Mrs Taylor Black
Dr & Mrs Leo A. Blacklow
Dr Robert S. Blacklow
Mrs George Blagden
Mrs Benjamin S. Blake
Miss Edith M. Blake
Mrs Harold H. Blanchard
Mr Morris Bleiwas
Dr & Mrs Benjamin Blesoff
Mr Charles F. Blevins
Mrs Henry M. Bliss
Mrs George R. Blodgett
Mr & Mrs David H. Bloom
Dr & Mrs Jack Bloom
Mrs Daniel Bloomfield
Mrs Robert E. Blum
Dr Margaret Blumenfeld
Dr & Mrs
Herman L. Blumgart
Mrs Jessie S. Bode
Mr N. A. Bogdan
Mr & Mrs Ernst W. Bogusch
Miss F. Pauline Bohn
Mrs Lawrence H. Boling
Hon & Mrs Charles S. Bolster
Mr & Mrs Gardner T. Bolster
Mrs Marshall G. Bolster
Mr & Mrs A. Leroy Bolton Jr
Mrs Raymond A. Bond
Mr & Mrs Aaron Bonoff
Mrs & Mrs Morris A. Bonoff
Rev Edwin P. Booth
Mr Vincent V. R. Booth
Mrs Max W. Borkum
Mr & Mrs James P. Borland
Mrs Mark Bortman
Mr Henry S. Bothfeld
Miss Constance S. Botvin
Rev Clarence R. Boucher
Mr Charles O. Bouvé
Mrs King Bovingdon
Mrs Burnham Bowden
Miss Mildred R. Bowen
Mrs Garrett D. Bowne III
Dr Robert J. Boyd
Miss Candace E. Boyden
Miss Helen Boyer
Mr & Mrs Gerald W. Brace
Mr Earl F. Bracker
Mr & Mrs Mark W. Bradford
Mrs Henry G. Bradlee
Mrs Sargent Bradlee
Mrs John M. Bradley
Mr Lee C. Bradley III
Mr & Mrs
Donald S. Bradshaw
Mrs Margaret P. Braff
Miss Lena E. Bragg
Mrs Bessie K. Brande
Mr Frederic H. Brandi
Miss Charlotte Brayton
Mr & Mrs Frederick Brech
Mr & Mrs Paul B. Breck
Mr William M. Breed
Mr & Mrs Herbert Bremner
Mrs L. J. Brengle Jr
Miss Alice M. Brennan
Mr Allen W. Brennan
Mrs Alden C. Brett
Mrs Richard Brettman
Mrs Cyrus Brewer
Mrs George F. Brewer
Mr & Mrs Leighton Brewer
Mrs Carroll H. Brewster
Mrs William E. Brewster
Mr David Bridgham
Mrs Dwight S. Brigham
Mrs F. Gorham Brigham
Mr Alexander H. Bright

Mrs Wallace E. Brimer
Mr & Mrs Virgil C. Brink
Mr Bartol Brinkler
Miss Marjorie Brisby
Miss Eleanore Broadhead
Dr Edward R. Brooke
Mrs Arthur B. Brooks
Mr & Mrs Francis F. Brooks
Mr Harvey Brooks
Mrs John G. Brooks
Hon Lawrence G. Brooks
Miss Ruth Brooks
Mrs W. Denison Brooks
Miss Carol Brown
Mr Charles D. Brown
Mrs Daniel C. Brown
Mrs Donald L. Brown
Miss Dorothy A. Brown
Mr & Mrs George R. Brown
Mr & Mrs Gordon S. Brown
Mr Irving Brown
Mr & Mrs La Rue Brown
Miss Mary Loomis Brown
Mr Ronald Brown
Miss Sylvia Brown
Mrs Stanley Brown
Mrs Lester A. Browne
Mr Richard Browne
Miss Katherine L. Bruce
Mrs Henry Bruère
Mr & Mrs Jerome S. Bruner
Miss Flora Allen Bryant
Mrs John W. Bryant
Mr Daniel Brzezenski
Mrs Benjamin Bucklin
Mr & Mrs George P. Buell
Mrs John M. Bullitt
Mrs Harvey H. Bundy Jr
Mr Paul W. Bunker
Mrs Philip H. Bunker
Dr Charles B. Burbank
Mrs Chester G. Burden
Mr A. S. Burg
Mrs Calvin A. Burger
Mrs Herbert R. Burgess
Mr & Mrs
Harvey W. Burgher
Mrs Roger M. Burke Sr
Mr & Mrs Arthur Burkhard
Mr & Mrs R. M. Burnes
Mrs William A. Burnham
Mr & Mrs Richard J. Burns
Miss Elizabeth Burrage
Mr & Mrs Walter S. Burrage
Mrs Eugene L. Burroughs
Mrs S. Roy Burroughs
Mrs F. Wadsworth Busk
Miss Ruth A. Buswell
Mrs Morgan Butler
Dr & Mrs Douglas E. Butman
Mrs Clarence Buttenwieser
Mr & Mrs
Stedman Buttrick Jr
Mrs Henry G. Byng

Mr & Mrs Walter M. Cabot
Mr & Mrs Louis Cabot
Cabot Charitable Trust
Cabot, Cabot
and Forbes Company
Mr & Mrs Henry B. Cabot
Mr Henry B. Cabot Jr
Ambassador John M. Cabot
Mr & Mrs Lewis Cabot
Samuel Cabot Inc
Mr & Mrs Sydney Cahan
Mr & Mrs
Norman L. Cahners
Mr & Mrs
Walter J. Cahners
Mr & Mrs
Stanford M. Calderwood
Mrs Grosvenor Calkins Jr
Miss Helen E. Callahan
Mr & Mrs
Levin H. Campbell III
Mr William Cantor
Dr & Mrs Gerald Caplan
Dr & Mrs Lloyd M. Caplan
Mr & Mrs Edward A. Caredis
Mrs Beatrice Carlson
Mrs Charles R. Carney
Mr & Mrs Alan G. Carr
Mrs Moses F. Carr Jr
Mrs Henry G. Carroll
Mr Joseph Carson Jr
Dr James R. Carter Jr
Mrs John H. Carter
Mrs Fred S. Carver
Mrs Paul De W. Caskey
Mrs Joseph W. Cassidy
Miss Catherine E. Castle
Mrs Robert D. Castle
Dr & Mrs
Benjamin Castleman
Mrs Allison G. Catheron
Dr Brian Catlin
Mrs Daniel Catlin
Mrs Ephron Catlin Jr
Mrs Frank B. Cawley
Miss Doris H. Chadwick
Mrs Noel Chadwick
Mr Bruce Chalmers
Mr Richard S. Chamberlain
Miss Eleanor W. Chamberlin
Mr & Mrs
William H. Chamberlin
Mr & Mrs
H. Daland Chandler
Mrs John Chandler Sr
Rev Lawrence J. Chane
Mrs E. Barton Chapin
Mr & Mrs Harold C. Chapin
Mrs Arthur I. Charron
Mr Alfred E. Chase
Mrs Allan H. Chase
Mrs Edward P. Chase
Mrs Richard H. Chase
Mr & Mrs Daniel S. Cheever
Mrs David Cheever
Mrs Robert Dunning Chellis
Mrs Hyman Cherenson
Mr & Mrs
Paul W. Cherington
Mr Paul Cherkassy
Dr & Mrs Aaron P. Cheskis
Mrs Alan D. Chesney
Miss Shirley Anne Chessler
Mrs Thomas W. Chesterton
Mrs Wiggin Chesterton
Mr & Mrs Paul Child
Mr Charles Christenson
Mr & Mrs
Frederic C. Church
Dr Anna Q. Churchill
Mrs Edward D. Churchill
Mrs Lawrence W. Churchill
Mr & Mrs William H. Claflin
Dr & Mrs Miles Nelson Clair
Mr & Mrs
Lawrence L. Clampitt
Miss Louise Clancy
Mr Roger E. Clapp
Mr & Mrs Eugene H. Clapp II
Mr & Mrs James F. Clapp Jr
Miss Ethel Damon Clark
Miss Evelyn E. Clark
Mrs Francis R. Clark
Mr Jack Clark
Mrs Lewis H. Clark
Mr & Mrs Lincoln Clark
Mr & Mrs Paul F. Clark
Mr & Mrs Philip M. Clark
Mr Richard N. Clark Jr
Mrs Robert B. Clark
Mrs Sydney Clark
Mrs Theodore Clark
Mrs William O. Clark
Mr & Mrs James R. Clarke Jr
Miss Mary G. Clarke
Mrs C. Baker Clatworthy Jr
Mr Calvin W. Clayton
Mrs Jack Clebnik

Mrs Robert U. Clemence
Mrs Floyd S. Clement
Mr & Mrs Lindsay Cleveland
Dr & Mrs Stewart H. Clifford
Miss Ruth Climo
Dr & Mrs
George A. Clowes Jr
Mrs Russell S. Clymer
Mr Hilliard J. Coan
Mr & Mrs Charles K. Cobb
Mr & Mrs William H. Coburn
Miss Mary M. Cochrane
Mrs Charles R. Codman
Mrs Roger J. Coe
Mrs Winthrop Coffin
Miss Eleanor Cogswell
Dr & Mrs Albert Cohen
Mrs Bess J. Cohen
Mrs Ethel S. Cohen
Mr & Mrs Harold Cohen
Miss Hilda Cohen
Mrs Julius J. Cohen
Dr & Mrs M. A. Cohen
Dr & Mrs M. Michael Cohen
Mrs Norman D. Cohen
Mr & Mrs Sidney S. Cohen
Mr & Mrs Haskell Cohn
Mr Robert S. Coit
Miss Marian Colburn
Mr & Mrs Robert T. Colburn
Mr Aaron H. Cole
Mrs Edward D. Cole
Dr & Mrs Edwin M. Cole
Mr Howard W. Cole
Mrs Richard B. Cole
Miss Constance Coleman
Miss Mary E. Collett
Mr & Mrs Abram T. Collier
Dr Arnold A. Colodny
Mrs Horatio Colony
Miss Esther Conant
Mrs Kenneth J. Conant
Dr & Mrs Loring Conant Jr
Mrs Harrison F. Condon Jr
Mr James R. Conefrey
Mr William H. Congleton
Mr & Mrs
William P. Conklin
Miss Charlotte D. Conover
Dr & Mrs John Constable
Mrs Parker Converse
Mr & Mrs Peter F. Coogan
Miss Gretchen Cook
Miss Mildred E. Cook
Mrs Wallace C. Cook
Mr Ian McLean Cooke
Mrs John W. Cooke
Mr & Mrs
Albert Sprague Coolidge
Mrs Charles A. Coolidge Jr
Mrs Hamilton Coolidge
Mrs Julian L. Coolidge
Mrs Nathaniel S. Coolidge
Miss Vernice Coolidge
Miss Augusta Cooper
Mr Ford H. Cooper
Mr Harry D. Cooper
Mrs James E. Cooper
Mrs John L. Cooper
Mr Maurice L. Cooper
Dr & Mrs Oliver Cope
Mrs Ward I. Cornell
The Misses Dorothy &
Priscilla Cornish
Mrs Suzan L. Corré
Mrs Walter Corty
Mrs Elizabeth K. Coleman
Mr Joseph A. Coletti
Mr & Mrs Charles E. Cotting
Mr David Ashley Cotton
Mr Donald C. Cottrell
Mr Jeremy A. Coulter
Mr & Mrs Daniel Coven
Miss Laura Cox
Mrs William C. Cox
Miss Ellen M. Crane
Miss Hope Cranska
Mrs John D. Crawford
Mrs W. H. L. Crawford
Mrs Albert M. Creighton
Mrs Albert M. Creighton Jr
Mrs John F. Cremens
Mrs Maurice Crevoshay
Dr Augustus T. Crocker
Mrs Bartow Crocker
Mrs Douglas Crocker
Rev & Mrs John Crocker
Mrs Lyneham Crocker
Mrs U. Haskell Crocker
Mr David C. Crockett
Miss Susan Crockett
Mrs F. S. Crofts
Mr & Mrs Clinton T. Crolius
Mrs Arthur P. Crosby
Mrs Gould Morgan Crosby
Mrs John Cross
Mr & Mrs Richard R. Cross
Mrs Bronson Crothers
Mrs Gordon Crothers
Mrs Donald G. Crowell
Mrs James W. Crowell
Dr & Mrs Percy J. Culver
Mr & Mrs H. S. C. Cummings
Mr John C. Cummins
Mrs Alan Cunningham
Mrs John H. Cunningham
Mrs John M. Cunningham
Dr J. A. Curran
Miss Barbara Currier
Dr George W. Curtis
Miss Harriot S. Curtis
Mr & Mrs Louis Curtis
Miss Mary Curtis
Mrs Richard Cary Curtis
Miss Alice L. Cushing
Miss Dorothea Cushing
Mrs Winthrop J. Cushing
Miss Elizabeth B. Cushman
Mrs Gardner Cushman
Mrs Robert A. Cushman
Mr & Mrs Robert Cushman
Miss Elisabeth A. Cutler
Mr & Mrs G. Ripley Cutler
Mrs H. W. Cutler
Mr & Mrs Myer L. Cutler
Mrs Roger W. Cutler Jr
Mrs William W. Cutler Jr
Mrs Edward L. Cutter

Mrs George B. Dabney
Mr John W. Dacey
Mrs Robert F. Daley
Mrs Marshall B. Dalton
Miss Rachel E. Daltry
Mrs Joseph L. Daly
Mr & Mrs
G. Huntington Damon
Mrs Roger C. Damon
Mr & Mrs Robert D. Dana
Miss Sylvia P. Dana
Mr John L. Danforth
Mrs Nicholas W. Danforth
Mrs Edward M. Dangel
Mrs Rexford Daniels
Mrs Carl F. Danner
Mrs Johanna Danziger
Mrs Thomas F. Darge
Mrs George H. Darrell
Mr & Mrs
Wilbur B. Davenport Jr
Mrs Luise David
Mrs Allen Davidson
Mrs Archer Davidson
Dr Charles S. Davidson
Mrs Edward Kirk Davis
Mrs Flavia Folsom Davis
Mr & Mrs Howard W. Davis
Mrs James L. Davis
Mrs Livingston Davis
Mr & Mrs Preston Davis Jr
Mrs Stanton W. Davis
Mrs R. H. Davison
Miss Amy Davol

Mrs Frank A. Day Jr
Mr & Mrs C. Bradford Dean
Mrs Robert C. Dean
Mr Frederick Deane
Miss Elizabeth C. Dearborn
Mrs Clifford de Baun
Miss Eva DeCoste
Mrs Thaddeus C. DeFriez
Mrs Richard C. Dehmel
Mr J. Philippe Delano
Mrs Helen S. Demaree
Mrs Justin H. Dempsey
Mrs Henry S. Dennison
Dr & Mrs
Derek Denny-Brown
Mrs G. Ellis Densmore
Mrs Rober A. Derby
Mr Theodore deRoode
Miss Louise Desaulniers
Mr Donald R. Desmond
Mrs Louis C. Dethlefs
Dr Thomas E. Devaney
Mrs Francis Devlin
Dr Peter B. Dews
Mrs John C. Dewey
Mrs Talbot Dewey
Mrs Lewis Dexter
Mr Nathaniel T. Dexter
Mrs William Dexter
Mr S. Sydney deYoung
Mr A. Neil DiMasi
Mrs William H. Dimick
Dr Joseph F. Dingman
Miss Alice B. Dobbyn
Mr & Mrs Richard P. Dober
Miss Evelyn D. Dodge
Miss Helen D. Dodge
Mrs Colyar P. Dodson
Mr & Mrs Max Doft
Mrs Harold R. Dolby
Mr & Mrs Gordon Donaldson
Mr Philip Donham
Mrs Eugene F. Donovan
Mr Arthur T. Dooley
Dr George B. Dorff
Miss Lillian Dorion
Mr James Dorsey
Dr & Mrs David C. Dow
Mrs G. Lincoln Dow Jr
Mrs Sterling Dow
Mr & Mrs Michael C. Dowd
Mrs Jerome J. I. H. Downes
Mr William W. Drake Jr
Mrs Jesse A. Drew
Mrs William R. Driver Jr
Mrs Theodore F. Drury
Mrs Charles W. Dubs & Clea
Rev & Mrs Frank E. Duddy
Mrs Sanford Dudley
Mrs A. H. Duerschner
Mr & Mrs
James D. Duesenberry
Mrs J. Henry Duffy
Mr & Mrs George C. Dumas
Miss Marjorie H. Dunham
Miss Natalie Dunham
Mrs W. Emerson Dunlap
Mr Leo Dunn
Mrs W. W. Dunnell Jr
Miss Jeannie L. Dupee
Mrs George Duquenne
Miss Stella Durrell
Mr & Mrs Edwin R. Dusek
Mrs Earnest B. Dustan
Mr & Mrs Paul C. Dustin
Mrs George D. Dutton
Miss Laura E. Dwight
Miss Laura M. Dwight
Miss Margaret Dwight
Dr Richard W. Dwight
Mr Leo H. Dworsky
Mr & Mrs Jere H. Dykema

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CONCERT CALENDAR FOR THE COMING WEEKS

Tuesday evening April 1 at 7.30
ERICH LEINSDORF *conductor*

BEETHOVEN	Overture to 'Egmont'
BEETHOVEN	Symphony no. 1 in C major op. 21
BEETHOVEN	Symphony no. 3 in E flat op. 55 'Eroica'*

Thursday evening April 3 at 8.30
ERICH LEINSDORF *conductor*

BEETHOVEN	Symphony no. 6 in F major op. 68 'The Pastoral'
BEETHOVEN	Symphony no. 3 in E flat op. 55 'Eroica'*

Friday afternoon April 4 at 2 o'clock
Saturday evening April 5 at 8.30
ERICH LEINSDORF *conductor*

BEETHOVEN	Overture to 'Egmont'
PROKOFIEV	Piano concerto no. 5 in F op. 55* JOHN BROWNING
BRUCKNER	Symphony no. 6 in A

Tuesday evening April 8 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN	Symphony no. 6 in F major op. 68 'The Pastoral'
BEETHOVEN	Symphony no. 3 in E flat op. 55 'Eroica'*

Friday afternoon April 11 at 2 o'clock
Saturday evening April 12 at 8.30

ERICH LEINSDORF *conductor*

BACH	Suite no. 1 in C BWV 1066
BRUCH	Scottish fantasy for violin and orchestra op. 46 JOSEPH SILVERSTEIN
STRAVINSKY	Symphony in C

Tuesday evening April 15 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN	Overture to 'Egmont'
BRUCH	Scottish fantasy for violin and orchestra op. 46 JOSEPH SILVERSTEIN
TCHAIKOVSKY	Symphony no. 5 in E minor op. 64*

Thursday evening April 17 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN	Symphony no. 6 in F major op. 68 'The Pastoral'
BEETHOVEN	Symphony no. 3 in E flat op. 55 'Eroica'*

Friday afternoon April 18 at 2 o'clock
Saturday evening April 19 at 8.30

ERICH LEINSDORF *conductor*

JANE MARSH *soprano* PLACIDO DOMINGO *tenor*
JOSEPHINE VEASEY *contralto* SHERRILL MILNES *bass*

CHORUS PRO MUSICA
ALFRED NASH PATTERSON *conductor*

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DE VARON *conductor*

SCHOENBERG	A survivor from Warsaw op. 46
BEETHOVEN	Symphony no. 9 in D minor op. 125

programs subject to change

BALDWIN PIANO
RCA RECORDS*

Thanks to the generosity of subscribers who are unable to attend their concerts and who release their seats, a limited number of tickets is usually available for each concert.

YOUTH CONCERTS AT SYMPHONY HALL

presents

a tenth anniversary benefit concert on

Sunday April 20 at 8 o'clock in Symphony Hall

AN EVENING WITH DANNY KAYE

and members of the

BOSTON SYMPHONY ORCHESTRA

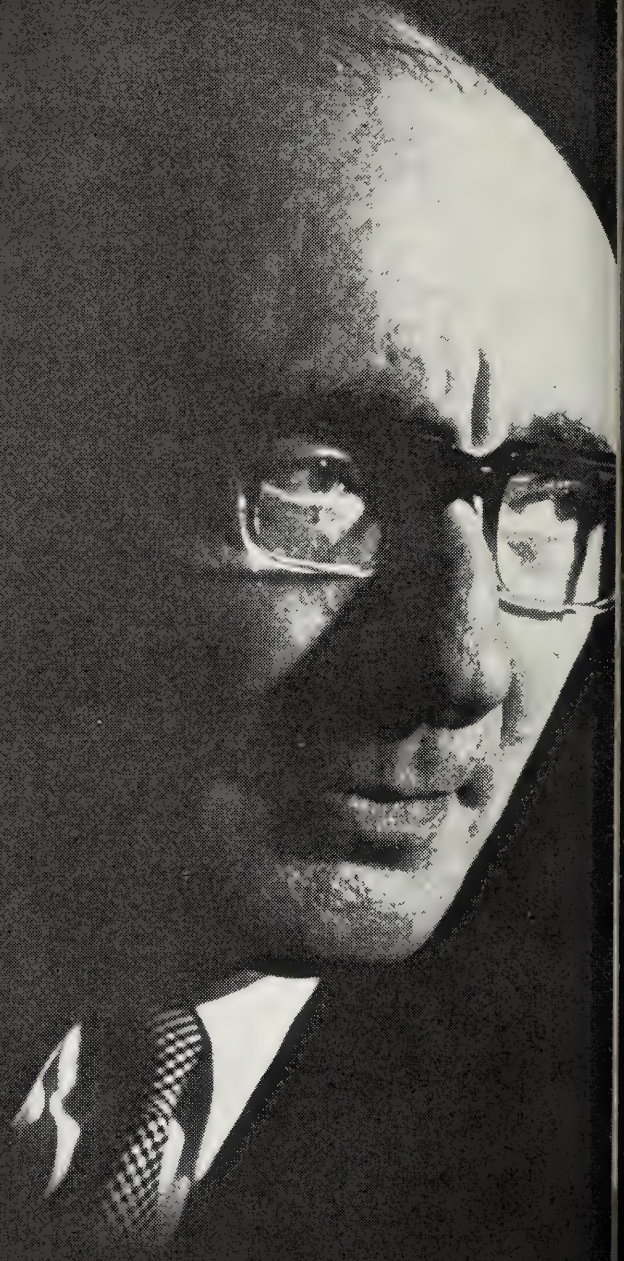
conducted by

HARRY ELLIS DICKSON

The proceeds of this concert will benefit the concert series provided without charge for the Boston Public Schools by Youth Concerts at Symphony Hall.

Tickets at $3, 4, 5, 6, 7, 8 and $10 are available from the Box Office, Symphony Hall (telephone 266-1492). There are also special sponsors' tickets available at $25, of which $15 is tax deductible.

Clifford Curzon



Mozart: PIANO CONCERTO NO. 23 IN A MAJOR (K. 488). PIANO CONCERTO NO. 24 IN C MINOR (K. 491)
The London Symphony Orchestra—Istvan Kertesz
CS-6580

Schubert: SONATA IN D (Op. 53) IMPROMPTU IN G FLAT MAJOR (Op. 90, No. 3). IMPROMPTU IN A FLAT MAJOR (Op. 90, No. 4)
CS-6416

Liszt: SONATA IN B MINOR; LIEBESTRAUM NO. 3; VALSE OUBLIEE NO. 1; GNOMENREIGEN; BERCEUSE
CS-6371

Dvorak: PIANO QUINTET IN A MAJOR
Schubert: QUARTETTSATZ
with The Vienna Philharmonic Quartet
CS-6358

Brahms:
SONATA NO. 3 IN F MINOR (Op. 5) INTERMEZZO IN E FLAT MAJOR (Op. 117, No. 1). INTERMEZZO IN C MAJOR (Op. 119, No. 3)
CS-6341

Brahms:
PIANO CONCERTO NO. 1 IN D MINOR
with The London Symphony Orchestra—George Szell
CS-6329

Grieg: PIANO CONCERTO IN A MINOR
with The London Symphony Orchestra—Oivin Fjeldstad
Franck: VARIATIONS SYMPHONIQUES
Litolff: SCHERZO
(from Concerto Symphonique No. 4)
with The London Philharmonic Orchestra —Sir Adrian Boult
CS-6157

Tchaikovsky:
PIANO CONCERTO NO. 1 IN B FLAT MINOR
with The Vienna Philharmonic Orchestra —Georg Solti
CS-6100

Schubert:
PIANO QUINTET IN A MAJOR ("Trout")
with Members of the Vienna Octet
CS-6090

Beethoven: PIANO CONCERTO NO. 5 IN B FLAT MAJOR ("Emperor")
with The Vienna Philharmonic Orchestra —Hans Knappertsbusch
CS-6019

LONDON RECORDS

In case the concert should end:

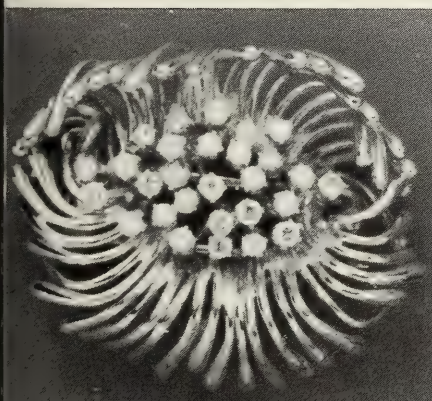
Clap (If someone in front yells "Bravo", yell "Bravo"). Get up out of your chair and walk to Mass. Avenue Exit. Turn left and walk 30 paces to Donald Cox Rogers Square. Turn right. Look left. Look right. Cross. Proceed straight to large hole in the ground. Follow the hurricane fence to large block of granite on St. Paul Street inscribed, "1904". Turn left. Walk to Christian Science Publishing Building. Circumvent it and proceed to large hole. Turn left and walk two hundred paces. Walk inside Sheraton-Boston Lobby (on the Symphony side of Prudential Center). Stop. Decide between Mermaid Bar, Cafe Riviera or Kon-Tiki Ports or turn left and take a waiting escalator to next level. Get off. Decide between Persian Lounge and Falstaff Room. If you want to go to El Diablo, you're on your own.



Beat the high cost of health care:

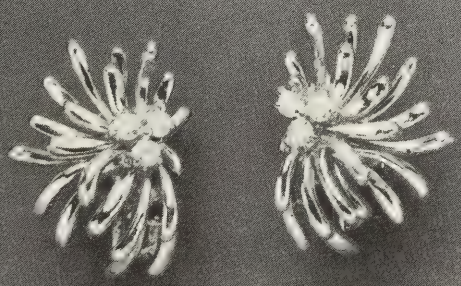
1. **Stay healthy.**
2. **Become a volunteer at Beth Israel Hospital.**

Contact Mrs. Richard Williams
Director of Volunteers
734-4400 ext. 327
A Major Teaching Hospital of Harvard Medical School



Parenti Sisters

A Parenti Exclusive



Brooch-clip and Earrings
18K gold bursting
with diamonds

97 NEWBURY STREET
BOSTON, MASS.

THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases



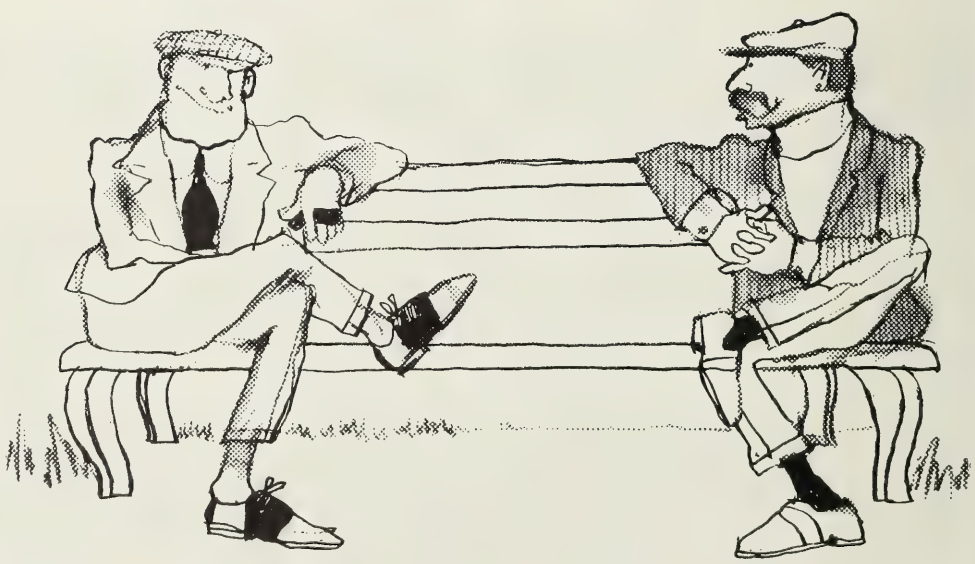
Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston

"Boraschi's is Boston's Best Italian Restaurant!"

"Boraschi's is Boston's best American Restaurant!"



Who are we to argue? Boraschi's Restaurant,
793 Boylston St. (Opposite Prudential) 536-6300

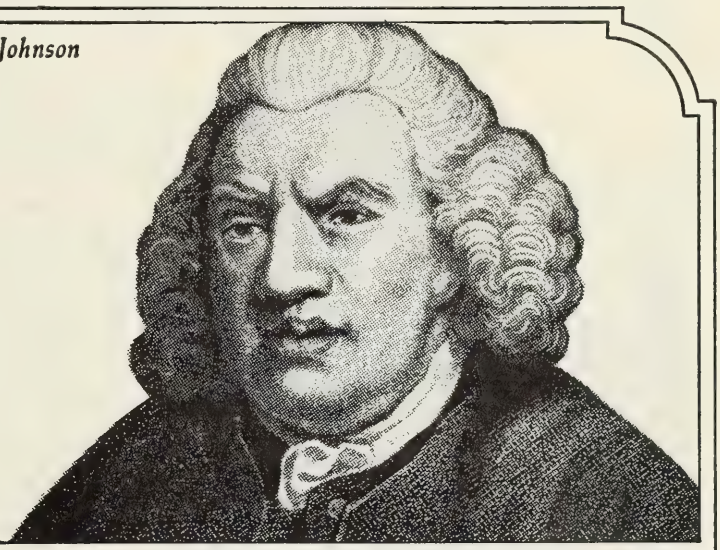
NATIONALLY ACCREDITED

DAY AND EVENING COURSES
Gregg and EZ Alphabetic Shorthand. Start anytime; graduate when ready. One Year Executive Secretarial Course. Intensive Short Courses. Typing individually taught.

INTENSIVE BRUSH-UP COURSES
for "RETURNEES" to JOB MARKET

HICKOX
SECRETARIAL SCHOOL
Founded in 1879
Individual Attention *Individual Promotion*
367 BOYLSTON ST., BOSTON (at Arlington St. MBTA)
267-5920

Samuel Johnson



tax

In his great Dictionary, Dr. Johnson gave a definition for *excise:* "A hateful tax levied upon commodities." Smith, Barney & Co. suspects you might sometimes be willing to apply that adjective to *any* tax.

Excises and commodities aside . . . there is a way to gain additional income *without* additional tax. If the income is from municipal bonds—the debt securities of state or city governments or governmental authorities—it's totally *exempt* from Federal income tax. (Often from state income tax as well, in the state of issuance.)

Smith, Barney's Municipal Bond Department can help you select the bonds best suited to your needs. They *know* municipals, out of long experience with them. To begin with, they'll be glad to send you, upon request, a booklet explaining exactly what municipals are.

One thing they are: a legitimate way to avoid "hateful" taxes.

Smith, Barney & Co.
Incorporated
Members New York Stock Exchange and other leading exchanges
125 High Street, Boston, Mass. 02110



Boston's Elizabeth Carleton House assures a gracious and dignified retirement to men and women over 65, couples or individuals, of good health and buoyant temperament . . . Spacious private rooms in a handsome environment . . . A distinguished Board and administration provide a secure and comfortable way of life for members of the Carleton House "Family." . . . Financial plans are flexible. The Committee on Admissions welcomes inquiries.

ELIZABETH CARLETON HOUSE
2055 Columbus Avenue Boston Mass. 02119
Write for brochure

Tailored INC.
THE RITZ CARLTON HOTEL, BOSTON
PALM BEACH, FLORIDA
Pretty Clothes for All Occasions
MANCHESTER WATCH HILL

WHERE TO BUY

Decorate your home with music . . .
Wharfedale
ACHROMATIC
SPEAKER SYSTEMS
Wholly natural sound, free of spurious resonances or artificial modulations



W70D
$199.95 Six models: $52.95 to $317.60

Lechmere Sales • 88 First St., Cambridge
Lechmere Sales • 688 Providence Pike, Dedham
Lafayette Radio • Route 9, Natick
Lafayette Radio • Route 1 and Walnut St., Saugus
World of Music • 25 West St., Boston
and other high fidelity dealers
British Industries Corp., a division of Avnet, Inc.

— marion ruth
A large and carefully selected variety of china, stainless steel, furniture, glass and accessories—displayed for your convenience in co-ordinated table settings in the contemporary manner. Good design gift ideas by outstanding international designers and craftsmen.
Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

For information about space and rates in the
BOSTON
SYMPHONY ORCHESTRA
PROGRAM
Call Advertising Department
Symphony Hall • 266-1492
Donald T. Gammons

A Fine Specialty Shop

catering from head to toe
to young gentlemen who
wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the
Church Street Garage (right next door)

31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

T.O. METCALF CO.
ESTABLISHED 1871

Value

FOR YOUR PRINTING DOLLAR

For Proof

CALL 426-5050

51 MELCHER ST., BOSTON
T.O. METCALF CO.

CTI

COMPUTER TECHNIQUES INSTITUTE
A DIVISION OF
COMPUTER TECHNIQUES, INC.
204 WORCESTER STREET
WELLESLEY HILLS, MASSACHUSETTS 02181
(617) 235-4959

Computer Techniques, Inc., is a firm of Computer Professionals whose experience extends from the design, development, and marketing of its COMPTEK system for commercial data processing, to its consulting services in the research and medical-related fields.

In addition to its DISTINGUISHED SPEAKERS SEMINARS, Computer Techniques Institute provides, specialized seminars and intensive courses in computer familiarization and utilization for BANKING, ACCOUNTING, LAW, MEDICINE, HOSPITAL ADMINISTRATION, and many diverse fields.

Our courses are conducted at the sponsor's site or at our own conveniently-located facilities. Prospective sponsors are invited to contact Mr. J. Adleman, Technical Director, for further information.

GEO. H. ELLIS CO.

Printers of Reputation Since 1873

270 Congress St., Boston, Mass. LI 2-7800
LETTERPRESS • OFFSET LITHOGRAPHY • BINDING

Fishelson's

Fleuriste Français

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

A bank for all reasons

COMMONWEALTH NATIONAL BANK

Main Office: 150 Causeway Street · 6 Beacon · 717 Boylston · 89 Broad
1610 Commonwealth · Lincoln Office: 350 Broadway, Chelsea

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

CUTTY SARK

AMERICA'S No.1
SELLING SCOTCH



DISTILLED AND BOTTLED IN SCOTLAND BLENDED 86 PROOF
THE BUCKINGHAM CORPORATION, IMPORTERS; NEW YORK, N. Y.

Boston's
Internationally Famous
Italian Restaurant

Open 7 Days 11 A.M. to 1 A.M.

Polcari's
283 Causeway St.
(1 minute from No. Station)
For Reservations Tel. RI 2-4142

DALOZ
Cleansers
of Fine Clothes
and Household
Furnishings for a
Discriminating
Clientel
Phone 265-2400
1863

It's on the menu . . .

The dining room open till 9 p.m.

THE RITZ CARLTON
BOSTON



HIGH NOTE
5% annual rate

FIVE FOR ALL

NO NOTICE REQUIRED FOR WITHDRAWAL

- SEND FOR FREE SAVE-BY-MAIL KIT
- WE PAY POSTAGE BOTH WAYS

OUR DIVIDENDS ARE NOT SUBJECT TO MASS. STATE INCOME TAX
SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS
and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630
DORCHESTER OFFICE: 347 WASHINGTON STREET — PHONE CO 5-7020

GOMBERG

MUSIC WORKSHOP

Individual instruction on the violin for intermediate and advanced students—chamber music—to further the understanding of music.

For information write
ROBERT GOMBERG
143 Beaconsfield Road, Brookline, Mass.

MUSIC

MALBEN'S

FRUITS — PRIME MEAT AND GOURMET SHOPPE



100 NATURAL CHEESES AND SPICES

PHEASANTS · QUAIL · SQUABS

ROMANOFF'S FRESH CAVIAR

PATE DE FOIE GRAS · TRUFFLES

UNSALTED SMOKED SALMON

158 Massachusetts Ave., Boston • Free Delivery • 266-1203

CONFIDENCE...

Can be as simple as a visit to our Trust Department, with your counsel, to make sure that your plans for the future will be carried out exactly as you planned. Our Trust Department specialists are always available to work with you, and your counsel, to see to it that your instructions will be maintained. We think you'll have every confidence in US and in the way we will execute your wishes.

you never come second with US



UNITED STATES TRUST COMPANY

Member Federal Deposit Insurance Corporation

30 Court Street, Boston
In the New Government Center

ACADEMIA

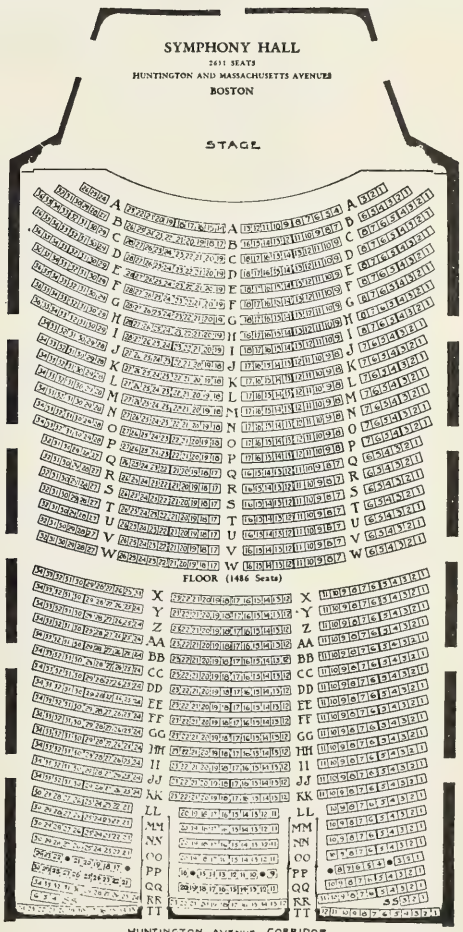


School of Languages

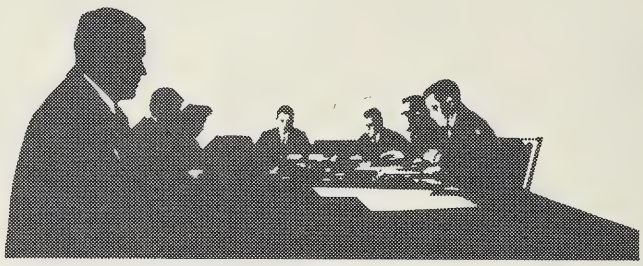
CAMBRIDGE
54 Boylston Street
tel: 354-2124

BOSTON
140 Newbury Street
tel: 266-0560





THE BOSTON COMPANY, INC.



The "Financial Cabinet" specializing in advisory and management services for private capital.

INVESTMENT, TRUST AND PERSONAL BANKING SERVICES
Boston Safe Deposit and Trust Company

INVESTMENT COUNSELING
Boston • The Boston Company Investment Counsel, Inc.
Houston • The Boston Company of Texas
Los Angeles • Bailey and Rhodes
Louisville • Todd-Boston Company, Inc.
New York • John W. Bristol & Co., Inc.
• Douglas T. Johnston & Co., Inc.
San Francisco • Henderson-Boston Company, Inc.
Seattle • Loomis & Kennedy, Inc.

INVESTMENT TECHNOLOGY AND RESEARCH
The Boston Company, Inc.

ECONOMIC AND FINANCIAL COUNSELING
Rinfret-Boston Associates, Inc., New York

OIL AND GAS INVESTMENT COUNSELING
The Boston Company of Texas, Houston

REAL ESTATE INVESTMENT COUNSELING
Henderson-Boston Company, Inc., San Francisco
The Boston Company Real Estate Counsel, Inc., Boston

MUTUAL FUND
The Johnston Mutual Fund Inc.

MANAGEMENT CONSULTING
Boston • The Boston Consulting Group, Inc.
London • Attwood-Boston Consultants Ltd.
Milan • Gennaro Boston Associati, S.p.A.
Tokyo • The Boston Consulting Group of Japan K.K.

We will be happy to send you a copy of our annual report.

THE BOSTON COMPANY, INC.
100 FRANKLIN STREET • BOSTON, MASSACHUSETTS 02106
TELEPHONE (617) 542-9450

FUTURE PROGRAM

TWENTY-SECOND PROGRAM
Friday afternoon April 4 1969 at 2 o'clock
Saturday evening April 5 1969 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN	Overture to 'Egmont'
PROKOFIEV	Piano concerto no. 5 in F op. 55* JOHN BROWNING
BRUCKNER	Symphony no. 6 in A

John Browning, who will soon complete the recording for RCA of all of Prokofiev's Piano concertos with Erich Leinsdorf and the Boston Symphony, will play the Fifth next week. Composed in 1932, it was one of the last pieces he wrote before returning to Russia the following year to establish himself as a Soviet citizen.

The performance of Bruckner's Sixth symphony will be the first by the Orchestra and the second in Boston. Written between 1879 and 1881, it was described by the composer as his most daring work.

TWENTY-THIRD PROGRAM
Friday afternoon April 11 1969 at 2 o'clock
Saturday evening April 12 1969 at 8.30

ERICH LEINSDORF *conductor*

BACH	Suite no. 1 in C BWV 1066
BRUCH	Scottish fantasy for violin and orchestra op. 46 JOSEPH SILVERSTEIN
STRAVINSKY	Symphony in C

programs subject to change

BALDWIN PIANO
RCA RECORDS*

GERTRUDE R. NISSENBAUM
VIOLIN

Tel. LOngwood 6-8348

340 TAPPAN STREET
BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANO

Telephone:
KEnmore 6-4062

88 EXETER STREET
COPLEY SQUARE, BOSTON

MIKLOS SCHWALB
PIANO
of the New England Conservatory of Music
accepts a few private students.
Contact at 187 Warren Avenue, Boston, Mass. 02116
Telephone 267-8848

"Mr. Sullo's piano playing represents genuine musicality and a formidable technic."
Cyrus Durgin, "Boston Globe," 4/18/53

SALVATORE SULLO
- PIANO -

Foreign Judge at Final Degree Exams in Principal Italian Conservatories: 1965 and 1967

2 Michelangelo St., Boston, Mass. Tel. 227-8591

MINNIE WOLK
Pianoforte Studio
42 Symphony Chambers
246 Huntington Avenue, Boston
opp. Symphony Hall
Residence 395-6126

KATE FRISKIN
Pianist and Teacher
8 Chauncy Street
Cambridge, Massachusetts
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech

- in Industry
- in Education
- in Therapy
- in Theatre

Near Harvard Square KI 7-8817

Mrs. Aaron Richmond and Walter Pierce
present in the 1968-69 Boston University

CELEBRITY SERIES

WED. EVE. APR. 9 at 8:30 • **SYMPHONY HALL**

Eugene ISTOMIN — Isaac STERN — Leonard ROSE TRIO

Piano Violin Cello

Brahms, Trio in C minor, Op. 101; Beethoven, Trio in D Major, Op. 70, No. 1 ("Ghost"); Schubert, Trio in E flat Major, Op. 100.

Tickets Now at Box-Office

STEINWAY PIANO

FRI. EVE. APR. 11 at 8:30 • **JORDAN HALL**

JOHN WILLIAMS

The Extraordinary Australian Guitarist

Tickets Now: $5, $4, $3.50, $3

SUN. APR. 13 at 3 • **SYMPHONY HALL**

RUDOLF SERKIN

Famous Pianist

Program: Beethoven, Sonata in F sharp, Op. 78; Schubert, Sonata in C minor (Posthumous); Chopin, Twenty-four Preludes, Op. 28.

STEINWAY PIANO

NOTE: This concert postponed from March 23. Please use March 23 tickets for this recital.

Within the next few days, current Celebrity Series subscribers will receive the first detailed announcement of the 1969-70 Boston University Celebrity Series season. If you were not a subscriber this season and would like the new series brochure, please write to Boston University Celebrity Series, 535 Boylston Street, Boston 02116.

SUN. APR. 20 at 7:30 • **JORDAN HALL**

BENNETT LERNER

Pianist

BEETHOVEN . . . . . 15 Variations with Fugue in E flat Major, Op. 35
DEBUSSY . . . . . Six Preludes from Book I
RUGGLES . . . . . Evocations (revision of 1954)
CHOPIN . . . . . Ballade in A flat Major, Op. 47
Impromptu in F sharp Major, Op. 36
Scherzo in E Major, Op. 54
LISZT . . . . . Ballade in B Minor

Management: Aaron Richmond Concerts

STEINWAY PIANO

Seats Now at Box-Office: $3.50, $2.50, $2.00

Magnificent Possession



Baldwin

Baldwin Piano & Organ Company
160 Boylston Street
Boston, Massachusetts 02116
Telephone 426-0775

Baldwin is the official piano of the Boston Symphony Orchestra. Erich Leinsdorf, Music Director.

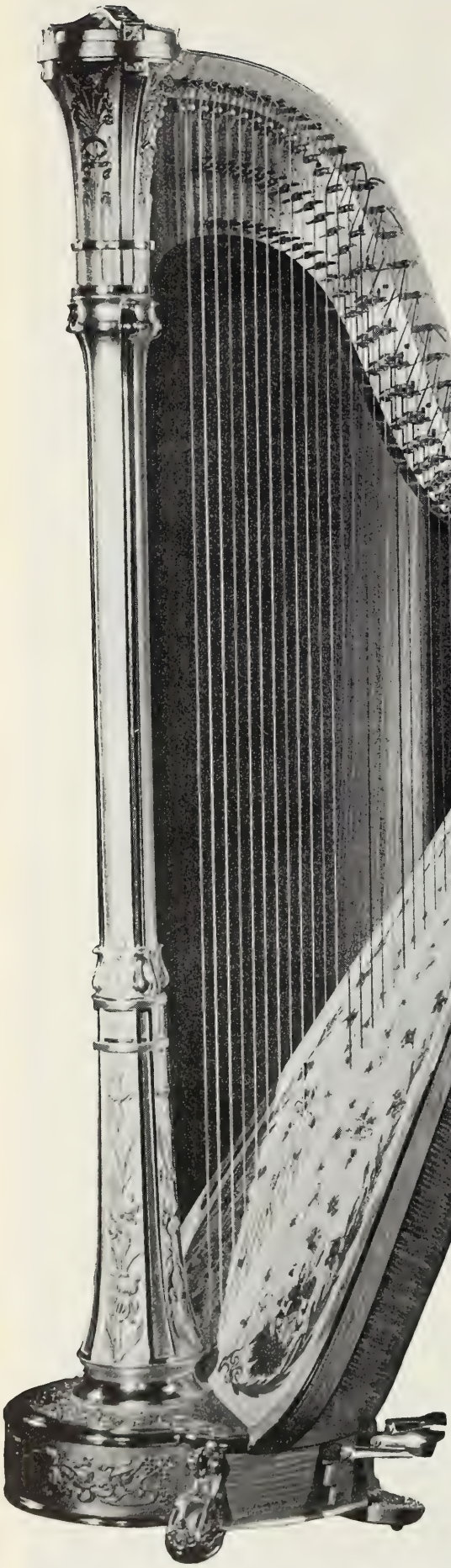


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

22

EIGHTY-EIGHTH SEASON 1968-1969



Exquisite Sound

From the palaces of ancient Egypt to the concert halls of our modern cities, the wondrous music of the harp has compelled attention from all peoples and all countries. Through this passage of time many changes have been made in the original design. The early instruments shown in drawings on the tomb of Rameses II (1292–1225 B.C.) were richly decorated but lacked the fore-pillar. Later the "Kinner" developed by the Hebrews took the form as we know it today. The pedal harp was invented about 1720 by a Bavarian named Hochbrucker and through this ingenious device it became possible to play in eight major and five minor scales complete. Today the harp is an important and familiar instrument providing the "Exquisite Sound" and special effects so important to modern orchestration and arrangement. The certainty of change makes necessary a continuous review of your insurance protection. We welcome the opportunity of providing this service for your business or personal needs.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

Richard P. Nyquist — Charles G. Carleton

147 Milk Street Boston, Massachusetts

Telephone 542-1250

PAIGE OBRION RUSSELL

Insurance Since 1876

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA INC.

TALCOTT M. BANKS *President*
PHILIP K. ALLEN *Vice-President*
ROBERT H. GARDINER *Vice-President*
JOHN L. THORNDIKE *Treasurer*
ABRAM BERKOWITZ
ABRAM T. COLLIER
THEODORE P. FERRIS
FRANCIS W. HATCH
ANDREW HEISKELL
HAROLD D. HODGKINSON
E. MORTON JENNINGS JR
EDWARD M. KENNEDY
HENRY A. LAUGHLIN
EDWARD G. MURRAY
JOHN T. NOONAN
MRS JAMES H. PERKINS
SIDNEY R. RABB
RAYMOND S. WILKINS

TRUSTEES EMERITUS

HENRY B. CABOT
PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT

ADMINISTRATION OF THE BOSTON SYMPHONY ORCHESTRA

THOMAS D. PERRY JR *Manager*

JAMES J. BROSNAHAN
Associate Manager, Business Affairs

HARRY J. KRAUT
Associate Manager, Public Affairs

MARY H. SMITH
Concert Manager

MARVIN SCHOFER
Press and Public Information

program copyright © 1969 by Boston Symphony Orchestra Inc.

SYMPHONY HALL BOSTON MASSACHUSETTS



ANNUAL MEETING OF THE FRIENDS

OF THE BOSTON SYMPHONY ORCHESTRA

Wednesday April 30 at 11.45 am is now the date and time scheduled for the annual meeting of the Friends at Symphony Hall. This season's meeting will be more elaborate than those of previous years. Since it takes place during the Pops season, Friends will sit at the Pops tables and will hear **Arthur Fiedler rehearsing the Pops Orchestra.**

After about a half an hour of rehearsal, **Talcott M. Banks, President of the Board of Trustees, will speak. Cocktails will then be served** in the foyer, **followed by a box luncheon** with coffee at the tables in the Hall. Friends will be asked to sit in groups of four, so that members of the Orchestra may join them for lunch at the tables. For those who stay after the formal part of the meeting is over, a charge of $3 per person will be made to cover the cost of cocktails and luncheon.

Any member of the Friends who has not yet received an invitation is asked to call Mrs Whitty at Symphony Hall (266-1348).

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA INC.

ABRAM T. COLLIER *Chairman*

ALLEN G. BARRY *Vice-Chairman*

LEONARD KAPLAN *Secretary*

MRS FRANK ALLEN
OLIVER F. AMES
LEO L. BERANEK
GARDNER L. BROWN
MRS LOUIS W. CABOT
MRS NORMAN CAHNERS
ERWIN D. CANHAM
RICHARD P. CHAPMAN
JOHN L. COOPER
ROBERT CUTLER
BYRON K. ELLIOTT
MRS HARRIS FAHNESTOCK
CARLTON P. FULLER
MRS ALBERT GOODHUE
MRS JOHN L. GRANDIN JR
STEPHEN W. GRANT
FRANCIS W. HATCH JR
MRS C. D. JACKSON
HOWARD W. JOHNSON
SEAVEY JOYCE
LAWRENCE K. MILLER
LOUVILLE NILES
HERBERT W. PRATT
NATHAN M. PUSEY
PAUL REARDON
JOHN HOYT STOOKEY

SYMPHONY HALL BOSTON MASSACHUSETTS



R.H. Stearns

Shaped with safari savvy

. . . ready to tackle city jungles fearlessly. By Susan Thomas in natural canvas, with bush-like flaps and chain belt. 8-16, $30. Sportswear.

BOSTON: At the start of The Freedom Trail, 140 Tremont Street, 482-0260.
CHESTNUT HILL: 232-8100. NORTHSHORE: 532-1660.
SOUTH SHORE PLAZA: 848-0300. BURLINGTON MALL: 272-5010.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Alfred Krips
George Zazofsky†
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Eiichi Tanaka*
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Max Hobart
John Korman
Christopher Kimber
Spencer Larrison

violas
Burton Fine
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Hugh Matheny

english horn
Laurence Thorstenberg

clarinets
Gino Cioffi
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets
Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones
William Gibson
Josef Orosz
Kauko Kahila

tuba
Chester Schmitz

timpani
Everett Firth

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Olivia Luetcke

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Sheldon Rotenberg.

† George Zazofsky is on leave of absence for the remainder of the 1968-1969 season.



Filene's

The status crocodile
basks on a
new polo dress by
LACOSTE
Oxford Shop
Fifth floor



CONTENTS

Program for April 4 and 5 1969 1367

Future programs 1417

Program notes

Beethoven – Overture to 'Egmont' 1376
by John N. Burk

Prokofiev – Piano concerto no. 5 in F op. 55 1377
by John N. Burk

Bruckner – Symphony no. 6 in A 1378
adapted from the notes of John N. Burk

The soloist 1396

List of Friends of the Boston Symphony Orchestra 1397

Program Editor ANDREW RAEBURN

His Will leaves a love seat to his late Aunt Judith.



Something tells us his Will is not up to date.

It's not something he's really conscious of. In fact, he would probably be surprised to find out how many things the Will ignores: his children, for one thing. The summer place in Maine, for another. And all the other things he and his wife have accumulated over the years.

If he should die, it could be quite a mess.

You'd be surprised how many people are in this boat. And that's a constant source of amazement to us, since it's so simple for a man to keep his Will up to date.

If you haven't reviewed your Will lately, it might be a good idea to set up an appointment with your lawyer this week.

And if you think there might be a place in the picture for Old Colony as executor or trustee, we'd be glad to talk it over.

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

EIGHTY-EIGHTH SEASON 1968-1969

TWENTY-SECOND PROGRAM

Friday afternoon April 4 1969 at 2 o'clock
Saturday evening April 5 1969 at 8.30

ERICH LEINSDORF *conductor*

BEETHOVEN Overture to 'Egmont'

PROKOFIEV Piano concerto no. 5 in F op. 55*

Allegro con brio
Moderato ben accentuato
Toccata: allegro con fuoco
Larghetto
Vivo

JOHN BROWNING

intermission

BRUCKNER Symphony no. 6 in A

Majestoso
Adagio: sehr feierlich
Scherzo: nicht schnell – trio: langsam
Finale: bewegt, doch nicht zu schnell

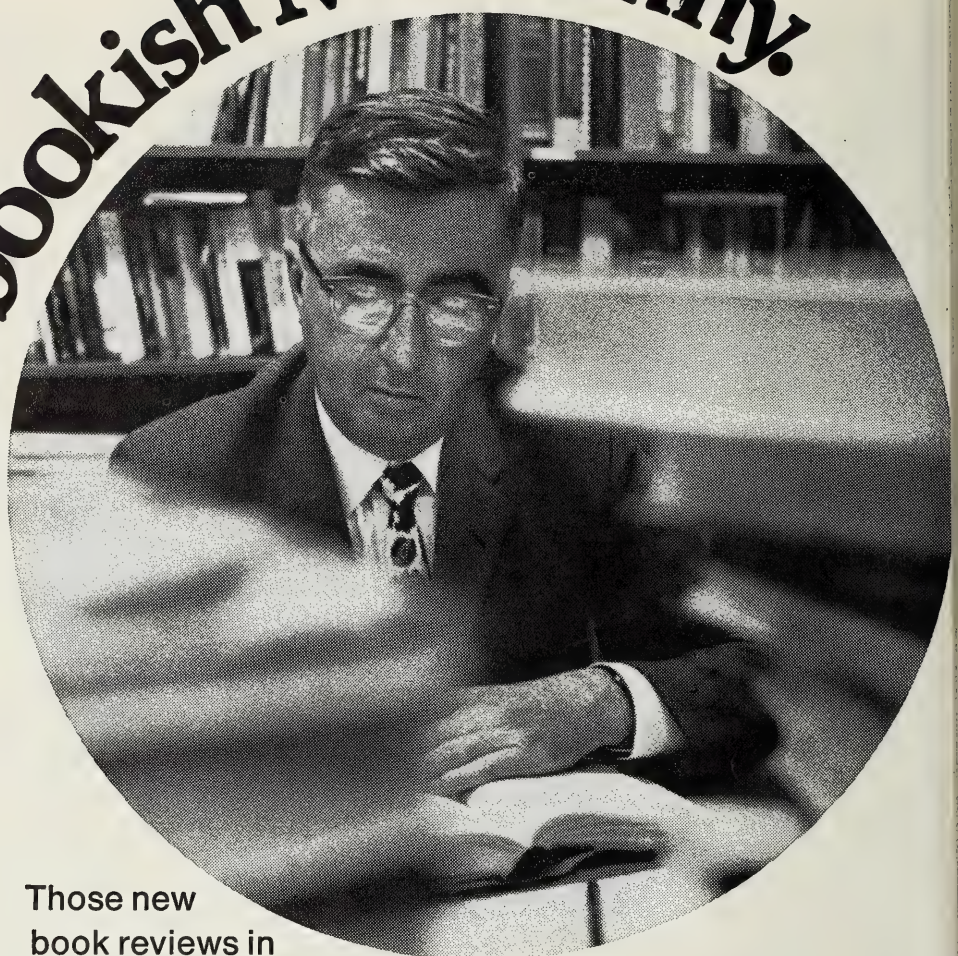
first performance by the Boston Symphony Orchestra

John Browning plays the Steinway piano

Friday's concert will end at about 4.05; Saturday's at about 10.35

BALDWIN PIANO
RCA RECORDS*

The bookish Mr. Kenny.



Those new book reviews in The Boston Globe speak volumes. The man responsible is The Globe's Arts Editor, Herbert Kenny, who has over 200 of the most knowledgeable reviewers around Boston on call.

There's more to it. Maybe that's how come everybody's reading The Globe these days.

Steinberg's Choice: the new records
by Michael Steinberg, music critic of The Boston Globe

Berlioz, Davis, Romeo & Juliet

Berlioz's dramatic symphony, *Romeo et Juliette,* almost unknown in this century and this country until Toscanini restored it to the living repertory less than 30 years ago, now gets its first good recording. The conductor is Colin Davis, the best Berlioz man around for some years now, and the forces he leads are the London Symphony Orchestra and Chorus, the John Alldis Choir, the vocal soloists Patricia Kern, Robert Tear, and John Shirley-Quirk (Philips). *Romeo et Juliette* is a great work, fascinatingly original as a musico-dramatic concept, and attaining astonishing heights of compassion, fantasy, and delicacy of feeling. On the RCA recording of Toscanini's 1947 broadcast, you can hear him handle some passages with incomparable skill; Davis, however, maintains a remarkable level throughout, and, with his sense of pace and continuity, animation, and refinement of sensibility, he is far ahead of any more recent competition. This is one of the most beautiful and most valuable issues in a long time.

Even if the *Romeo* finale contains some pompously conventional music, there is no vulgarity about this work. I am not sure that can be said about the Franck *D minor Symphony,* a work most of whose performances tend to inflate what is already questionable about it. One performance that does not is Otto Klemperer's with the New Philharmonia (Angel). Neither strident nor sentimental, this reading makes the most of the genuinely imposing musical qualities of the work. Klemperer's conducting is especially strong in matters of rhythmic and textural definition, and with Monteux's (RCA), this is as splendid a recording of the *D minor Symphony* as you can now get.

Two records, finally, more for fun. One has delightful and brightly scored orchestral pieces by Glinka, including "Jota aragonesa," "Summer Night in Madrid," "Kamarinskaya," the "Valse-Fantaisie," and excerpts from his opera *Ruslan and Ludmila,* all of it played with enormous vitality by the USSR Symphony under Yevgeny Svetlanov (Melodiya-Angel). The other is still more Spanish, comprising de Falla's complete *El amor brujo,* the Intermezzo from *Goyescas* by Granados, and Ravel's "Pavane" and "Alborada del gracioso," all excellently done by the New Philharmonia, Rafael Fruehbeck de Burgos conducting, and with Nati Mistral as the hot vocalist in the de Falla (London).

These original record reviews by Michael Steinberg are presented by the Trust Department of New England Merchants Bank, which would also be pleased to review your investment portfolio with a view to improving its performance.

New England Merchants National Bank A FULL SERVICE BANK

Trust Department • 28 State Street, Boston • 742-4000 • Member F.D.I.C.

Our Children's Shop is Ready for Easter

with everything for babies and their older siblings. There are handmade blankets, wrappers, bibs, and bonnets; hand-smocked dresses and Easter pocketbooks for little girls and for their brothers handmade suits and sweaters. And games and toys for all.

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

A nonprofit social service organization • 264 Boylston Street • Boston 02116

The Cafe Budapest

Before Symphony

The Lounge Budapest

After Symphony

COCKTAILS, CREPE FLAMBEE

Strolling Violinist

Copley Square Hotel—RE 4-3388

Open Daily 12 - 1 P.M.



DECCA STEREO SALE

4.79 NOW 2.89

5.79 NOW 3.49

MINUTE MAN RADIO CO., INC.

30 BOYLSTON ST., HARVARD SQ., 864-8727

Largest Co-operative Bank in Massachusetts

MERCHANTS CO-OPERATIVE BANK

Conveniently located

125 TREMONT AT PARK STREET • BOSTON

WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY

Individual Accounts from $10 to $30,000

Joint, Corporation, Pension, Charitable and Retirement Accounts up to $30,000.

Quarterly Dividends Paid Since 1881

HENRY H. PIERCE, *President*



The 1969 Hardtop Sedan deVille. Cadillac Motor Car Division.

The splendor of the most special occasion is rivaled only by the pleasure of journeying there in a Cadillac. After an evening with Cadillac, you'll find it difficult to return to ordinary motoring.

Cadillac

STANDARD OF THE WORLD

Makanna, Inc.

The Trousseau House of Boston



Under The Sun

Our cotton terry blotter . . . Grass Green or Hot Orange strewn with a riot of Pink, White, and Blue daisies. Petite, Small, Medium, Large.

$26.00

416 Boylston Street, Boston
54 Central Street, Wellesley

CAMBRIDGE COFFEE, TEA & SPICE HOUSE

Gourmet Cookware
Wicker Furniture Imported Cheeses
And Many, Many Etceteras



60 Westland Ave. · Back Bay
(Between Symphony Hall and The Fenway)

Can You Put An Orchestra Into A Small Wooden Box?



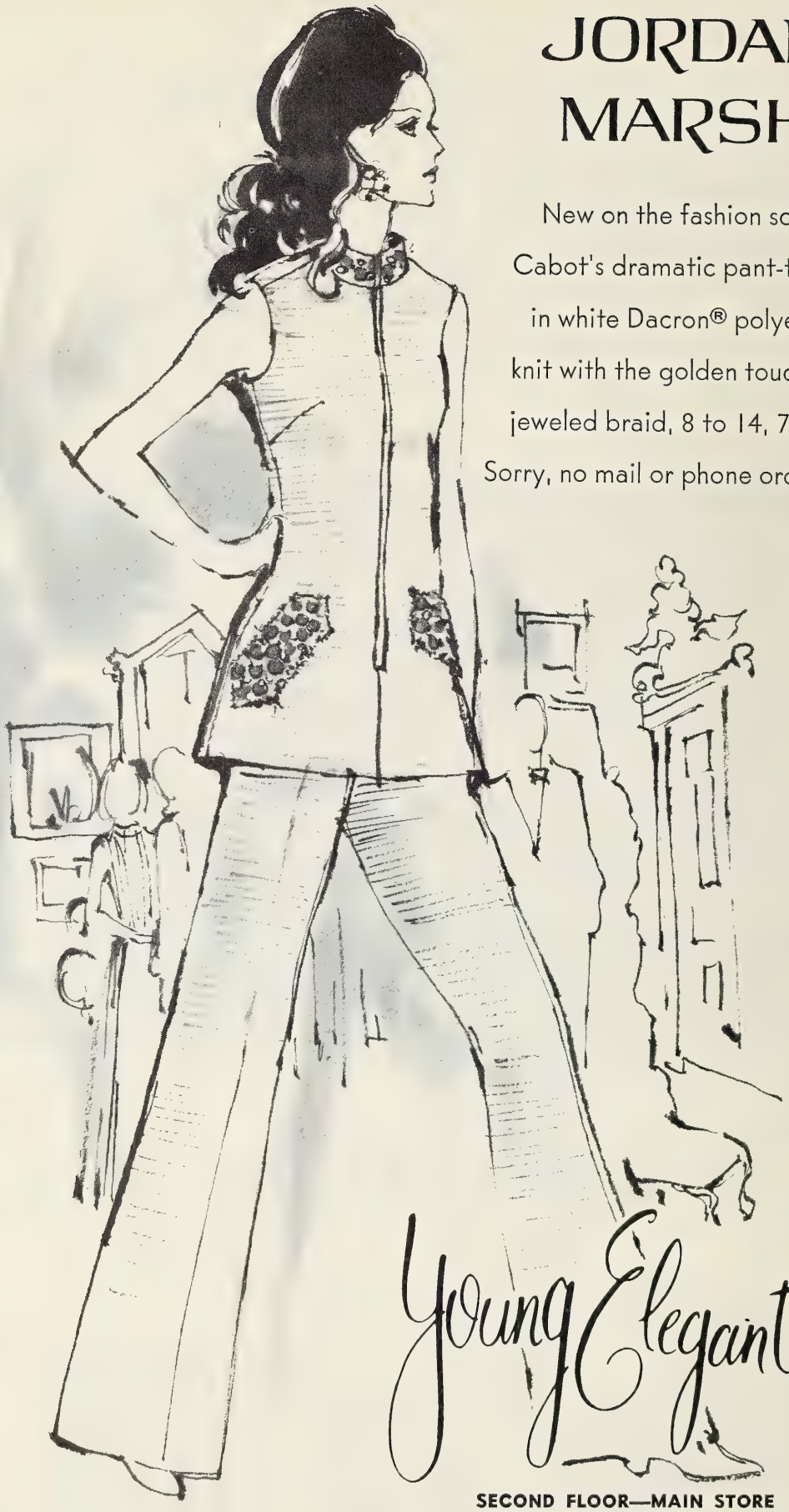
HEAR US TRY.

95 Vassar St.
Cambridge
864-HIFI

677 Main St.
Waltham
893-HIFI

TECH hifi exchange

JORDAN MARSH



New on the fashion scene!
Cabot's dramatic pant-tunic
in white Dacron® polyester
knit with the golden touch of
jeweled braid, 8 to 14, 75.00
Sorry, no mail or phone orders.

Young Elegants

SECOND FLOOR—MAIN STORE D-132

Boston, Framingham, Peabody, Braintree, Burlington, Bedford, N. H.

hit the deck in Converse.



the pros do.

If you're all at sea about boat shoes remember: Converse makes the shoes worn by more winning basketball teams than any other kind. Track teams . . . tennis teams . . . Olympic teams, too. And the same great Converse shoemanship goes into these boat shoes. Come aboard and see how they'll improve your footwork.



★ converse

When you're out to beat the world

LUDWIG VAN BEETHOVEN

Overture to 'Egmont' op. 84

Program note by John N. Burk

Beethoven was born at Bonn in December 1770 (probably the 16th); he died in Vienna on March 26 1827. He composed the incidental music to Goethe's play in 1810, and it was first performed at a production by Hartl in the Hofburg Theater, Vienna, on May 24 of that year. The Boston Symphony Orchestra's first performance of the Overture was conducted by Georg Henschel on December 16 1881, the one hundred and eleventh anniversary of the composer's birth. The most recent performances in this series were given on November 21 and 22 1958; Antal Dorati conducted.

The instrumentation: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

It is said that Beethoven hoped to get a commission for music to Schiller's *William Tell,* and would have preferred it. Certainly there are no signs of half-heartedness in the *Egmont* music.

The heroic Count of the Netherlands, champion of liberty and independence for his people, meeting death on the scaffold under an unscrupulous dictator, was an ideal subject for the republican Beethoven. His deep admiration for Goethe is well known.

Without going into music particularization, it is easy to sense in the overture the main currents of the play: the harsh tyranny of the Duke of Alva, who lays a trap to seize Egmont in his palace, and terrorizes the burghers of Brussels, as his soldiery patrol the streets, under the decree that 'two or three, found conversing together in the streets, are, without trial, declared guilty of high treason'; the dumb anger of the citizens, who will not be permanently cowed; the noble defiance and idealism of Egmont which, even after his death, is finally to prevail and throw off the invader.

Goethe in the autumn of 1775 happened upon a history of the Netherlands, written in Latin by Strada, a Jesuit. He was at once struck with the alleged conversation between Egmont and Orange, in which Orange urges his friend to flee with him, and save his life. 'For Goethe,' writes Georg Brandes, 'this becomes the contrast between the serious, sober, thoughtful man of reason, and the genial, carefree soul replete with life and power, believing in the stars and rejecting judicial circumspection. Egmont's spirit is akin to his; he is indeed blood of his blood.' The poet wrote his play scene by scene in the ensuing years, completing it in Rome in 1787.

It has been objected that the Egmont of history was not the romantic martyr of Goethe; that he was a family man who was compelled to remain in Brussels as the danger increased, because he could not have fled with all of his children. Yet Goethe stated, not unplausibly, in 1827, that no poet had known the historical characters he depicted; if he had known them, he would have had hard work in utilizing them. 'Had I been willing to make Egmont, as history informs us, the father of a dozen children, his flippant actions would have seemed too absurd; and so it was necessary for me to have another Egmont, one that would harmonize better with the scenes in which he took part and my poetical purposes; and he, as Clärchen says, is *my* Egmont. And for what then are poets, if they wish only to repeat the account of a historian?'

SERGEY PROKOFIEV

Piano concerto no. 5 in F op. 55

Program note by John N. Burk

Prokofiev was born in Sontsovka, Russia, on April 23 1891; he died near Moscow on March 5 1953. He composed the Fifth concerto in 1932, and himself played the solo part at the première which took place at a Philharmonic concert in Berlin on October 31 of that year. He was also soloist at the first performance in the United States which was given by the Boston Symphony the following December 30. The most recent performances in this series were given on January 10 and 11 1964; Lorin Hollander was soloist and Erich Leinsdorf conducted.

The instrumentation: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, trombone and bass trombone, tuba, timpani, bass drum, snare drum and strings.

In 1933 Prokofiev had returned to Soviet Russia after having lived in the West with only occasional visits to his native country since his departure in 1918. The Fifth Piano concerto, together with the Fourth concerto for left hand (a commissioned work, published in 1956) were his last works in this form and among the last he composed before his return. The Fifth concerto he played frequently on tour in Europe and America, including Boston on December 30 1932. The composer remarks in his autobiography that 'more than ten years had passed since I had written a piano concerto. Since then my conception of the treatment of this form had changed somewhat. Some new ideas had occurred to me (a passage running across the entire keyboard with the left hand overtaking the right; chords in the piano and orchestra interrupting one another, etc.), and finally, I had accumulated a good number of vigorous major themes in my notebook. I had not intended the concerto to be difficult and at first had even contemplated calling it 'Music for piano with orchestra' partly to avoid confusing the concerto numberings. But in the end it turned out to be complicated, as indeed was the case with a good many other compositions of this period. What was the explanation? In my desire for simplicity I was hampered by the fear of repeating old formulas, of reverting to the "old simplicity", which is something all modern composers seek to avoid. I searched for a "new simplicity" only to discover that the new simplicity with its novel forms and, chiefly, the new tonal structure was not understood. The fact that here and there my efforts to write simply were not successful is beside the point. I did not give up hoping that the bulk of my music would in time prove to be quite simple when the ear grew accustomed to the new melodies, that is when these melodies would become the accepted idiom.'

It is evident that Prokofiev was then undergoing a period of self-questioning. In Russia the newly formed Union of Soviet Composers was bringing up for new consideration the proper aesthetic approach. Prokofiev had obviously been influenced by the reaction of western audiences while composing this concerto for concert use, and yet his independent spirit disapproved of catering to the public taste. He said

as much in an interview given in Moscow at the time when he stated that 'the usual idea of a composer is a madman who composes things that are incomprehensible to his own generation. He discovers a certain logic as yet unknown to others and therefore these others cannot follow him. Only after some time has passed will the courses he has charted, if correct, become understandable to everyone else.' Nestyev, Prokofiev's biographer, quotes this remark as 'obviously incorrect' which is not surprising from a writer pledged to the Soviet point of view. Then and later Prokofiev was not in accord with the attitude that music should be directly understood by the masses. He still maintained 'As I see it, music and politics are mutually antagonistic,' a stand which he was later forced flatly to retract.

The Fifth concerto was not well accepted in Russia, and here again Nestyev echoes the general expectations when he accuses parts of this concerto of 'sheer virtuosity'. This he applies especially to the toccata which he dismisses as 'precipitate' and to other parts which betray 'piano acrobatics'. Nevertheless 'there are a few episodes of bright lyricism' such as 'the gavotte-like theme of the second movement, the lullaby theme of the fourth movement and the beginning of the finale'.

ANTON BRUCKNER
Symphony no. 6 in A
Adapted from the notes of John N. Burk

Bruckner was born in Ansfelden, Upper Austria, on September 4 1824; he died in Vienna on October 11 1896. He composed the Sixth symphony between 1879 and 1881. Movements two and three were first performed by the Vienna Philharmonic Orchestra, conducted by Wilhelm Jahn, on February 11 1883; on February 26 1899 the symphony was played again, in Vienna, with Mahler conducting, but with substantial cuts. The first complete performance took place in Stuttgart on March 14 1901. The first performance in Boston was given in Jordan Hall in the autumn of 1966, when the New England Conservatory Orchestra was conducted by Frederik Prausnitz.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani and strings.

Sometimes the record of a composer as he appeared to others in everyday life is hard to reconcile with the loftier character of his music. Bruckner caused smiles from passersby in the streets of Vienna as an oddity, a sort of country lout, hardly the kind from whom one would expect heaven-storming symphonies. Those who knew him well felt no such incongruity. He was a sturdy peasant of simple, unquestioning faith who had found the total impulse for his music before he went to Vienna. He had no need for Viennese manners and sophistication. He remained oblivious to the musical world currents, the *Zeitgeist* of his era. These influences would only have confused the purpose of his work. He was being true to himself and to his music in remaining what he

was, a Roman Catholic worshipper, a good deal of a mystic, apart from the world, who wrote symphonies in his own way which was the way of no one else — not the worldly Abbé Liszt, neither the Protestant Brahms nor the unbeliever Berlioz in their two Requiems; not the creator of the theatrical Holy Grail at Bayreuth. Theirs were other gods to praise in tones. So Bruckner quite naturally and without conscious intent remained what he was, having no particular reason to change. He was at heart a country choirmaster and organist whose devotion, always musical, expanded into symphonies. The symphonies bespoke an autonomous Bruckner, quite oblivious of contemporary trends.

Colorful descriptions have come down to us from those who knew him. Max Auer, who in collaboration with August Göllerich was his principal biographer, *(Anton Bruckner, sein Leben und Werk* (1931)), tells us: 'He was of good, average size, and towered above his contemporaries in art — Wagner, Brahms and Hugo Wolf. His powerful chest and upright, almost noble carriage made an imposing impression. His head with its mighty nose, beardless face, and short-cut blond hair which later turned gray, gave him the look of a Roman emperor.'

He always wore ridiculous baggy trousers and a short jacket cut in the provincial style of his origins. He was scarcely literate, spoke in a broad, upper Austrian dialect. As a small villager, he was humble before rank and always held titles in awe. Auer has described his home life in Vienna in his later years. His lodgings were meagerly furnished, with one piece which he referred to as his *'Luxus'*, a brass bed. Among the pictures on the wall, Wagner's was prominent. On the floor there was a bust of himself by Tilgner, which he would show to his friends, patting it on the head and saying *'Guter Kerl'*. The place was in complete disorder, strewn with clothes and papers, which his faithful housekeeper was not allowed to touch. Kathi was also a character and a conspicuous part of his bachelorhood. Katharin Kachelmeyer, a laborer's wife, was twenty-four when she took charge of him in 1870 after the death of his sister Anna. She would arrive early in the morning to keep the place in some sort of order. She served him for twenty-six years, and even in his last hours she sat watching at his bedside. There were squabbles between these two, and Kathi would pack up and leave, but was always back the next day, for 'there was no one else to look out for him'. She prepared his food when he did not go out to his favorite restaurant for smoked beef or dumplings and Pilsner. When he was in the throes of composing, her duty was to see that he was undisturbed. Sometimes while she was turning away a visitor with her best tact, he would suddenly appear and undo her attempts. He preferred to compose in the morning, but sometimes put in night hours, so Auer tells us in his biography. 'He would get up to put a musical thought on paper. He had no oil lamp and worked by the light of two candles. When Kathi noticed the burnt down candles the next morning she would bawl him out for not taking better care of his health. But Bruckner retorted:"What do you know about such things? One must compose what comes to one at the moment." When Frau Kathi once scolded his this way, he drew up haughtily and said "D'you realize who I am? I'm Bruckner!" *(Wissen S'*

wer i bi? I bi da Bruckner!) She came back with: "And I'm Kathi." (Und *i d'Kathi.)* Describing her master later, she said: "He was rude, but good." *(Grob war er, aber guat.)* Indoors Bruckner dressed still more comfortably than when he went out. He wore a blue shirt with a broad, unstarched collar, canvas pants and slippers. When company came he would put on, if he thought of it, a more formal coat.'

The everyday Bruckner and the spinner of prodigious scores were very much at one. He had found his vocation, the path of his achievement in the Churches of St Florian or Linz, and it never occurred to him in Vienna to transform himself from a peasant and schoolmaster into the graces of urbanity. His only need was to improve his craft, a never-ending labor, and it was in this effort, as he developed his resources for instrumental color, that he drew upon the scores of Richard Wagner. By his own avowal there was God and Wagner, his goal and his path to his goal.

His biographers have given evidence of his deep piety, and have quoted his remarks about his Ninth, as when he said to Dr Richard Heller who attended him in his last illness: 'I have made dedications to two earthly majesties: poor King Ludwig as the patron of the arts, and our illustrious dear Emperor as the highest earthly Majesty that I know, and I now dedicate to the Lord of all lords, to my dear God, my last work, and hope that He will grant me enough time to complete it and will graciously accept my gift.'

Some of his apostles, probably taking Bruckner too readily at his own word, have assumed that he was addressing his symphonies, notably his Ninth, directly to his God. To listen to the symphonies, even the Ninth, without knowledge of the surrounding circumstances would hardly suggest unremitting communion with the Deity. So it may have been, and we can never know, but in honesty we can do no more than take the music on its face value. His mention of the word 'Alleluia' as implied in the Ninth, may have been an afterthought. His remarks may have been a post facto pious acknowledgment, as when Bach wrote *'Soli Deo gloria'* at the end of a score. Bruckner, like Bach, was thankful to his Maker for his ability, and Bruckner felt the additional comforting assurance that in Heaven, at least, his efforts would not be scorned and rejected. The Symphonies differ completely from the Masses. Bruckner was no cloistered ascetic — the affective man was susceptible to material pleasures, to friendships, to feminine charm, above all to the purely tonal world. He never wrote a more completely unchurchly scherzo than that of his Ninth. The Symphony as a whole seems indebted to Beethoven's Ninth in the same key, and Bruckner himself was disturbed by the closeness of the comparison. There are the mystic open fifths at the beginning, the mood and constructive treatment of the slow movement. No incense is discernible. Who shall attempt to motivate the grandeur, the solemnity, the emotional excitation that run through the symphonic Bruckner? A composer's musical self is subtly (and indefinably) involved with personal experience —it is also shaped on the musical past and influenced by the music around him. The mystery of the composer's sanctum is never reliably explained by himself, nor will it be by a probing outsider.

Unworldliness can be an exhilarating privilege. At the same time it can stand in the way of performance, recognition and livelihood. Bruckner had no sense of the expectations of an audience, of how much in the way of expansiveness they would absorb. His symphonies had to be forced on them at first, thanks to the zealous efforts of a few conductors who had discerned his qualities. That he could remain secure and sufficient unto himself amid strange and hostile surroundings is an assurance that all was well in Bruckner's tonal cosmology.

His tonal vision needed no prompting. If he had been drawn into the æsthetic arena of his day, its problems of program music and such, he would have been deflected from what was the most outstanding features of his musical effort and his way of living in support of it — singleness of purpose. Bruckner never lost his sense of direction. He suffered but was not daunted when conductors in Vienna returned his scores untouched, or occasionally performed them to what turned out to be small audiences, always to be followed by hostile attacks. His sole concern, aside from his Masses, was to pile one symphonic score on another. It was with prolonged study that he equipped himself for the task. That task he would never complete — when death stopped the Ninth it also stopped an endless reviser. He composed in no other form (except incidentally). The only interruptions were when he taught or played the organ, activities which were his means of subsistence and which, as it happened, he enjoyed.

Beyond Vienna, he was untouched by current ways. Liszt and Berlioz delving into poetic or philosophic literature and trying to mate it with music, Wagner acting on the same line with the addition of stagecraft, even Brahms, who mingled with the world of culture and found his friendships there — all were alien to the impermeable musical hermit. Bruckner's symphonies were plainly indebted to a classical past and a Wagnerian present, both utilized to his own ends. Without Beethoven's symphonies his would have been inconceivable, and without Wagner's patterns in advanced orchestral handling, he would have been quite at a loss. Bach was to him the 'unreachable' *(Unerreichbares),* honored in Heaven. Mozart, like Bach, was for him a great contrapuntist, but he also pointed to that master's sleight of hand in enharmonic modulation, and once remarked: 'Leporello is recognized even when he is wearing Don Giovanni's cloak.' Schubert was his 'household god'. His interest in the music of Berlioz and Brahms was acquisitive rather than comprehending. Liszt could never have felt

Custom Designing

RICHARD M. DANA, inc.
JEWELERS

43 Central Street, Wellesley
237-2730

thoroughly at ease with this country character, and his communications were stiffly polite. When Göllerich tried to plead Bruckner's case with Liszt, that elegant composer said: 'When your friend addresses me as "*Euer Gnaden Herr Kanonicus*" I have already had enough.' Bruckner once attended a performance of Liszt's *Tasso,* and asked what the word 'Tasso' meant. When his companion told him the tragic story he was moved to tears. It is debatable whether he saw any connection whatever between the classic tale and what he was hearing. He shook his head over Liszt's counterpoint, but was quite taken with the Organ fugue on B - A - C - H. Hans von Bülow was also unsympathetic, the more so when he became committed to Brahms. The encounters of Brahms and Bruckner in Vienna were not much more than civil — they could hardly have been less than that, for each was at heart a peaceable man.

César Franck comes to mind, and it seems strange at first glance that the names of these two organist-composers are not more often linked. They were almost of an age — Bruckner was born two years earlier and died six years later. Each was a solitary artist who developed late and each found an ultimate outlet by way of the organ into the symphonic form. Yet these two belonged to worlds far apart, as immiscible as Teutonic and Gallic musical thinking. That the two once met and shook hands when Bruckner visited Paris in 1869 and played the organ of Notre Dame is eloquent in itself, for nothing further came of the encounter.

There is of course one exception to the statement that Bruckner was untouched by outside influences. He had heard and been captivated by *Tannhäuser* and *The flying Dutchman* at Linz, and when he learned in 1865 that *Tristan* was to have its first performance in Munich, he made his way to that city, and in great trepidation called on the master. Wagner received him with a sort of kindly, pre-occupied condescension, mixed with some embarrassment, for he had never met with adulation quite so abject. The theorizing and the operatic Wagner could have meant nothing to the symphonist Bruckner. To him most drama was licentious, and no texts mattered but ritual texts. Robert Haas has reported that after a performance of *Die Walküre,* he asked: 'Why did they burn Brünnhilde?' Wagner's instrumental innovations, quite apart from their textual associations, became the very fibre of his style.

Bruckner was doomed to many years of bitter denunciation in Vienna. His symphonies, when they found belated performance, could not have appeared at a more unfavorable time. The Brahms-Wagner feud was then at its hottest. That this outwardly humble country boor should come forth with giant symphonic scores for a Wagnerian orchestra seemed the height of incongruity. It infuriated the defenders of Brahms and made the advocates of music drama who had been deriding the 'outmoded' symphonic form rather ill at ease. A few musicians, the conductor Herbeck, the youthful pupils, Gustav Mahler, Felix Mottl, Josef Schalk and his brother Franz, and Ferdinand Löwe, later his conductor propagandists, and such conductors as Karl Muck, Arthur Nikisch, Hans Richter, Felix Weingartner, Siegfried Ochs, such friends as the

notes continued on page 1394

JOINT BENEFIT CONCERT

EDWARD M. KENNEDY *Honorary Chairman*

FOR

BIAFRAN FAMINE RELIEF

sponsored by

Interfaith Effort for Biafran Famine Aid

Monday April 28 at 8.30

in Symphony Hall

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

AND

BOSTON POPS ORCHESTRA

ARTHUR FIEDLER *Conductor*

FEATURING

PETER, PAUL AND MARY

PAT PAULSEN MASON WILLIAMS

Ticket prices: $4, $5, $6, $7, $8, $10

Tickets are available at the Box Office, Symphony Hall, Boston, Massachusetts 02115 (telephone 266-1492).

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 ST. BOTOLPH STREET • BOSTON



Provides For The Handicapped Child In A Free, Private, Day School

A 12 Year Academic Program
Vocational Training • Recreation
Health Program • Transportation

The Industrial School for Crippled Children solicits funds for its operation either through Bequests, Annuities or Life Insurance.

In case of a life agreement a donor gives capital to the Industrial School for Crippled Children and in return receives income for life.

Donors are invited to discuss these matters with the Treasurer.

Treasurer, CHARLES E. COTTING, 10 Post Office Square, Boston

CHARLES H. TAYLOR
President

MRS. CHARLES E. COTTING
Chairman Ladies Committee

Return of the Navy

Spring navy—a traditional New England favorite—is back at Hurwitch Bros. in the full force of fashion. Suits and costumes, wool and silk dresses, contemporary prints. All often sharply accented with white.

BOSTON *Hurwitch Bros.* WELLESLEY

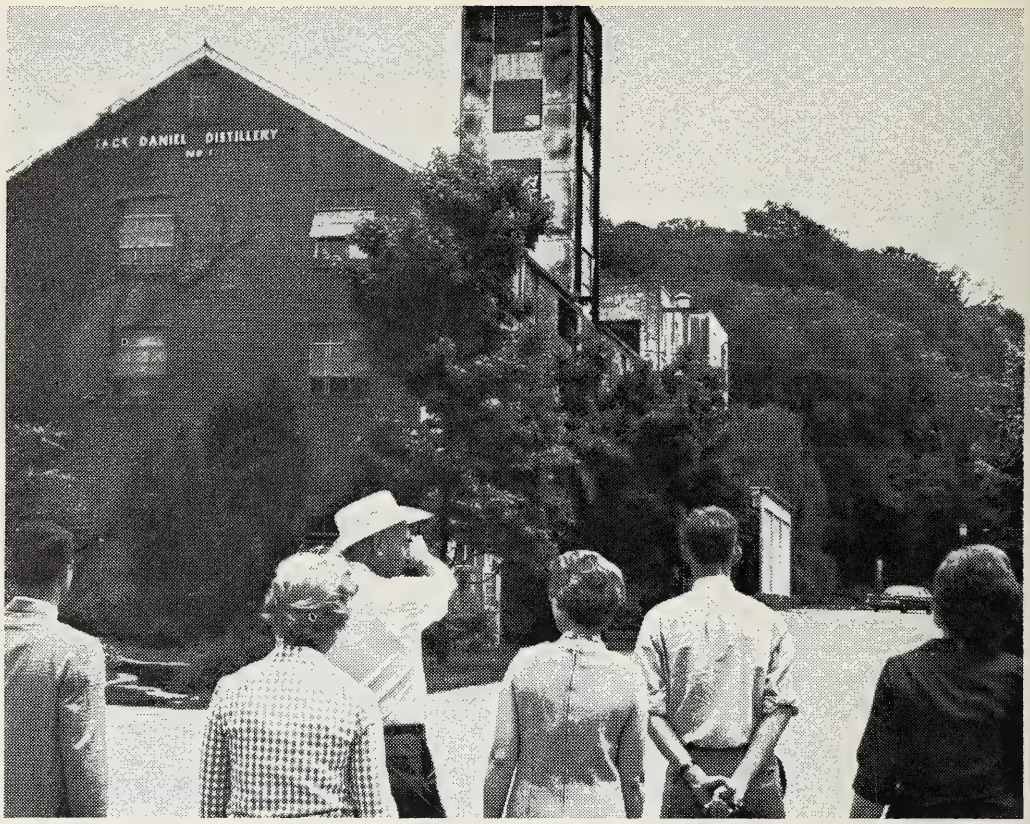


Rushing through dinner to make the Symphony can ruin the best in fine food and good music.

Why rush either? Symphony Hall is only three minutes away from seven of the city's best restaurants. At Prudential Center.



The PRUDENTIAL
INSURANCE COMPANY OF AMERICA
Northeastern Home Office Prudential Center Boston



ONE THING'S FOR SURE on the Jack Daniel's tour, we won't rush you. If you want to stop for something, go ahead and stop.



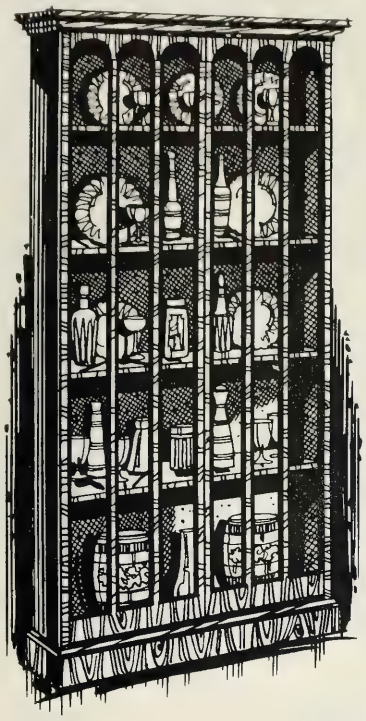
The tour through our distillery takes about an hour. And if you find anything you'd like to linger over, go ahead. You can catch up on anything you missed from Mr. Garland Dusenberry. (He's the man who takes you through.) Just tell him what you missed and he'll take it from there. But he's a talker. So you might end up being with us more than an hour. But if you don't mind, we certainly don't either.



CHARCOAL MELLOWED
DROP
BY DROP

© 1968, Jack Daniel Distillery, Lem Motlow, Prop., Inc.

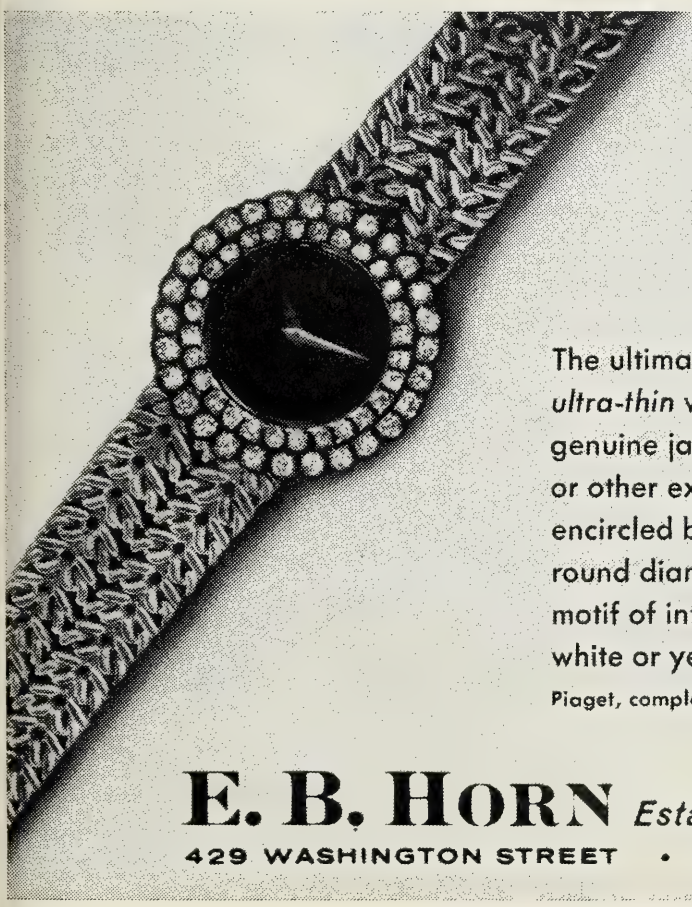
TENNESSEE WHISKEY • 90 PROOF BY CHOICE • DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 384), TENN.



Something perfect and just for you. A cottage by the sea . . . a country manor . . . a penthouse against the city skyline? We've an abundance of ideas for expressing you and your special tastes. Call 426-1500 for an appointment with one of our thirty Paine designers who will help you create "something perfect."

PAINE furniture

Boston • Natick • Peabody
Springfield • Hartford



PIAGET

CHOICE OF THE WORLD'S ELITE

The ultimate in elegance, *ultra-thin* watches with dials of genuine jade, coral, lapis, or other exquisite gemstone, encircled by two rows of radiant round diamonds. Bracelet, classic motif of intertwining leaves in white or yellow 18 kt. gold.

Piaget, completely Swiss Made.

E. B. HORN *Established in 1839*

429 WASHINGTON STREET • BOSTON, MASS.

® "COLUMBIA," MARCAS REG. PRINTED IN U.S.A.

Worldwide acclaim for Nelson Freire!

"A young lion of the keyboard . . . clarity of texture and terraced dynamics suggested the princely control of a Michelangeli." —*The London Times*

"A phenomenal instrumentalist . . . his talent is very great." —*Het Vrije Voke* (The Free People) Amsterdam

"What taste, what artistic refinement!" —*Berliner Morgenpost*



(A specially priced 2-record set)

Columbia Masterworks Proudly Presents the Recording Debut of an Extraordinary New Talent.

Nelson Freire has been astounding critics in England, Western Europe and South America.

Now this dazzling young pianist can be heard on a specially-priced two-record set from Columbia. Never before has a new artist been introduced with so many major concertos in one album.

Nelson Freire's debut album will surely become one of the classic recordings of our time. And make a magnificent addition to your record collection.

On Columbia Records

Variations on a theme by Pastene.

Pastene è nobile
Bolla Valpolicella.
A noble wine from
the slopes of Verona.

Aimez-vous Pastene?
Alexis Lichine Pinot
Chardonnay. Imported by
Pastene from France with
love. Or Pastene Gamay
Beaujolais, the proud
Californian with the
Burgundian accent.

Le Nozze di Pastene
Gancia Asti Spumante.
Imported from Italy
for any festive
occasion.



What's your favorite wine: red, white, rose or bubbly? Pastene gives you the best of both worlds in Californian and European wines to suit every taste and purse. Pastene knows the score.

Pastene Wine & Spirits, Inc. 15 Poplar Street • Somerville, Mass.

THE BOSTON SYMPHONY ORCHESTRA IS THE JOHN HANCOCK-INSURED GROUP WE MOST ENJOY HEARING FROM.



"If anybody in this life insurance business can design the right plan for you, it's probably us."

How can a prominent citizen leave $750,000 to his family without putting them in the headlines?

No man wants his family subjected to unwanted publicity and the nuisance of inquisitive outsiders.

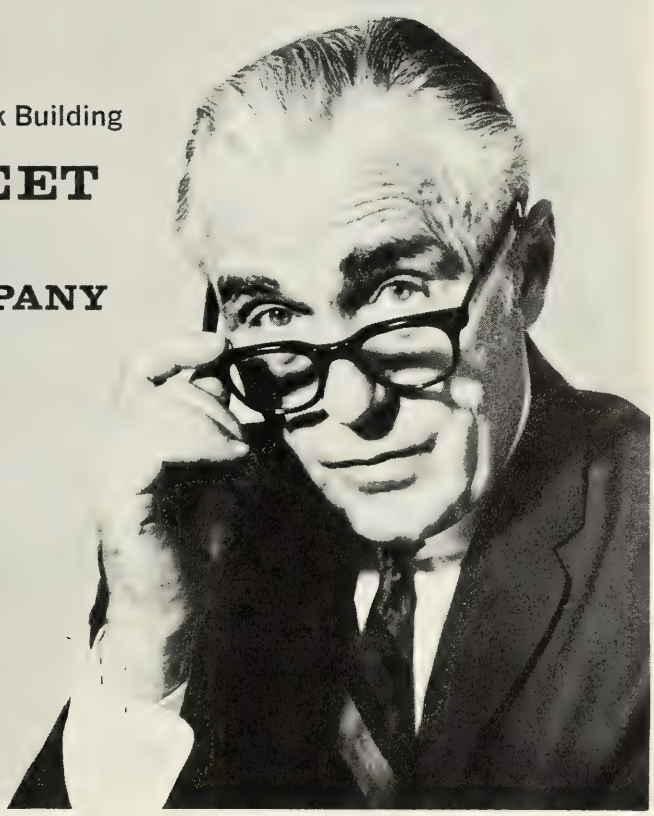
Privacy for property plans is only one of the special advantages which a living trust at State Street Bank can offer. Continuity of income for your beneficiaries... economy...your estate will receive these benefits, too.

As for **the present,** a living trust puts State Street's skilled asset management to work for you on a trial basis. You're free to change or revoke the trust at any time.

Wouldn't you like one of our trust officers to discuss this flexible service with you and your lawyer? Phone 466-3721 for an appointment now.

PERSONAL TRUST DIVISION
225 Franklin Street
Third Floor, State Street Bank Building

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASS.





©1968 NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY, BOSTON

You're here to listen but who listens to you?

Chances are, you discuss your health regularly with your doctor. If you hit a legal snag — such as the car in front of you — you can tell your lawyer. But who can you turn to on the same continuing basis for help with your finances?

Till now, it was difficult to find someone who would lend a concerned ear to your money problems. But your Personal Banker at Shawmut has changed all that. He's the man a widow can turn to for financial advice on a continuing basis.



And if you want to talk about trusts, you have only to phone your lawyer and your Personal Banker to start the wheels in motion. In short, he's the financial adviser to the family, a professional who can shape Shawmut's vast banking and trust services to your family's individual needs. Not just today, but tomorrow and tomorrow and tomorrow.

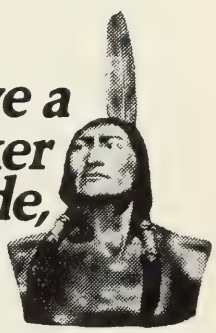
If you would like your own Personal Banker, one will be assigned to you at the Shawmut office most convenient for you.

The National Shawmut Bank of Boston

Personal Trust Department

A Shawmut Association Bank

Have a Personal Banker at your side, on your side.



bishop Rudigier, the publisher Raettig, perceived his talents, encouraged and aided him. Others, many others, were prejudiced before they heard a note, and having endured a movement or two, walked out of the hall.

The critics were nasty. Dr Hanslick of the *Neue Freie Press* was at first friendly, but when it appeared that the man he had endorsed as a teacher was becoming a symphonic Wagner, he about-faced and turned the full force of his scorn upon him. Now Bruckner became a convenient target for the anti-Wagnerians who were uncomfortable at Wagner's growing acclaim. When Bruckner too was loudly acclaimed at the first performance of his Eighth symphony, the jaundiced Doctor found himself in a position of still more acute discomfort.

Yet the recognition which the Eighth brought him came late, too late, for it had been preceded by many years of almost complete neglect in Vienna. Bruckner meanwhile had never ceased composing. During those years of neglect and abuse, it is doubtful whether he fully realized that he had put himself in the anomalous position of writing in a form not advocated in one camp and in a style not tolerated in the other. It is probable that he was hardly aware of the trends of controversy, and it is certain that written dissertations, self-justifications on his own part, would have been simply outside of his ken. Hanslick was to him not an adversary to be met with argument, but simply a force of evil to be endured: *'Der Dämon meines Lebens.'* One did not fight the devil — one turned more closely to one's faith. When the Emperor in gratitude for having received the dedication of the Eighth symphony asked what special favor he might like, Bruckner replied as one asking a holy Father for deliverance from evil: 'Would Your Majesty be kind enough to tell Mr Hanslick not to write such bad criticisms of my work?' 'Aside from the unrivaled naïveté of this request,' writes Werner Wolff, *(Anton Bruckner: Rustic Genius)* 'there is a tragic undercurrent, for these words came from a tortured heart. The composer felt persecuted and was convinced that the critic exercised pernicious powers over his career. . . . He was actually afraid Hanslick might "annihilate" him.'

The power of Good eventually triumphed, notably with the introduction of the Seventh Symphony by Nikisch in Leipzig in December 1884, by Levi in Munich in the March following, by Karl Muck in Graz a week before the Vienna première, in various cities as far west as New York and Boston (under Theodore Thomas), the Eighth Symphony in Vienna in 1892.

It was a tardy triumph, for Bruckner was sixty-eight when the Eighth was performed, and had but four more years to live. He had spent many years mastering his craft, learning how to handle an orchestra, for he had never really had the inestimable boon of an orchestra to work with. Many more years had to pass before his music was widely performed. He never heard his Fifth Symphony or a complete performance of his Sixth, or his unfinished Ninth. Only after his death came due realization. The Vienna which treated him so shabbily in his fullest years became, even before the great wars, his principal champion.

On December 16 1877, the Third symphony, known because of its dedication as the 'Wagner', was first given by the Philharmonic in Vienna. As a member of the 'Bayreuth alliance', Bruckner had incurred the enmity of the musical powers in Vienna; this was in part the cause of the performance, which the composer himself directed, being, in the words of Gabriel Engel, the Bruckner scholar, 'one of the saddest in the history of music'. The audience, led by Hellmesberger, a director of the Conservatory, began to laugh. People began to drift from the auditorium, and by the end of the symphony, the majority had fled.

Deeply hurt, the composer spent the following two years revising his earlier symphonies, while starting work on the Sixth. He had a nervous breakdown in 1880, went to Switzerland to recuperate, and then, visiting Oberammergau in August to attend the Passion play, he fell deeply in love with a seventeen year old 'daughter of Jerusalem', one Marie Bartl. The romance came to nothing.

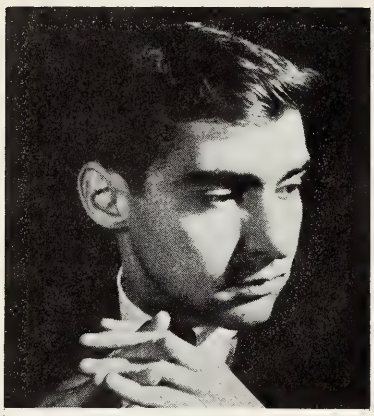
In Vienna, the disaster of the 'Wagner' symphony still fresh, no one was ready to take the risk of performing the Fourth or Fifth symphonies. Bruckner was forced to bed with an ailment in his feet, but he continued work on the A major symphony. During this time the conductor Hans Richter paid him a visit, and was so impressed by the score of the 'Romantic' symphony that he decided to perform it, despite the risk of another fiasco. Its success was as outstanding as had been the failure of its predecessor, Bruckner being obliged to acknowledge the applause after each movement. Seven months later, on September 3, the Sixth symphony was completed.

Bruckner considered this symphony his most daring. Although there was no complete performance during his lifetime, he did hear the two middle movements played by the Vienna Philharmonic in 1883. It has been strangely neglected since. (It is worth noting that the symphony was not played in Boston until 1966, and that the current performances are the first by this orchestra.)

In his admirable book *The essence of Bruckner* (London 1967), Robert Simpson writes of this symphony: 'Its themes are of exceptional beauty and plasticity, its harmony is both bold and subtle, its instrumentation is the most imaginative he had yet achieved, and it has, moreover, a mastery of classical form that might have impressed Brahms, especially in its first three movements. The last is more idiosyncratic, as one would expect a Bruckner finale to be, but it is profoundly original, and though there are a few uncertainties, they are minimal.'

The Sixth symphony was published, after Bruckner's death, in 1899, under the supervision of his pupil, Cyril Hynais. A comparison of the printed edition and the original manuscript, as in much of Bruckner's work, reveals many editorial changes, many in total contradiction to the composer's intentions. The autograph manuscript came to light only in 1939, and on it the edition by Leopold Nowak, published by the International Bruckner Society, which Erich Leinsdorf uses for these performances, is based.

THE SOLOIST



Lotte Meitner-Graf

JOHN BROWNING, who gave the world première of Samuel Barber's Piano concerto with Erich Leinsdorf and the Boston Symphony Orchestra in 1962, has appeared with the Orchestra several times since in Boston, Tanglewood and New York. He was born in Denver, Colorado, where he made his orchestral debut with Mozart's *Coronation* Concerto at the age of 10. When his family moved to Los Angeles he studied with Lee Pattison, and later he went to New York after winning a scholarship to the Juilliard School, where he studied with Rosina Lhevinne.

In 1954 he won the Steinway Centennial Award and two years later the Leventritt Award, which led to his debut with the New York Philharmonic. In 1956 he also won the Gold Medal at the competition in Brussels, founded by Queen Elisabeth of Belgium. From that time his career was assured. His tours have taken him all over Europe, the Soviet Union, the Near East, Mexico, and throughout the United States, where he has played with every major orchestra. During the summer of 1967 he was on the faculty of the Berkshire Music Center at Tanglewood where he gave a series of master classes.

John Browning will soon complete the recording for RCA of all five concertos of Prokofiev with Erich Leinsdorf and the Boston Symphony Orchestra. The first four are already available.

FROM THE PROGRAM BOOKS OF THE ROYAL FESTIVAL HALL, LONDON

During a recent test in the Hall, a note played *mezzoforte* on the horn measured approximately 65 decibels (dB(A)) of sound. A single 'uncovered' cough gave the same reading. A handkerchief placed over the mouth when coughing assists in obtaining a *pianissimo*.

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The names of all Friends are being included in the four last program books of the 1968-1969 season. Those who enrolled by February 3 will be recorded in the present list; those who have enrolled since will be included in a supplementary list, which will appear in the twenty-fourth book.

Miss Elizabeth Eades
Mrs Marcy Eager
Mrs Edward H. Earle
Miss Frances B. Early
Mrs Charles East
The Eastern Charitable Foundation
Mr & Mrs James S. Eastham
Mrs Melville Eastham
Miss Helen Eastman
Mr Roger K. Eastman
Miss Blanche E. Eaton
Mrs C. F. Eaton Jr
Mrs Charles C. Eaton Jr
Mrs Louis F. Eaton Jr
Mr Richard J. Eaton
Dr Robert H. Ebert
Miss Florence L. Eccles
Mr & Mrs C. Russell Eddy
Miss Mary-Louise Eddy
Miss Ruth N. Eddy
Mrs I. E. Edelstein
Mrs Pearl J. Edgehill
Mr & Mrs Joseph M. Edinburg
Mrs George P. Edmonds Jr
Mr Walter D. Edmonds
Mr Lawrence D. Edsall
Mrs Arthur Edwards
Miss Esther P. Edwards
Miss Mara Efferts
Mrs Willis E. Egleston
Mr & Mrs Richard A. Ehrlich
Dr Arnold Eisendorfer
Mr Daniel Eisler
Dr & Mrs L. L. Eldredge Jr
Mr Hiam S. Eliachar
Mr Charles S. Elkind
Mrs John Morse Elliot
Mrs Alexander Ellis Jr
Miss Dorothy Ellis
Mrs Marjorie H. Ellis
Mrs Raymond W. Ellis
Mrs William A. Elliston
Mr Alan S. Ells
Mr Stephen F. Ells
Mrs Alcott F. Elwell
Mrs William D. Elwell
Mrs Ray A. Ely
Mrs Richard Ely
Mr & Mrs Edward L. Emerson
Mrs H. Bigelow Emerson
Mrs Francis J. Emery
Mrs R. S. Emmett Jr
Mr A. B. Emmons
Mrs John F. Enders
Mrs William Endicott
Miss Mabel G. Endres
Mr Peter F. Engel
Mrs Albert C. England Jr
Mrs Clifford W. England
Miss Constance L. English
Mrs Myer W. Epstein
Mr & Mrs Donnelly Erdman
Mr A. Wentworth Erickson Jr
Mr & Mrs Joseph A. Erickson
Mr Henri Erkelens
Mrs Robert Gilpin Ervin
Mrs Milton B. Eulau
Mrs Warner R. Eustis
Mrs Granville H. Evans
Mrs Norman H. Evans
Mr & Mrs Douglas N. Everett
Mrs Albert P Everts

Mrs Enrico E. Fabrizio
Mr & Mrs Harris Fahnestock
Mr & Mrs Benjamin A. Fairbank
Miss Charlotte T. Fairbanks
Mrs Robert D. Fairbanks
Mrs Hoxie N. Fairchild
Mr & Mrs Jarvis Farley
Mrs Leon B. Farley
Mrs John S. Farlow Jr
Miss Alice H. Farnham
Mr Sherman F. Farnham
Mr & Mrs Dana L. Farnsworth
Mr Donald E. Farnsworth
Miss Grace G. Farrell
Dr & Mrs James M. Faulkner
Mrs Arthur F. Fay
Mrs Richard D. Fay
Mrs S. Prescott Fay
Mr Willis Ward Fay
Dr & Mrs Aaron Feder
Mrs Olga Averino Fedorovsky
Mr Richard J. Feffer
Miss Catherine Fehrer
Mr & Mrs Archibald Feinberg
Mrs Elihu T. Feinberg
Mr Harry M. Feinberg
Mrs Samuel Feinberg
Mrs Moses D. Feldman
Mr James E. Felix
Mr & Mrs Winslow B. Felton
Mr & Mrs George M. Fenollosa
Dr & Mrs B. Dan Ferguson
Mrs Fred C. Fernald
Mr George H. Fernald Jr
Mr Herbert Ferren
Mrs Dana H. Ferrin
Rev Theodore P. Ferris
Mr & Mrs John Ferry
Dr & Mrs Ronald M. Ferry
Mr Gaffney Jon Feskoe
Mrs Sewall S. Fessenden Jr
Mr A. F. Feyling
Mr E. Olsen Field
Mrs. Esther R. Fine
Dr & Mrs Nathan H. Fink
Dr Maxwell Finland
Mr Allan R. Finlay
Mr & Mrs Bernard Finn
Miss Virginia Finnegan
Mr & Mrs Sam Fiscella
Mr Albert L. Fisher
Mrs Benjamin Fisher
Miss Florence Fisher
Mr L. Anthony Fisher
Dr & Mrs Lawrence M. Fishman
Mr Arthur M. Fitts III
Mr & Mrs William J. Fitzgerald
Mr John Paul Fitzgibbon
Miss Casimir E. Flaherty
Miss Rosalyn M. Flaherty
Mrs Walter L. Flaherty
Mrs Carlyle G. Flake
Mr & Mrs Theodore Fleisher
Mrs Robert Mansfield Flint
Mrs Richard T. Flood
Mrs Arthur Florman
Mr & Mrs Simon W. Floss
Mr & Mrs Cymbrid H. Fogg
Mr Benjamin B. Fogler
Mrs Alexander Forbes
Mrs Allyn B. Forbes
Mrs F. Murray Forbes Jr
Mrs Clement R. Ford
Dr & Mrs James Forman

Mrs Herbert Forsell
Mr & Mrs Norman L Foskett
Mr Alden T. Foster
Miss Elaine Foster
Mrs Reginald Foster Jr
Mrs Georges Fourel
Miss Flora Fox
Mr & Mrs John B. Fox Jr
Mrs Robert Stanton Fox
Mr Walter S. Fox Jr
Mrs Thayer Francis Jr
Mr & Mrs Irving Frankel
Dr A. Stone Freedberg
Mrs Bernard Freeman
Mrs Maurice T. Freeman
Mr & Mrs Ralph E. Freeman
Rev Edward A. French
Miss Helen C. French
Mr & Mrs Stanley G. French
Mrs Helene Freundlich
Mrs George R. Frick
Mrs Nathan Fried
Dr & Mrs Fritz Friedland
Mrs Archer Dana Friend
Miss Kate Friskin
Mrs Eliot Frost
Mrs George C. Fuller
Mrs Norman W. Fuller
Mr & Mrs William E. Fuller
Mrs Harold W. Fullerton
Miss Ruth E. Funk
Mr Charles D. Furer

Mr Arthur Gabelnick
Dr & Mrs Irvin Gahm
Mrs Charles T. Gallagher
Mr Richard Gallant
Mr Robert M. Gallant
Mrs William Albert Gallup
Mrs John Galt
Mrs Walter J. Gamble
Dr Kenneth Ganem
Mrs Arnold L. Ganley
Mrs Thomas B. Gannett
Mr Joseph Gannon
Dr & Mrs Robert N. Ganz
Mr Stanley S. Ganz
Mrs Alfred Garber
Miss Olive P. Garde
Mr & Mrs Robert H. Gardiner
Mrs Sears Gardiner
Mr & Mrs Thomas Gardiner
Mrs B. Gardner
Mrs G. Peabody Gardner
Mr George P. Gardner Jr
Mr & Mrs John L. Gardner
Miss Margaret Gardner
Miss Eleanor Garfield
Mr & Mrs James Garfield
Mr & Mrs Fredric D. Garmon
Mr Howard Garniss
Mr Arnold Garrison
Mrs William L. Garrison
Miss Edith M. Gartland
Dr & Mrs John E. Gary
Miss Constance Gates
Mr Richard S. Gates
Dr Cyril Gaum
Mrs Clyde F. Gay
Miss Harriet M. Gay
Miss Dorothy H. Gaylord
Mrs William Gedritis
Mr Simon H. Geilich
Miss Euphrosyne Georges
Miss Irene S. Gerber
Miss Katharine M. Gericke
Mrs Joe Warren Gerrity
Miss Ruth M. Gerrity
Mrs Charles H. Gessner
Mr Victor S. Gettner
Mr Frank Gfroerer
Mr Emilio Ippolito Giardini
Mrs Donald L. Gibbs
Mrs George W. Gibson
Mrs Kirkland H. Gibson
Miss Rosamond Gifford
Miss Jeannette Giguère
Mrs Ralph D. Gilbert
Miss Sara Gilbert
Mrs Edward J. Gildea
Mrs H. D. Giles
Mrs A. Victor Gilfoy
Mrs Lee D. Gillespie
Mr & Mrs Fernand Gillet
Miss Elizabeth Gillette
Dr Helen L. Gillham
Mr J. Motley Gillmar
Mrs Richard Ginsberg
Mr & Mrs
William M. Ginsburg
Rabbi & Mrs
Roland B. Gittelsohn
Dr & Mrs Joseph G. Giuffrida
Mr & Mrs Gerard Glass
Mr Hyman S. Glass
Mr Joseph Glasser
Mr & Mrs Bruce Glassman
Miss Ellen H. Gleason
Mr & Mrs Hollis T. Gleason
Mrs C. Henry Glovsky
Mr. William M. Glovsky
Mrs Albert Godard
Mrs Harry M. Godden
Miss Rose Godes
Mr Howard Goding
Mrs B. E. Goetz
Mr Leslie Gold
Mr Alfred L. Goldberg
Mr & Mrs Harold S. Goldberg
Hon & Mrs Lewis Goldberg
Mr Harry M. Goldblatt
Dr Julius E. Goldblatt
Mr William T. Golden
Mrs Arthur Goldman
Mrs Charles M. Goldman
Mrs Edward E. Goldman
Mr Emanuel Goldman
Mr & Mrs P. Kervin Goldman
Dr & Mrs
Archie D. Goldshine
Mr A. J. Goldsmith Jr
Mr & Mrs
Bertram M. Goldsmith
Mr & Mrs
Forrest J. Goldsmith
Dr Donald P. Goldstein
Mrs Ralph M. Goldstein
Dr & Mrs Walter Goldstein
Mrs Joel A. Goldthwait
Dr & Mrs Robert L. Goodale
Mrs Albert Goodhue
Mrs Arnold Goodman
Jacob & Libby Goodman
Foundation
Dr Joseph Goodman
Mrs Morris Goodman
Mr Stanley Goodman
Mrs F. S. Goodwin
Mrs Robert E. Goodwin
Mrs John D. Gordan
Mr A. R. Gordon
Miss Elizabeth M. Gordon
Mr & Mrs Hubert F. Gordon
Miss Mary E. Gordon
Miss Selma Gordon
Miss Susan D. Gordon
Mr & Mrs Harry N. Gorin
Mrs. Vera Gorovitz
Miss Janet L. Gorton
Mr Norman N. Gortz
Mr Robert L. Gossett
Miss Katherine A. Goulding
Mr & Mrs Elliott V. Grabill
Mrs George M. Graham
Mr & Mrs John L. Grandin Jr
Mrs Nicholas J. Grant
Mr & Mrs Stephen W. Grant
Mr Benjamin Grassi
Mrs Bowman Graton
Mrs William Gratwick
Mrs Frank W. Gratz
Dr & Mrs
Roland I. Grausman
Mrs E. Brainard Graves

Mrs C. Chauncey Gray
Mr & Mrs Donald R. Gray
Mrs Eugene R. Gray
Miss Marjorie Gray
Dr & Mrs Seymour Gray
Greeley's Stationery, Inc.
Mr & Mrs Edwin T. Green
Mr & Mrs Milton G. Green
Mr & Mrs Morris Greenbaum
Mr & Mrs Harding U. Greene
Mrs I. Lloyd Greene
Mr John G. Greene
Mrs M. Thompson Greene
Mrs Charles W. Greenough
Mr Chandler Gregg
Mr & Mrs Robert E. Gregg
Miss Agnes Gregory
Mr & Mrs Earle C. Grenquist
Miss Alma Grew
Mrs Edward Grew Jr
Mr & Mrs James H. Grew
Mr James B. Grinnell
Dr Clara Regina Gross
Mrs Harold K. Gross
Mr & Mrs
Morton S. Grossman
Miss Constance Grosvenor
Mr Edward R. Grosvenor
Mr & Mrs G. Peter Grote
Mrs Leopold Gruener
Mr Mortimer Grunauer
Mr Fritz Grunebaum
Mr & Mrs Henry R. Guild
Mrs Chester H. Guilford
Mrs Gertrude H. Guillow
Miss Marie Louise Gunaris
Colonel & Mrs
Gunnar E. Gundersen
Mr Hartford N. Gunn Jr
Dr & Mrs Abraham Gurvitz
Mrs Charles H. Gushee
Mrs Lyman P. Gutterson
Mrs Robert H. Gwaltney

Mrs John C. Haartz Jr
Dr & Mrs Edgar Haber
Miss Elsa M. Hackebarth
Miss Mathilde Hackebarth
Mrs Morris Hadley
Mrs A. A. Haemmerle
Mrs Leland S. Hager
Mrs John J. Hagerty
Mr John A. Hahn
Mr Paul D. Haigh
Mr Pennington Haile
Mrs Albert Hale
Mrs Edward E. Hale
Miss Emily Hale
Miss Joanna M. Hale
Mrs Rufus F. Hale
Mr Robert L. Halfyard
Mrs Arthur Hall
Miss Constance H. Hall
Dr & Mrs Francis C. Hall
Mr & Mrs Garrison K. Hall
Mrs George Freeman Hall
Mr Henry S. Hall Jr
Mrs Louis Hall
Mrs Louis A. Hall
Mrs Henry G. Halladay
Mrs Russell Halladay
Miss Anna C. Hallock
Mrs N. Penrose Hallowell Jr
Mr Henry M. Halvorson
Mrs Robert T. Hamlin
Mrs Franklin T. Hammond Jr
Mrs Hilda Payson Hammond
Mr & Mrs
Edmund M. Hanauer
Miss Nancy Hanks
Mr & Mrs Paul F. Hannah
Mrs Lawrence H. Hansel
Mrs Howard E. Hansen
Mrs Alfred Harcourt
Mrs Thomas S. Hardenbergh
Miss D. Inglee Harding
Mrs Donald F. Harding
Mrs Francis
Appleton Harding
Mr Parkman D. Harding
Mrs Arthur C. Hardy
Mrs Vinton Harkness
Mrs Burton T. Harlow
Mrs James B. Harlow
Miss Jean I. Harper
Mr Robert L. Harper
Mr & Mrs
Frank L. Harrington Jr
Mrs Charlotte P. Harris
Mr Donald Harris
Dr G. B. Clifton Harris
Mr & Mrs John K. Harris
Mr José Harris
Mr Maynard L. Harris
Prof & Mrs Robert S. Harris
Mrs Stephen F. Harris
Mrs William Harris
Mrs William G. F. Harris
Mrs William J. Harris
Miss Caroline Harrison
Miss Dorothea K. Harrison
Mrs Norman Harrower
Miss Yolan L. Harsanyi
Mrs Newton K. Hartford
Mrs E. N. Hartley
Mrs Carroll S. Harvey
Dr Daniel F. Harvey
Mrs Linval Harvey
Mrs Murray C. Harvey
Mrs Herbert H. Harwood
Mrs Hugh Harwood
Mrs John H. Harwood
Mrs Robert W. Harwood
Mrs Sydney Harwood
Mrs William C. Haskins
Mrs Harriet B. Hastedt
Mr Edward H. Hastings
Mr Thomas N. Hastings
Mr & Mrs Francis W. Hatch
Mr & Mrs
Francis W. Hatch Jr
Mrs Norman L. Hatch
Mr William H. Hatcher
Miss Elizabeth Hatchett
Mrs Henry Hatfield
Miss Margaret Hathaway
Mrs John R. Haug
Mrs Arthur C. Havlin
Mrs John B. Hawes
Miss Irene M. Haworth
Mr & Mrs Ralph Hayden Jr
Mr Sherman S. Hayden
Mrs Francis B. Haydock
Miss Ruth Hayes
Miss Cornelia Hayman
Mrs Thomas G. Hazard
Mr & Mrs Harold L. Hazen
Mr W. L. Hearne
Mrs Bigelow Heath
Mr Justin W. Heatter
Mr & Mrs David Heckler
Mr John L. Heckscher
Dr Stephen E. Hedberg
Dr John Hedley-Whyte
Mr & Mrs H. Jan Heespelink
Mr & Mrs Richard E. Held
Mrs David Hellerman
Miss Vera Hemenway
Miss Amy M. Hemsing
Mr & Mrs
Donald A. Henderson
Mrs Kenneth A. Henderson
Mr & Mrs
Robert G. Henderson
Mr & Mrs A. S. Henick
Mr Vincent L. Hennessy
Mrs Andrew Hepburn Jr
Mrs Andrew H. Hepburn
Mr & Mrs Joseph A. Herbert
Mrs. Winthrop P. Hersey
Mr & Mrs Ezra Hershkovitz
Dr & Mrs Arthur T. Hertig
Mr Kenneth J. Hertz
Miss Madeleine Heyman

Mr & Mrs Edwin H. Hiam
Mr & Mrs Peter Hiam
Mr & Mrs George C. Hibben
Miss Ann S. Higgins
Dr & Mrs Francis H. Higgins
Mrs John W. Higgins
Mr & Mrs Richard R. Higgins
Miss Dorothy E. Hildreth
Mrs Adams S. Hill
Mrs Converse Hill
Mr Curtis B. Hill
Miss Sarah J. Hill
Mrs Warren G. Hill
Mrs Frederick W. Hilles
Miss Frances L. Himmelstein
Mrs Hugh S. Hince
Mr Harold Hindman
Mrs E. Sturgis Hinds
Mrs C. A. Hinkle
Mr Joseph D. Hinkle
Mr Eliot P. Hirshberg
Mrs E. E. Hitschmann
Dr & Mrs Carl S. Hoar Jr
Mrs Samuel Hoar
Mr & Mrs Samuel Hoar Jr
Mr Thomas F. Hoban Jr
Mr Harold Hochschild
Mr & Mrs George F. Hodder
Miss Elizabeth Hodgman
Miss Belle C. Hoffman
Mr & Mrs Henry Hofheimer
Mr & Mrs Joseph Hofheimer
Rev Francis J. Hogan
Mrs Donald Holbrook
Mr & Mrs
Harold A. Holbrook
Mr & Mrs John D. Holbrook
Mr & Mrs A. John Holden Jr
Mrs Amor Hollingsworth
Mrs L. M. Hollingsworth
Mrs Joseph H. Holloway
Mr & Mrs
J. Harrison Holman
Mr Gordon Holmes Jr
Mr John Holt
Miss Adelaide Homer
Mrs Frank E. Homeyer
Miss Helen E. Honey
Mrs Donald T. Hood
Gilbert Hood Memorial Fund
Miss Grace E. Hood
Mrs Edwin I. Hope
Mrs B. R. Hopkins
Miss Edna P. Hopkins
Mrs Robert H. Hopkins
Miss Mary Horn
Mrs Henry Hornblower
Mrs Ralph Hornblower
Mr & Mrs Abe W. Horowitz
Miss Barbara Horton
Mr & Mrs Harold Horvitz
Mrs Hyman Horwitz
Mrs Murray P. Horwood
Mrs Hoyt C. Hottel
Mrs Roy C. Houck
Miss Elizabeth B. Hough
Miss Constance Houghton
Mr Samuel G. Houghton
Miss Blanche E. Houlahan
Mrs George C. Houser
Mr & Mrs Charles Fox Hovey
Mrs E. Clarence Hovey
Mr Jack G. Hovey
Mrs Arthur T. Howard
Mrs A. Murray Howe
Mr Dudley R. Howe
Miss Jeannette Hart Howe
Mrs William White Howells
Mr Ralph M. Hower
Mrs Kenneth Howes Jr
Mr & Mrs David H. Howie
Mrs Guerard Howkins Jr
Mr Roger H. Howland
Mrs Franklin K. Hoyt
Mrs Lytle Hull
Mr & Mrs George W. Humby
Mrs Chester B. Humphrey
Mrs Millard C. Humstone
Mr Robert I. Hunneman
Mrs Arnold W. Hunnewell Sr
Mrs James F. Hunnewell
Mr William P. Hunnewell
Mrs Albert P. Hunt
Mrs Roger B. Hunt
Mr Laurence W. Hunter
Mr Robert Douglas Hunter
Mr Christopher W. Hurd
Mrs John C. Hurd
Miss Mary Ellen Hurton
Dr Joshua J. Hurwitz
Miss Martha Hurwitz
Mrs Lewis Hurxthal
Mr David S. Huston
Mrs John W. Hutchinson
Mr Emery I. Huvos
Miss Esther Hyman
Mrs Joseph M. Hyman
Mr & Mrs Mark Hyman Jr
Mr & Mrs
Frederick T. Iddings
Mrs Frank K. Idell
Mrs J. Horton Ijams
Mrs Albert H. Imlah
Dr & Mrs David Ingall
Dr & Mrs Franc D. Ingraham
Mrs Frank Ingraham
Miss Ivy F. Inman
Mr Kenneth L. Isaacs
Dr Norman J. Isaacs
Mr Myer Israel
Mrs Mary D. Jack
Mr & Mrs Charles Jackson Jr
Mr & Mrs Henry B. Jackson
Mr & Mrs James Jackson Jr
Dr James H. Jackson
Miss Lilian Jackson
Mr & Mrs Robert H. Jackson
Mrs Paul M. Jacobs
Mrs David D. Jacobus
Miss Margaret Jacoby
Mr Halsted James
Mrs Robert Jandorf
Dr & Mrs Charles A. Janeway
Mrs John R. Jansen
Mrs Thomas E. Jansen Jr
Mr Hilton Jayne
Mrs Charles S. Jeffrey
Mrs Benjamin E. Jeffries
Miss Alice C. Jenckes
Miss Margaret M. Jenkins
Rev Egbert W. A. Jenkinson
Mr & Mrs Warren Jenney
Mrs Frederic B. Jennings
Mr James T. Jensen
Mrs Pliny Jewell Jr
Mrs T. Edson Jewell Jr
Mr Charles Jockwig
Mrs Charles I. Johnson
Mr David R. Johnson
Miss Edith A. Johnson
Mr Edward C. Johnson 2nd
Mrs Edwin C. Johnson
Mr & Mrs Edwin G. Johnson
Mr John W. Johnson Jr
Miss Margaret A. Johnson
Mrs Annabelle Jones
Miss Eleanor R. Jones
Mrs Fredericks Jones
Mrs H. L. Jones
Mrs Howard Mumford Jones
Mr Lawrence L. Jones
Miss Margaret H. Jones
Mr Howard G. Joress
Mr & Mrs Emanuel L. Josephs
Mr Gilman B. Joslin
Mr Clyde F. Joslyn Jr
Miss Gladys Tucker Joyce
Mr & Mrs George E. Judd
Mrs Herbert S. Judd Jr

Mrs Hetty L. R. Kaffenburgh
Mrs George Kahn
Mrs Rudolph Kaldeck
Mr Arthur Kallman
Mr Ernst Kallmes
Mr Bernard Kalman
Mr Alexander Kantor
Dr & Mrs Henry Kaplan
Mrs Jacob J. Kaplan
Mr & Mrs Leonard Kaplan
Mr & Mrs
Manfred L. Karnovsky
Mrs Alexander Karp
Mrs Egon E. Kattwinkel
Mr & Mrs Max Katz
Mrs Max L. Katz
Mrs Arthur Katzenberg Jr
Mr & Mrs Eric Kauders
Mr Frederick Kauders
Mrs Gerald L. Kaufman
Dr & Mrs Irving Kaufman
Mr Sumner Kaufman
Mr Axel Kaufmann
Mrs Sidney G. Kay
Mr David H. Kaye
Mr Richard L. Kaye
Mrs William B. Keast
Miss Florence Keen
Mrs Joseph H. Keenan
Mrs Alfred Keene
Mrs George A. Keeney Jr
Mrs E. Bradford Keith
Mrs George E. Keith
Mrs Harold C. Keith
Mr Wayne E. Keith
Mrs A. Livingston Kelley
Rev Edward J. Kelley
Dr Rita M. Kelley
Mrs Waters Kellog
Mr & Mrs Shaun Kelly
Mrs Dana Kendall
Henry P. Kendall Foundation
Miss Thelma M. Kenison
Mrs F. Corning Kenly Jr
Mrs John H. Kennard
Mr & Mrs
Robert M. P. Kennard
Mrs F. Brittain Kennedy
Mr Robert A. Kennerly
Mr & Mrs Francis R. Kenney
Mrs Richard L. Kenney
Mrs S. Leonard Kent
Mrs Phillips Ketchum
Dr Sherwin V. Kevy
Miss Dorothy E. Keyes
Mrs Frances Parkinson Keyes
Mrs Henry M. Keyes
Mrs Herbert V. Kibrick
Mr Isaac S. Kibrick
Mr & Mrs George H. Kidder
Mrs Charles H. Kimball II
Mrs Walter E. Kimball
Mrs Gilbert King
Mr William King
Mrs Henry E. Kingman
Mrs Howard T. Kingsbury
Mr & Mrs
Stanley M. Kingsbury
Mrs Sam Kingsdale
Mr Charles Kingsley Jr
Mrs E. Shaw Kirkbride
Mrs George H. Kirkpatrick
Miss Katherine Fay Kischitz
Mrs Robert W. Kistner
Mrs M. V. Kittredge
Miss Margot L. Kittredge
Mrs Weaton Kittredge Jr

ACADEMIA



School of Languages

CAMBRIDGE
54 Boylston Street
tel: 354-2124

BOSTON
140 Newbury Street
tel: 266-0560

RECORDINGS by the
BOSTON SYMPHONY CHAMBER PLAYERS and
CLAUDE FRANK guest artist
with notes and commentary by PETER USTINOV

BEETHOVEN	Serenade in D op. 25
BRAHMS	Piano quartet in C minor op. 60
CARTER	Woodwind quintet
COPLAND	Vitebsk
FINE	Fantasia for string trio
MOZART	Flute quartet in D K. 285 Oboe quartet in F K. 370
PISTON	Divertimento for nine instruments

LM/LSC-6167

BRAHMS	Horn trio in E flat op. 40
COLGRASS	Variations for four drums and viola
HAIEFF	Three bagatelles for oboe and bassoon
MOZART	Piano quartet in G minor K. 478 Quintet for piano and winds in E flat K. 452
POULENC	Trio for oboe, bassoon and piano (1926)
SCHUBERT	String trio no. 1 in B flat
VILLA-LOBOS	Bachianas Brasileiras no. 6 for flute and bassoon

LM/LSC-6184

The Boston Symphony Chamber Players
record exclusively for

RCA

ENSEMBLES OF THE BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra and the New England Conservatory of Music present

TWO FINAL CONCERTS OF THE SEASON
JORDAN HALL AT 8.30

Monday April 14
THE BOSTON SYMPHONY CHAMBER PLAYERS

Joseph Silverstein, Burton Fine, Jules Eskin, Henry Portnoi, Doriot Anthony Dwyer, Ralph Gomberg, Gino Cioffi, Sherman Walt, James Stagliano, Everett Firth *with* Gilbert Kalish *piano*

NIELSEN	Serenata in vano
LOEFFLER	Two rhapsodies for oboe, viola and piano
DIEMENTE	Quartet for flute, clarinet, vibraphone and bass
SCHOENBERG	String trio op. 45
ROSSINI	Two sonatas for flute, clarinet, horn and bassoon

Wednesday May 7 (postponed from February 26)
THE BOSTON SYMPHONY WIND QUINTET

Doriot Anthony Dwyer, Ralph Gomberg, Gino Cioffi, Sherman Walt, James Stagliano *with* Gilbert Kalish *piano,* Armando Ghitalla *trumpet* and William Gibson *trombone*

BEETHOVEN	Trio in G major for flute, bassoon and piano
FINE	Partita for wind quintet (1948)
BLACHER	Trio for trumpet, trombone and piano op. 31
THUILLE	Sextet op. 6

Ticket prices: $1.50, $2, $2.50, $3, $4 and $5

Tickets can be ordered in person, or by mail or telephone from JORDAN HALL BOX OFFICE, 30 GAINSBOROUGH STREET, BOSTON 02115 telephone 536-2412

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CONCERT CALENDAR FOR THE COMING WEEKS

Tuesday evening April 8 at 8.30
ERICH LEINSDORF *conductor*

BEETHOVEN	Symphony no. 6 in F major op. 68 'The Pastoral'
BEETHOVEN	Symphony no. 3 in E flat op. 55 'Eroica'*

Friday afternoon April 11 at 2 o'clock
Saturday evening April 12 at 8.30
ERICH LEINSDORF *conductor*

BACH	Suite no. 1 in C BWV 1066
BRUCH	Scottish fantasy for violin and orchestra op. 46 JOSEPH SILVERSTEIN
STRAVINSKY	Symphony in C

Tuesday evening April 15 at 8.30
ERICH LEINSDORF *conductor*

BEETHOVEN	Overture to 'Egmont'
BRUCH	Scottish fantasy for violin and orchestra op. 46 JOSEPH SILVERSTEIN
TCHAIKOVSKY	Symphony no. 5 in E minor op. 64*

Thursday evening April 17 at 8.30
ERICH LEINSDORF *conductor*

BEETHOVEN	Symphony no. 6 in F major op. 68 'The Pastoral
BEETHOVEN	Symphony no. 3 in E flat op. 55 'Eroica'*

Friday afternoon April 18 at 2 o'clock
Saturday evening April 19 at 8.30
ERICH LEINSDORF *conductor*

JANE MARSH *soprano* PLACIDO DOMINGO *tenor*
JOSEPHINE VEASEY *contralto* SHERRILL MILNES *bass*

CHORUS PRO MUSICA
ALFRED NASH PATTERSON *conductor*

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DE VARON *conductor*

SCHOENBERG	A survivor from Warsaw op. 46
BEETHOVEN	Symphony no. 9 in D minor op. 125

programs subject to change

BALDWIN PIANO
RCA RECORDS*

Thanks to the generosity of subscribers who are unable to attend their concerts and who release their seats, a limited number of tickets is usually available for each concert.

YOUTH CONCERTS AT SYMPHONY HALL

presents

a tenth anniversary benefit concert on

Sunday April 20 at 8 o'clock in Symphony Hall

AN EVENING WITH DANNY KAYE

and members of the

BOSTON SYMPHONY ORCHESTRA

conducted by

HARRY ELLIS DICKSON

The proceeds of this concert will benefit the concert series provided without charge for the Boston Public Schools by Youth Concerts at Symphony Hall.

Tickets at $3, 4, 5, 6, 7, 8 and $10 are available from the Box Office, Symphony Hall (telephone 266-1492). There are also special sponsors' tickets available at $25, of which $15 is tax deductible.

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

EDMUND H. KENDRICK
Vice President

PHILIP DEAN
Vice President

JOHN L. THORNDIKE
Vice President

RALPH B. WILLIAMS
Vice President

ROBERT M. P. KENNARD
Vice President

JOHN W. BRYANT
Vice President

JOHN PLIMPTON
Vice President

JOHN W. COBB
Vice President

JOHN Q. ADAMS
Vice President, John Hancock Mutual Life Insurance Co.

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

JOHN B. GRAY
Vice President, Dennison Manufacturing Co.

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

GEORGE S. JOHNSTON
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

PHILIP H. THEOPOLD
Chairman of Exec. Comm. Real Estate Investment Trust of America

JAMES BARR AMES
Ropes & Gray

ROBERT W. EMMONS, JR.
Palmer, Dodge, Gardner & Bradford

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

ALBERT B. HUNT
Trustee

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent & Custodian

In case the concert should end:

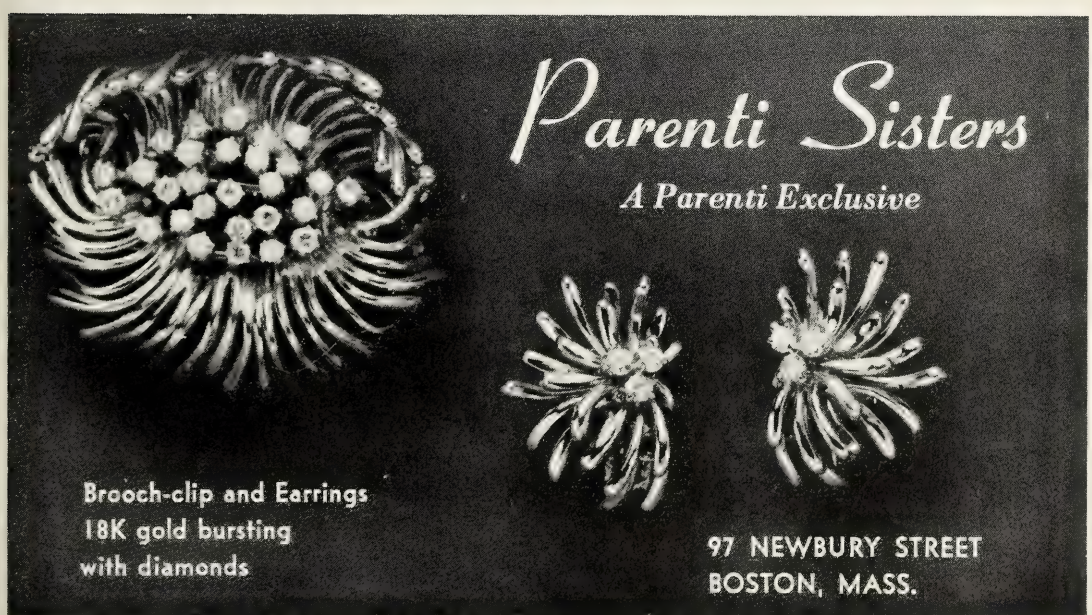
Clap (If someone in front yells "Bravo", yell "Bravo"). Get up out of your chair and walk to Mass. Avenue Exit. Turn left and walk 30 paces to Donald Cox Rogers Square. Turn right. Look left. Look right. Cross. Proceed straight to large hole in the ground. Follow the hurricane fence to large block of granite on St. Paul Street inscribed, "1904". Turn left. Walk to Christian Science Publishing Building. Circumvent it and proceed to large hole. Turn left and walk two hundred paces. Walk inside Sheraton-Boston Lobby (on the Symphony side of Prudential Center). Stop. Decide between Mermaid Bar, Cafe Riviera or Kon-Tiki Ports or turn left and take a waiting escalator to next level. Get off. Decide between Persian Lounge and Falstaff Room. If you want to go to El Diablo, you're on your own.



Beat the high cost of health care:

1. **Stay healthy.**
2. **Become a volunteer at Beth Israel Hospital.**

Contact Mrs. Richard Williams
Director of Volunteers
734-4400 ext. 327
A Major Teaching Hospital of Harvard Medical School



THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases



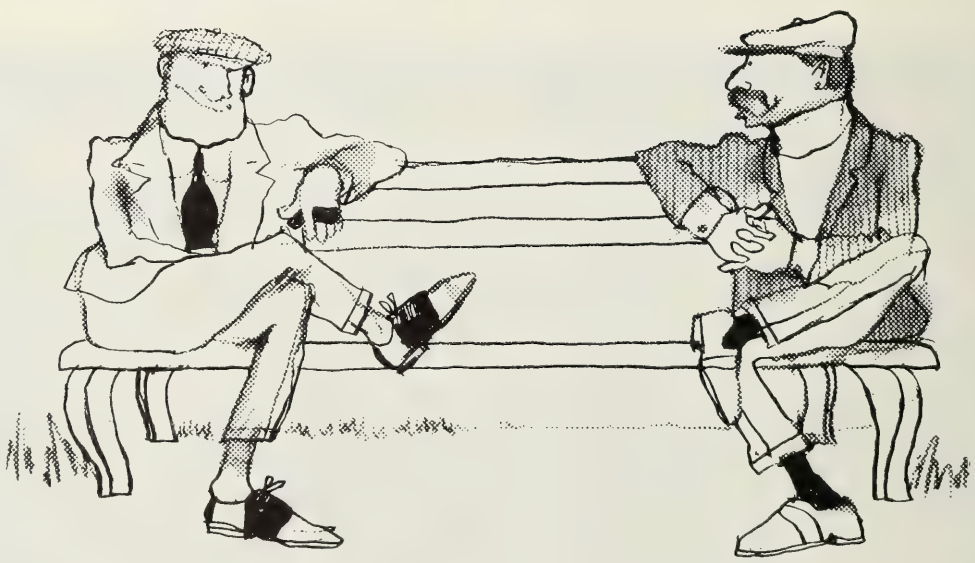
Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston

"Boraschi's is Boston's Best Italian Restaurant!"

"Boraschi's is Boston's best American Restaurant!"



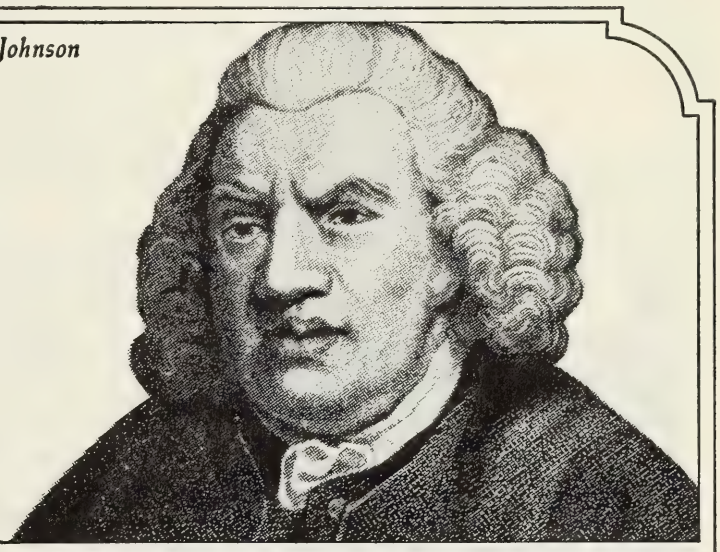
Who are we to argue? Boraschi's Restaurant,
793 Boylston St. (Opposite Prudential) 536-6300

NATIONALLY ACCREDITED

DAY AND EVENING COURSES
Gregg and EZ Alphabetic Shorthand. Start anytime; graduate when ready. One Year Executive Secretarial Course. Intensive Short Courses. Typing individually taught.
INTENSIVE BRUSH-UP COURSES
for "RETURNEES" to JOB MARKET

HICKOX
SECRETARIAL SCHOOL
Founded in 1879
Individual Attention *Individual Promotion*
367 BOYLSTON ST., BOSTON (at Arlington St. MBTA)
267-5920

Samuel Johnson



tax

In his great Dictionary, Dr. Johnson gave a definition for *excise:* "A hateful tax levied upon commodities." Smith, Barney & Co. suspects you might sometimes be willing to apply that adjective to *any* tax.

Excises and commodities aside . . . there is a way to gain additional income *without* additional tax. If the income is from municipal bonds—the debt securities of state or city governments or governmental authorities—it's totally *exempt* from Federal income tax. (Often from state income tax as well, in the state of issuance.)

Smith, Barney's Municipal Bond Department can help you select the bonds best suited to your needs. They *know* municipals, out of long experience with them. To begin with, they'll be glad to send you, upon request, a booklet explaining exactly what municipals are.

One thing they are: a legitimate way to avoid "hateful" taxes.

Smith, Barney & Co.
Incorporated
Members New York Stock Exchange and other leading exchanges
125 High Street, Boston, Mass. 02110



Boston's Elizabeth Carleton House assures a gracious and dignified retirement to men and women over 65, couples or individuals, of good health and buoyant temperament . . . Spacious private rooms in a handsome environment . . . A distinguished Board and administration provide a secure and comfortable way of life for members of the Carleton House "Family." . . . Financial plans are flexible. The Committee on Admissions welcomes inquiries.

ELIZABETH CARLETON HOUSE
2055 Columbus Avenue Boston Mass. 02119
Write for brochure

Tat Saunders INC.
THE RITZ CARLTON HOTEL, BOSTON
PALM BEACH, FLORIDA
Pretty Clothes for All Occasions
MANCHESTER WATCH HILL

WHERE TO BUY

Decorate your home with music . . .
Wharfedale
ACHROMATIC SPEAKER SYSTEMS
Wholly natural sound, free of spurious resonances or artificial modulations



W70D
$199.95
Six models: $52.95 to $317.60

Lechmere Sales • 88 First St., Cambridge
Lechmere Sales • 688 Providence Pike, Dedham
Lafayette Radio • Route 9, Natick
Lafayette Radio • Route 1 and Walnut St., Saugus
World of Music • 25 West St., Boston
and other high fidelity dealers
British Industries Corp., a division of Avnet, Inc.

— marion ruth
A large and carefully selected variety of china, stainless steel, furniture, glass and accessories—displayed for your convenience in co-ordinated table settings in the contemporary manner. Good design gift ideas by outstanding international designers and craftsmen.
Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

For information about space and rates in the
BOSTON
SYMPHONY ORCHESTRA
PROGRAM
Call Advertising Department
Symphony Hall • 266-1492
Donald T. Gammons

A Fine Specialty Shop

catering from head to toe
to young gentlemen who
wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the
Church Street Garage (right next door)

31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

T.O. METCALF CO.
ESTABLISHED 1871

Value

FOR YOUR PRINTING DOLLAR

For Proof

CALL 426-5050

51 MELCHER ST., BOSTON
T.O. METCALF CO.

CTI

COMPUTER TECHNIQUES INSTITUTE
A DIVISION OF
COMPUTER TECHNIQUES, INC.
204 WORCESTER STREET
WELLESLEY HILLS, MASSACHUSETTS 02181
(617) 235-4959

Computer Techniques, Inc., is a firm of Computer Professionals whose experience extends from the design, development, and marketing of its COMPTEK system for commercial data processing, to its consulting services in the research and medical-related fields.

In addition to its DISTINGUISHED SPEAKERS SEMINARS, Computer Techniques Institute provides, specialized seminars and intensive courses in computer familiarization and utilization for BANKING, ACCOUNTING, LAW, MEDICINE, HOSPITAL ADMINISTRATION, and many diverse fields.

Our courses are conducted at the sponsor's site or at our own conveniently-located facilities. Prospective sponsors are invited to contact Mr. J. Adleman, Technical Director, for further information.

GEO. H. ELLIS CO.

Printers of Reputation Since 1873

270 Congress St., Boston, Mass. LI 2-7800
LETTERPRESS • OFFSET LITHOGRAPHY • BINDING

Fishelson's

Fleuriste Français

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

A bank for all reasons

COMMONWEALTH NATIONAL BANK

Main Office: 150 Causeway Street · 6 Beacon · 717 Boylston · 89 Broad
1610 Commonwealth · Lincoln Office: 350 Broadway, Chelsea

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

CUTTY SARK

AMERICA'S No.1
SELLING SCOTCH



DISTILLED AND BOTTLED IN SCOTLAND BLENDED 86 PROOF
THE BUCKINGHAM CORPORATION, IMPORTERS; NEW YORK, N. Y.

Boston's
Internationally Famous
Italian Restaurant

Open 7 Days 11 A.M. to 1 A.M.

Polcari's

283 Causeway St.
(1 minute from No. Station)
For Reservations Tel. RI 2-4142

DALOZ

Cleansers
of Fine Clothes
and Household
Furnishings for a
Discriminating
Clientel

Phone 265-2400

1863

It's on the menu . . .

The dining room open till 9 p.m.

THE RITZ CARLTON
BOSTON



HIGH NOTE

5% annual rate

FIVE FOR ALL

NO NOTICE REQUIRED FOR WITHDRAWAL

- SEND FOR FREE SAVE-BY-MAIL KIT
- WE PAY POSTAGE BOTH WAYS

OUR DIVIDENDS ARE NOT SUBJECT TO MASS. STATE INCOME TAX
SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS
and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630
DORCHESTER OFFICE: 347 WASHINGTON STREET — PHONE CO 5-7020

GOMBERG

MUSIC WORKSHOP MUSIC

Individual instruction on the violin for intermediate and advanced students—chamber music—to further the understanding of music.

For information write
ROBERT GOMBERG
143 Beaconsfield Road, Brookline, Mass.

MALBEN'S

FRUITS — PRIME MEAT AND GOURMET SHOPPE



100 NATURAL CHEESES AND SPICES

PHEASANTS · QUAIL · SQUABS

ROMANOFF'S FRESH CAVIAR

PATE DE FOIE GRAS · TRUFFLES

UNSALTED SMOKED SALMON

158 Massachusetts Ave., Boston • Free Delivery • 266-1203

CONFIDENCE...

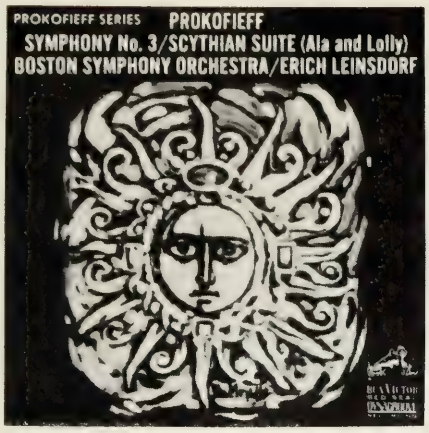
Can be as simple as a visit to our Trust Department, with your counsel, to make sure that your plans for the future will be carried out exactly as you planned. Our Trust Department specialists are always available to work with you, and your counsel, to see to it that your instructions will be maintained. We think you'll have every confidence in US and in the way we will execute your wishes.

you never come second with US

UNITED STATES TRUST COMPANY

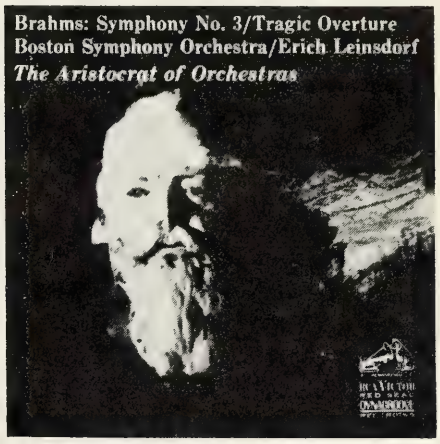
Member Federal Deposit Insurance Corporation

30 Court Street, Boston
In the New Government Center



The first recording of this symphony by a major orchestra and conductor. Both works are spectacular. *Dynagroove.* LSC-2934

Leinsdorf's genius with the German Romantic repertoire is immediately seen in this superb performance. *Dynagroove.* LSC-2936



RCA

BUY YOUR RECORDS BY MAIL *To benefit the Boston Symphony Orchestra*



Rubinstein's third great album in his Boston Symphony-Leinsdorf recordings of the Beethoven concertos. *Dynagroove.* LSC-2947

THE BOSTON COMPANY, INC.



The "Financial Cabinet" specializing in advisory and management services for private capital.

INVESTMENT, TRUST AND PERSONAL BANKING SERVICES
Boston Safe Deposit and Trust Company

INVESTMENT COUNSELING
Boston • The Boston Company Investment Counsel, Inc.
Houston • The Boston Company of Texas
Los Angeles • Bailey and Rhodes
Louisville • Todd-Boston Company, Inc.
New York • John W. Bristol & Co., Inc.
• Douglas T. Johnston & Co., Inc.
San Francisco • Henderson-Boston Company, Inc.
Seattle • Loomis & Kennedy, Inc.

INVESTMENT TECHNOLOGY AND RESEARCH
The Boston Company, Inc.

ECONOMIC AND FINANCIAL COUNSELING
Rinfret-Boston Associates, Inc., New York

OIL AND GAS INVESTMENT COUNSELING
The Boston Company of Texas, Houston

REAL ESTATE INVESTMENT COUNSELING
Henderson-Boston Company, Inc., San Francisco
The Boston Company Real Estate Counsel, Inc., Boston

MUTUAL FUND
The Johnston Mutual Fund Inc.

MANAGEMENT CONSULTING
Boston • The Boston Consulting Group, Inc.
London • Attwood-Boston Consultants Ltd.
Milan • Gennaro Boston Associati, S.p.A.
Tokyo • The Boston Consulting Group of Japan K.K.

We will be happy to send you a copy of our annual report.

THE BOSTON COMPANY, INC.
100 FRANKLIN STREET • BOSTON, MASSACHUSETTS 02106
TELEPHONE (617) 542-9450

FUTURE PROGRAMS

TWENTY-THIRD PROGRAM
Friday afternoon April 11 1969 at 2 o'clock
Saturday evening April 12 1969 at 8.30

ERICH LEINSDORF *conductor*

BACH	Suite no. 1 in C BWV 1066
BRUCH	Scottish fantasy for violin and orchestra op. 46 JOSEPH SILVERSTEIN
STRAVINSKY	Symphony in C

For the next concert in this series Erich Leinsdorf has invited Joseph Silverstein to be soloist in Bruch's *Scottish fantasy*. This concerto in four movements was written in 1879 for Sarasate, who gave the first performance in Hamburg the following September. The Boston Symphony Orchestra played the work many times between 1888 and 1922, but it has not been heard since.

TWENTY-FOURTH PROGRAM
Friday afternoon April 18 1969 at 2 o'clock
Saturday evening April 19 1969 at 8.30

ERICH LEINSDORF *conductor*

JANE MARSH *soprano*

JOSEPHINE VEASEY *contralto*

PLACIDO DOMINGO *tenor*

SHERRILL MILNES *bass*

CHORUS PRO MUSICA
ALFRED NASH PATTERSON *conductor*

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DE VARON *conductor*

SCHOENBERG	A survivor from Warsaw op. 46
BEETHOVEN	Symphony no. 9 in D minor op. 125

programs subject to change

BALDWIN PIANO
RCA RECORDS

GERTRUDE R. NISSENBAUM
VIOLIN

Tel. LOngwood 6-8348

340 TAPPAN STREET
BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANO

Telephone:
KEnmore 6-4062

88 EXETER STREET
COPLEY SQUARE, BOSTON

MIKLOS SCHWALB
PIANO
of the New England Conservatory of Music
accepts a few private students.
Contact at 187 Warren Avenue, Boston, Mass. 02116
Telephone 267-8848

"Mr. Sullo's piano playing represents genuine musicality and a formidable technic."
Cyrus Durgin, "Boston Globe," 4/18/53

SALVATORE SULLO
- PIANO -

Foreign Judge at Final Degree Exams in Principal Italian Conservatories: 1965 and 1967

2 Michelangelo St., Boston, Mass. Tel. 227-8591

MINNIE WOLK
Pianoforte Studio
42 Symphony Chambers
246 Huntington Avenue, Boston
opp. Symphony Hall
Residence 395-6126

KATE FRISKIN
Pianist and Teacher
8 Chauncy Street
Cambridge, Massachusetts
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech

- in Industry
- in Education
- in Therapy
- in Theatre

Near Harvard Square KI 7-8817

Mrs. Aaron Richmond and Walter Pierce
present in the 1968-69 Boston University
CELEBRITY SERIES

THIS WED. APR. 9 at 8:30 • **SYMPHONY HALL**

Eugene ISTOMIN — Isaac STERN — Leonard ROSE TRIO

Piano Violin Cello

Brahms, Trio in C minor, Op. 101; Beethoven, Trio in D Major, Op. 70, No. 1 ("Ghost"); Schubert, Trio in E flat Major, Op. 100.

Tickets Now at Box-Office

STEINWAY PIANO

NEXT FRI. EVE. APR. 11 at 8:30 • **JORDAN HALL**

OSCAR GHIGLIA

The Extraordinary Italian Guitarist

In place of the indisposed John Williams

SUN. APR. 13 at 3 • **SYMPHONY HALL**

RUDOLF SERKIN

Famous Pianist

Program: Beethoven, Sonata in F sharp, Op. 78; Schubert, Sonata in C minor (Posthumous); Chopin, Twenty-four Preludes, Op. 28.

STEINWAY PIANO

NOTE: This concert postponed from March 23. Please use March 23 tickets for this recital.

Current Celebrity Series subscribers have already received the first detailed announcement of the 1969-70 Boston University Celebrity Series season. If you were not a subscriber this season and would like the new series brochure, please write to Boston University Celebrity Series, 535 Boylston Street, Boston 02116.

SUN. APR. 20 at 7:30 • **JORDAN HALL**

BENNETT LERNER

Pianist

BEETHOVEN . . . . . 15 Variations with Fugue in E flat Major, Op. 35

DEBUSSY . . . . . Six Preludes from Book I

RUGGLES . . . . . Evocations (revision of 1954)

CHOPIN . . . . . Ballade in A flat Major, Op. 47

Impromptu in F sharp Major, Op. 36

LISZT . . . . . Ballade in B Minor

Management: Aaron Richmond Concerts

STEINWAY PIANO

Seats Now at Box-Office: $3.50, $2.50, $2.00

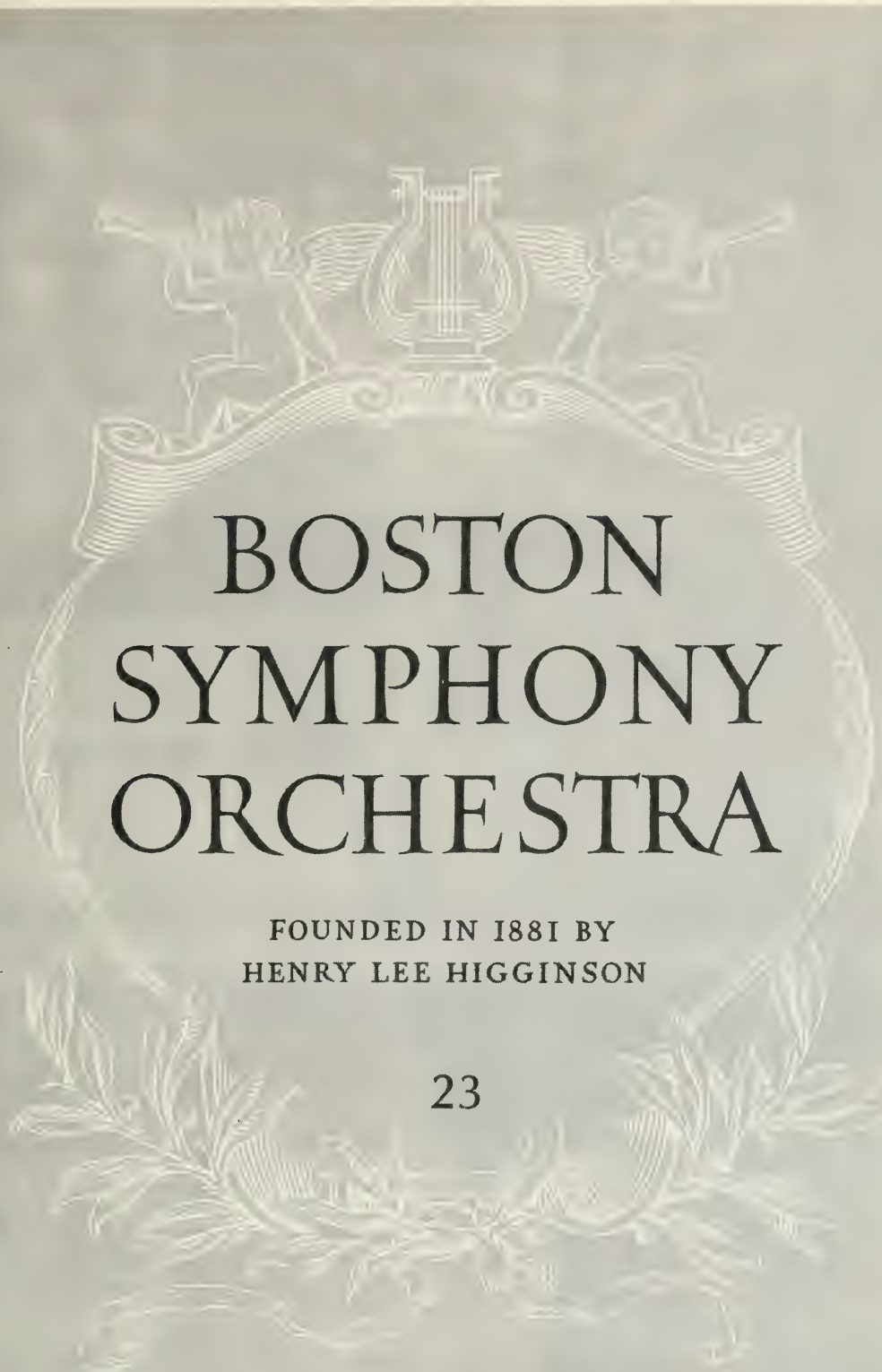
Magnificent Possession



Baldwin

Baldwin Piano & Organ Company
160 Boylston Street
Boston, Massachusetts 02116
Telephone 426-0775

Baldwin is the official piano of the Boston Symphony Orchestra. Erich Leinsdorf, Music Director.

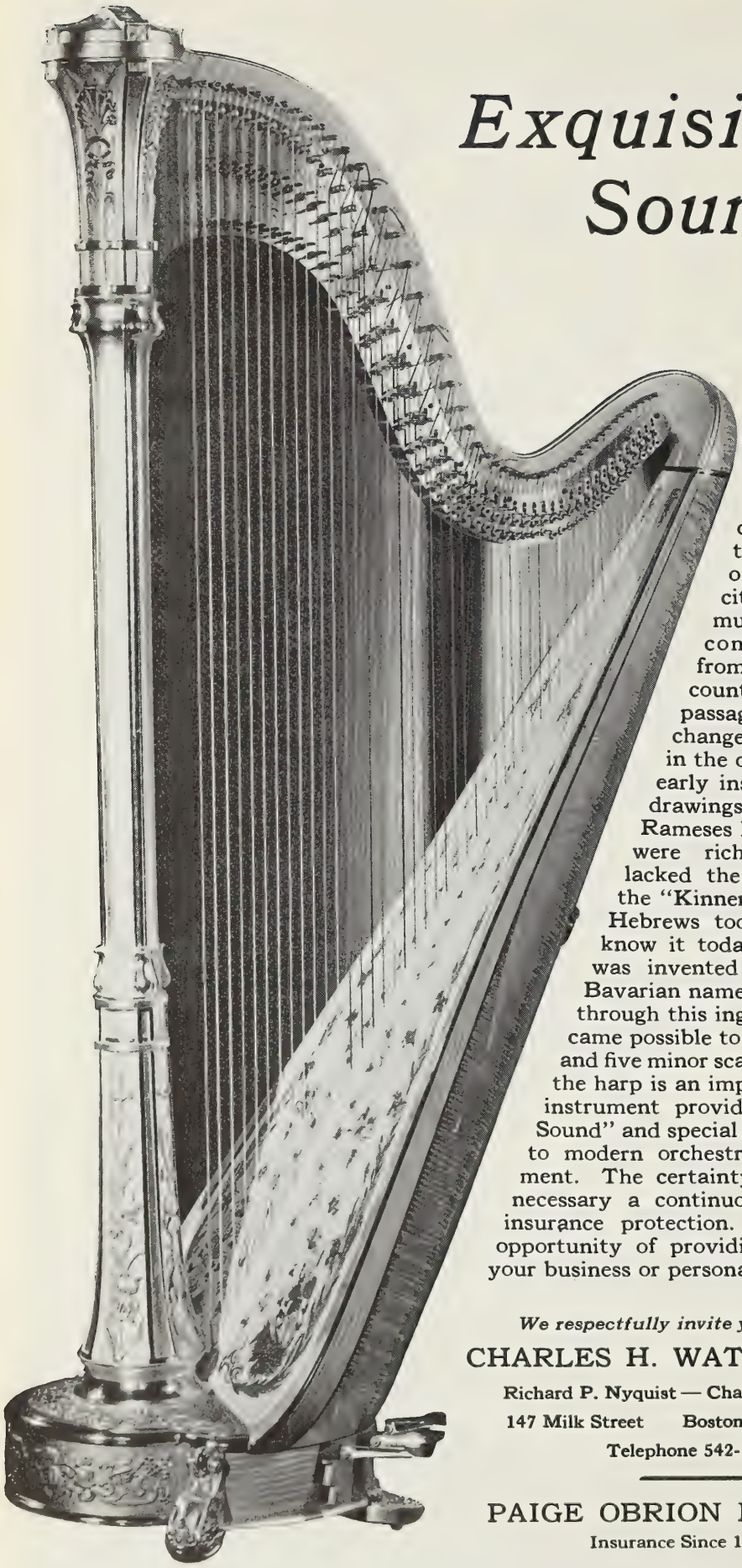


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

23

EIGHTY-EIGHTH SEASON 1968-1969



Exquisite Sound

From the palaces of ancient Egypt to the concert halls of our modern cities, the wondrous music of the harp has compelled attention from all peoples and all countries. Through this passage of time many changes have been made in the original design. The early instruments shown in drawings on the tomb of Rameses II (1292–1225 B.C.) were richly decorated but lacked the fore-pillar. Later the "Kinner" developed by the Hebrews took the form as we know it today. The pedal harp was invented about 1720 by a Bavarian named Hochbrucker and through this ingenious device it became possible to play in eight major and five minor scales complete. Today the harp is an important and familiar instrument providing the "Exquisite Sound" and special effects so important to modern orchestration and arrangement. The certainty of change makes necessary a continuous review of your insurance protection. We welcome the opportunity of providing this service for your business or personal needs.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

Richard P. Nyquist — Charles G. Carleton

147 Milk Street Boston, Massachusetts

Telephone 542-1250

PAIGE OBRION RUSSELL

Insurance Since 1876

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA INC.

TALCOTT M. BANKS *President*
PHILIP K. ALLEN *Vice-President*
ROBERT H. GARDINER *Vice-President*
JOHN L. THORNDIKE *Treasurer*
ABRAM BERKOWITZ
ABRAM T. COLLIER
THEODORE P. FERRIS
FRANCIS W. HATCH
ANDREW HEISKELL
HAROLD D. HODGKINSON
E. MORTON JENNINGS JR
EDWARD M. KENNEDY
HENRY A. LAUGHLIN
EDWARD G. MURRAY
JOHN T. NOONAN
MRS JAMES H. PERKINS
SIDNEY R. RABB
RAYMOND S. WILKINS

TRUSTEES EMERITUS

HENRY B. CABOT
PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT

ADMINISTRATION OF THE BOSTON SYMPHONY ORCHESTRA

THOMAS D. PERRY JR *Manager*

JAMES J. BROSNAHAN
Associate Manager, Business Affairs

HARRY J. KRAUT
Associate Manager, Public Affairs

MARY H. SMITH
Concert Manager

MARVIN SCHOFER
Press and Public Information

program copyright © 1969 by Boston Symphony Orchestra Inc.

SYMPHONY HALL BOSTON MASSACHUSETTS



ANNUAL MEETING OF THE FRIENDS

OF THE BOSTON SYMPHONY ORCHESTRA

Wednesday April 30 at 11.45 am is now the date and time scheduled for the annual meeting of the Friends at Symphony Hall. This season's meeting will be more elaborate than those of previous years. Since it takes place during the Pops season, Friends will sit at the Pops tables and will hear **Arthur Fiedler rehearsing the Pops Orchestra.**

After about a half an hour of rehearsal, **Talcott M. Banks, President of the Board of Trustees, will speak. Cocktails will then be served** in the foyer, **followed by a box luncheon** with coffee at the tables in the Hall. Friends will be asked to sit in groups of four, so that members of the Orchestra may join them for lunch at the tables. For those who stay after the formal part of the meeting is over, a charge of $3 per person will be made to cover the cost of cocktails and luncheon.

Any member of the Friends who has not yet received an invitation is asked to call Mrs Whitty at Symphony Hall (266-1348).

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE BOARD OF OVERSEERS OF THE
BOSTON SYMPHONY ORCHESTRA INC.

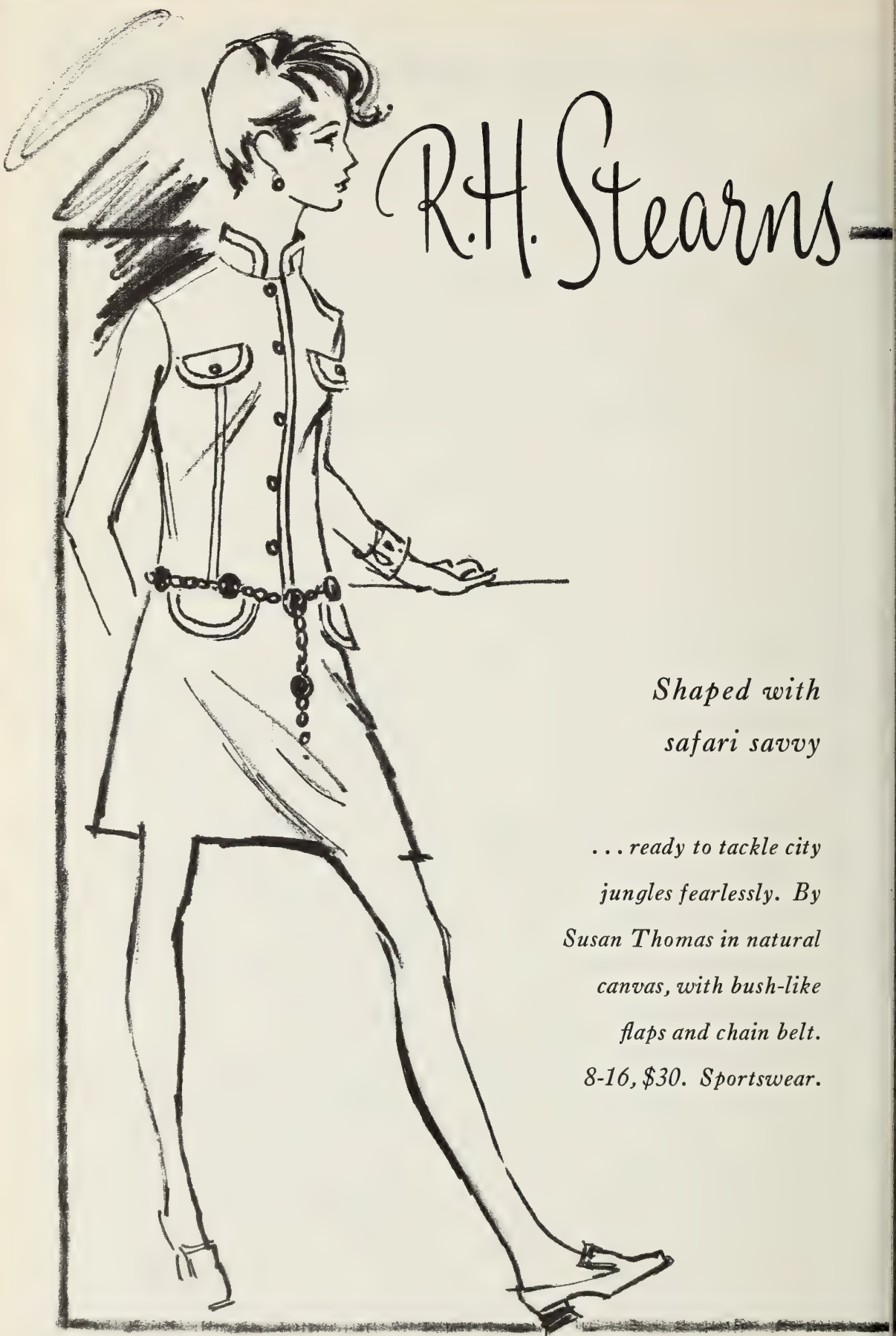
ABRAM T. COLLIER *Chairman*

ALLEN G. BARRY *Vice-Chairman*

LEONARD KAPLAN *Secretary*

MRS FRANK ALLEN
OLIVER F. AMES
LEO L. BERANEK
GARDNER L. BROWN
MRS LOUIS W. CABOT
MRS NORMAN CAHNERS
ERWIN D. CANHAM
RICHARD P. CHAPMAN
JOHN L. COOPER
ROBERT CUTLER
BYRON K. ELLIOTT
MRS HARRIS FAHNESTOCK
CARLTON P. FULLER
MRS ALBERT GOODHUE
MRS JOHN L. GRANDIN JR
STEPHEN W. GRANT
FRANCIS W. HATCH JR
MRS C. D. JACKSON
HOWARD W. JOHNSON
SEAVEY JOYCE
LAWRENCE K. MILLER
LOUVILLE NILES
HERBERT W. PRATT
NATHAN M. PUSEY
PAUL REARDON
JOHN HOYT STOOKEY

SYMPHONY HALL BOSTON MASSACHUSETTS



R.H. Stearns

Shaped with safari savvy

. . . ready to tackle city jungles fearlessly. By Susan Thomas in natural canvas, with bush-like flaps and chain belt. 8-16, $30. Sportswear.

BOSTON: At the start of The Freedom Trail, 140 Tremont Street, 482-0260.
CHESTNUT HILL: 232-8100. NORTHSHORE: 532-1660.
SOUTH SHORE PLAZA: 848-0300. BURLINGTON MALL: 272-5010.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Alfred Krips
George Zazofsky†
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Eiichi Tanaka*
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Max Hobart
John Korman
Christopher Kimber
Spencer Larrison

violas
Burton Fine
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Hugh Matheny

english horn
Laurence Thorstenberg

clarinets
Gino Cioffi
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets
Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones
William Gibson
Josef Orosz
Kauko Kahila

tuba
Chester Schmitz

timpani
Everett Firth

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Olivia Luetcke

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

* member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Sheldon Rotenberg.

† George Zazofsky is on leave of absence for the remainder of the 1968-1969 season.



Filene's

The status crocodile
basks on a
new polo dress by
LACOSTE
Oxford Shop
Fifth floor

BOSTON SYMPHONY ORCHESTRA

CONTENTS

Program for April 11 and 12 1969 1431

Future program 1481

Program notes

Bach – Suite no. 1 in C BWV 1066 1440
by John N. Burk

Bruch – Scottish fantasy for violin and orchestra op. 46 1443
by Philip Hale

Stravinsky – Symphony in C 1446
by John N. Burk

The soloist 1460

List of Friends of the Boston Symphony Orchestra 1461

Program Editor ANDREW RAEBURN

"Can't anyone in this tribe tell me what Xerox closed at?"



An investor and his worries.

They follow him to the office. They follow him home at night. They spoil his safaris.

They say to him, "Wherever you go, we go."

Which is why it makes sense, if you're an investor, to turn some of your worries over to Old Colony. Or even give us the whole job.

Just tell us what part of the job you want us to do, and we'll do it. (We aren't too proud, for instance, to take over the mechanical chores and leave the rest to you.)

At Old Colony we have the largest full-time staff of investment experts of any bank in New England.

So before you schedule your next safari, give us a ring, won't you?

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

EIGHTY-EIGHTH SEASON 1968-1969

TWENTY-THIRD PROGRAM

Friday afternoon April 11 1969 at 2 o'clock
Saturday evening April 12 1969 at 8.30

ERICH LEINSDORF *conductor*

BACH — Suite no. 1 in C BWV 1066

Ouverture
Courante
Gavotte 1 – gavotte 2
Forlane
Menuet 1 – menuet 2
Bourrée 1 – bourrée 2
Passepied 1 – passepied 2

BRUCH — Scottish fantasy for violin and orchestra op. 46

Introduction: grave – adagio cantabile
Scherzo: allegro
Andante sostenuto
Finale: allegro guerriero

JOSEPH SILVERSTEIN *violin*
BERNARD ZIGHERA *harp*

intermission

STRAVINSKY — Symphony in C

Moderato alla breve
Larghetto concertante
Allegretto
Largo – tempo giusto, alla breve

Friday's concert will end about 3.50; Saturday's at about 10.20

BALDWIN PIANO
RCA RECORDS

The bookish Mr. Kenny.



Those new book reviews in The Boston Globe speak volumes. The man responsible is The Globe's Arts Editor, Herbert Kenny, who has over 200 of the most knowledgeable reviewers around Boston on call.

There's more to it. Maybe that's how come everybody's reading The Globe these days.

Steinberg's Choice: the new records
by Michael Steinberg, music critic of The Boston Globe

Berlioz, Davis, Romeo & Juliet

Berlioz's dramatic symphony, *Romeo et Juliette,* almost unknown in this century and this country until Toscanini restored it to the living repertory less than 30 years ago, now gets its first good recording. The conductor is Colin Davis, the best Berlioz man around for some years now, and the forces he leads are the London Symphony Orchestra and Chorus, the John Alldis Choir, the vocal soloists Patricia Kern, Robert Tear, and John Shirley-Quirk (Philips). *Romeo et Juliette* is a great work, fascinatingly original as a musico-dramatic concept, and attaining astonishing heights of compassion, fantasy, and delicacy of feeling. On the RCA recording of Toscanini's 1947 broadcast, you can hear him handle some passages with incomparable skill; Davis, however, maintains a remarkable level throughout, and, with his sense of pace and continuity, animation, and refinement of sensibility, he is far ahead of any more recent competition. This is one of the most beautiful and most valuable issues in a long time.

Even if the *Romeo* finale contains some pompously conventional music, there is no vulgarity about this work. I am not sure that can be said about the Franck *D minor Symphony,* a work most of whose performances tend to inflate what is already questionable about it. One performance that does not is Otto Klemperer's with the New Philharmonia (Angel). Neither strident nor sentimental, this reading makes the most of the genuinely imposing musical qualities of the work. Klemperer's conducting is especially strong in matters of rhythmic and textural definition, and with Monteux's (RCA), this is as splendid a recording of the *D minor Symphony* as you can now get.

Two records, finally, more for fun. One has delightful and brightly scored orchestral pieces by Glinka, including "Jota aragonesa," "Summer Night in Madrid," "Kamarinskaya," the "Valse-Fantaisie," and excerpts from his opera *Ruslan and Ludmila,* all of it played with enormous vitality by the USSR Symphony under Yevgeny Svetlanov (Melodiya-Angel). The other is still more Spanish, comprising de Falla's complete *El amor brujo,* the Intermezzo from *Goyescas* by Granados, and Ravel's "Pavane" and "Alborada del gracioso," all excellently done by the New Philharmonia, Rafael Fruehbeck de Burgos conducting, and with Nati Mistral as the hot vocalist in the de Falla (London).



These original record reviews by Michael Steinberg are presented by the Trust Department of New England Merchants Bank, which would also be pleased to review your investment portfolio with a view to improving its performance.

New England Merchants National Bank (i) A FULL SERVICE BANK

Trust Department • 28 State Street, Boston • 742-4000 • Member F.D.I.C.

Spring is here
at the Union —

with new treasures throughout our shops. Lovely, often unique, hand-crafted gifts for weddings and anniversaries in the Handwork Shop. Spring clothes for the young, many handmade, in the Children's Shop. And new foods, as well as the old favorites, in the Food Shop . . . Browsers are welcome!

THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION
A nonprofit social service organization • 264 Boylston Street • Boston 02116

The Cafe Budapest
Before Symphony
The Lounge Budapest
After Symphony
COCKTAILS, CREPE FLAMBEE
Strolling Violinist
Copley Square Hotel—RE 4-3388
Open Daily 12 - 1 P.M.



DECCA STEREO SALE
4.79 NOW 2.89
5.79 NOW 3.49

MINUTE MAN RADIO CO., INC.
30 BOYLSTON ST., HARVARD SQ., 864-8727

Largest Co-operative Bank in Massachusetts
MERCHANTS CO-OPERATIVE BANK
Conveniently located
125 TREMONT AT PARK STREET • BOSTON
WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY
Individual Accounts from $10 to $30,000
Joint, Corporation, Pension, Charitable
and Retirement Accounts up to $30,000.
Quarterly Dividends Paid Since 1881
HENRY H. PIERCE, *President*



The 1969 Hardtop Sedan deVille. Cadillac Motor Car Division.

The splendor of the most special occasion is rivaled only by the pleasure of journeying there in a Cadillac. After an evening with Cadillac, you'll find it difficult to return to ordinary motoring.

Cadillac
STANDARD OF THE WORLD

Makanna, Inc.

The Trousseau House of Boston



Under The Sun

Our cotton terry blotter . . . Grass Green or Hot Orange strewn with a riot of Pink, White, and Blue daisies. Petite, Small, Medium, Large.

$26.00

416 Boylston Street, Boston
54 Central Street, Wellesley

CAMBRIDGE COFFEE, TEA & SPICE HOUSE

Gourmet Cookware
Wicker Furniture Imported Cheeses
And Many, Many Etceteras



60 Westland Ave. · Back Bay
(Between Symphony Hall and The Fenway)

Can You Put An Orchestra Into A Small Wooden Box?

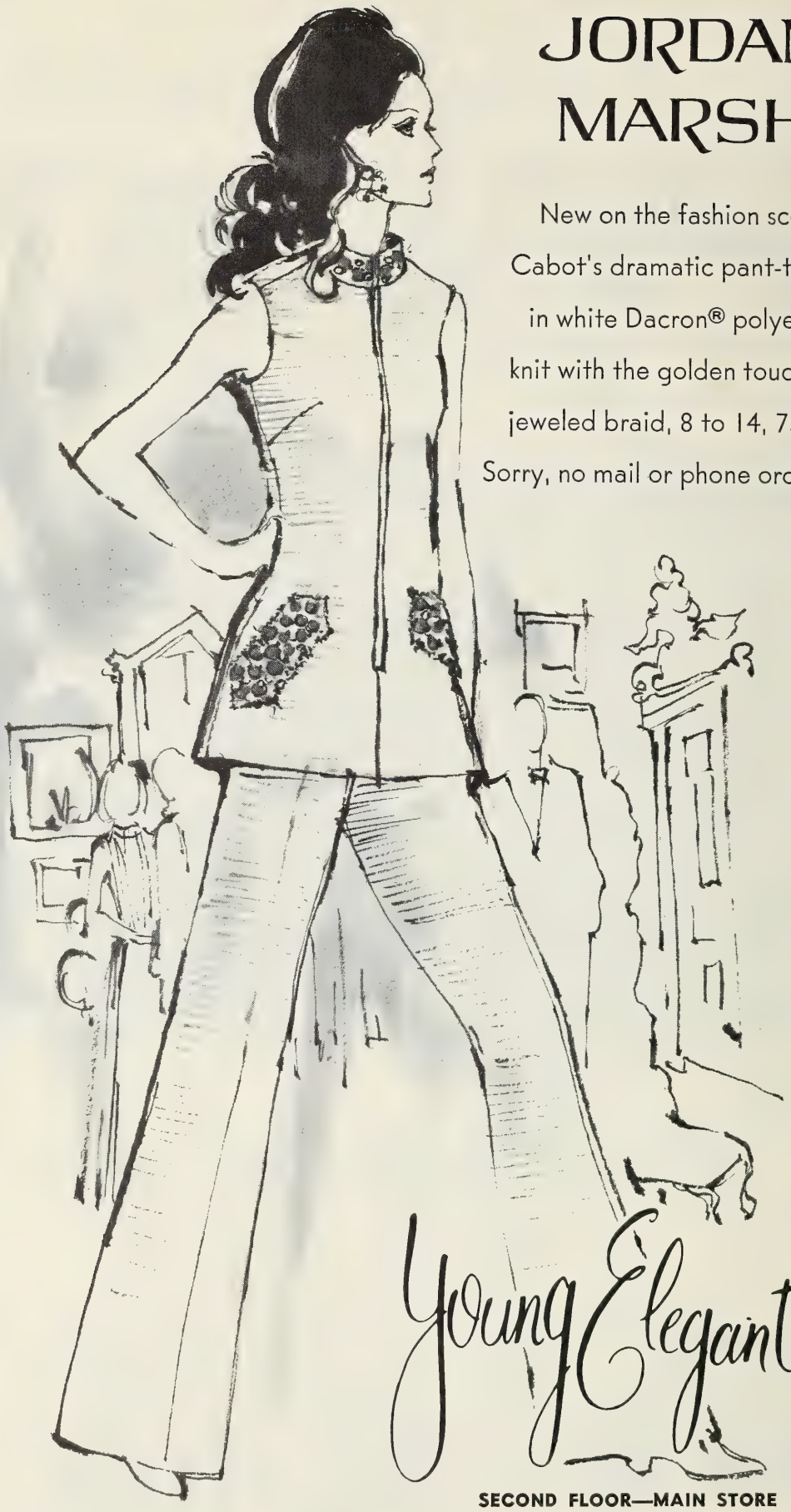


HEAR US TRY.

95 Vassar St.
Cambridge
864-HIFI

677 Main St.
Waltham
893-HIFI

TECH hifi exchange



JORDAN MARSH

New on the fashion scene!
Cabot's dramatic pant-tunic
in white Dacron® polyester
knit with the golden touch of
jeweled braid, 8 to 14, 75.00
Sorry, no mail or phone orders.

Young Elegants

SECOND FLOOR—MAIN STORE D-132

Boston, Framingham, Peabody, Braintree, Burlington, Bedford, N. H.



Swing in Converse. the pros do.

Converse tennis shoes are worn from love by famous racquet swingers 'round the world. And worn for their built-in stamina and high scoring style by millions of other people who never set foot on a court.



★converse

When you're out to beat the world

JOHANN SEBASTIAN BACH
Suite no. 1 in C BWV 1066
Program note by John N. Burk

Bach was born at Eisenach on March 21 1685; he died in Leipzig on July 28 1750. It is not known exactly when he composed the First suite. The first performance by the Boston Symphony Orchestra was given on July 13 1947 at the Berkshire Festival when Serge Koussevitzky conducted. The most recent performances in this series were conducted by Charles Munch on April 11 and 12 1958.

The instrumentation: 2 oboes and bassoon, strings and harpsichord continuo.

Bach's four orchestral suites are usually attributed to the period (1717-23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736, and Karl Geiringer has made the point that 'the three trumpets prescribed in the scores of no. 3 and no. 4 exceeded the orchestral resources at the Cöthen court'. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art — it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the *Well-tempered Clavier,* the inventions. Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

Bach's service as Kapellmeister to this Prince was an agreeable interlude, lasting six years (1717-1723), in his life-long career as a composer for the church. It was preceded by his nine years (1708-1717) as Kammer Musicus and Organist to the Duke Wilhelm Ernst of Saxe-Weimar; followed by the remaining 27 years of his life as Cantor at the St Thomas and St Nicholas churches in the free city of Leipzig. These three jobs developed three sides of the artist Bach: Weimar his great organ works, Cöthen his chamber works, Leipzig his greatest choral works — the Passions, the Mass, the long list of cantatas.

Bach was not required to provide any ritual music at Cöthen. If he missed the performance of such duties through this interim, the worship of God through music, the zest with which he explored the possibilities of instrumental, solo and chamber combinations show no sign of it. The Prince was far more sympathetic, musically intelligent and appreciative of Bach's talents and creative value than his haughty employers at Weimar who imprisoned him for wanting to leave, or the church officials at Leipzig who found him intransigent, a bothersome subordinate, and little better than mediocre. When the young Leopold became lord of the small principality of Cöthen, shortly before the advent of his talented Kapellmeister, he gathered the best orchestra that it was ever Bach's opportunity to work with. Bach may have written the gamba sonatas and the works for violin solo with his Prince in

mind as well as Christian Ferdinand Abel, 'Chamber violinist and gambist' of the *Kapelle,* or the *'Collegium musicum'* as it was called. Such music was still territory for new exploration in Germany, where it had been little developed and where in some centers it was disapproved by the Church.

When Leopold became the ruler of the little principality in 1715, he was twenty-one. His first act was to build up the *Kapelle* forces which under his widowed mother's control had been based on a personnel of three. The personnel which Bach found numbered, besides himself, eight soloists and eight ripienists. More were engaged as required. The Prince ordered much chamber music as well as operatic and choral performances. 'His romantic temperament,' wrote Charles Sanford Terry, 'is revealed in his portrait, the high brow, long, waving undressed chevelure, the large, clear eyes beneath exaggerated eyebrows inherited from his mother, and a countenance open, fresh and friendly.'

Bach had many reasons to be satisfied with his new position. As *Kapellmeister* he drew the largest yearly salary in the princely Protocol — 400 thalers, a considerable improvement over the 250 thalers which had been allotted to him in Weimar.

Bach's dedicatory letter addressed in French to the Margraf Christian Ludwig of Brandenburg accompanied a brace of six concertos, which, he said, he had composed two years before. This would have been in May 1718, when Prince Leopold visited Carlsbad to take the waters, and took a half dozen of his musicians with him, including Bach, who evidently impressed the Count. The dedicatee no doubt had not the slightest inkling that he was receiving a prodigious piece of experimentation in chamber combinations. He would not have had the musicians who could have performed the concertos. The scores, obviously untouched, lay in his music library, never properly listed, and on his death were disposed of for an insignificant price. There can be no doubt that Bach wrote them with his own forces in mind. One of the succession of copyists which he had at his disposal was evidently set to work. The record shows the probable performance of the first in June 1722, for, horns being a new fashion in such music and not maintained in the orchestra, two were then engaged.

Tragedy suddenly descended upon these days and nights of music making. When Bach returned from his second visit to Carlsbad in July 1720, he found that his young wife, Maria Barbara, had suddenly and unexpectedly died. Bach found himself with an undirected household of four children: his daughter, Catharina Dorothea, was twelve, his boy, Wilhelm Friedemann, was ten, and two more sons, Carl Philip Emanuel and Johann Gottfried Bernhard, were six and five. Remarriage was the father's only recourse. On December 3 of the following year he married Anna Magdalena Wilcken, a fellow Thuringian of musical parents and musical tradition, herself a singer at the Court of Anhalt-Zerbst. Terry remarks of the bridegroom: 'He was no longer of the impressionable age, when youth is attracted by superficial graces.' Mr Terry's judgment of an 'impressionable age' might have been less than his musical judgment, since Bach was thirty-five and his bride twenty. Her voice would have added to her attraction besides bringing in extra income, and she

was completely congenial musically speaking. The following verses addressed to her by her husband five years later would indicate that his bride, among many virtues, was comely:

> Your slave am I, sweet maiden bride,
> God give you joy this morning!
> The wedding flowers your tresses hide,
> The dress your form's adorning,
> O how with joy my heart is filled
> To see your beauty blooming,
> Till all my soul with music's thrilled,
> My heart's with joy o'erflowing.

Anna Magdalena was more than a good stepmother — she gave her husband thirteen more children, of whom Johann Christian became the most famous.

Bach wrote by far the larger part of his purely instrumental music at Cöthen — the violin sonatas, the suites for violin and for cello unaccompanied, the violin concertos, possibly the four Suites too. Scores for clavier solo included the first volume of the *Well-tempered Clavier* and the two volumes of the *Clavierbüchlein,* which he wrote for the instruction of the young Wilhelm Friedemann and for Anna Magdalena, an eager pupil.

Bach's stay at Cöthen ended less happily than it began. The Prince entered matrimony one week after his *Kapellmeister* took the same step. The bride was his cousin, Friederica Henriette, daughter of Prince Carl Friedrich of Anhalt-Bernburg. She brought discord into the musical activities, having no taste for serious music, and begrudging her husband's companions. Bach referred to her in a letter as an *'amusa',* a feather head. She was also a Calvinist, which to a determined Orthodox Lutheran like Bach was apostasy. Relations between Bach and his Prince nevertheless remained cordial to the end. These frictions within the Court have been surmised as Bach's reason for leaving and for seeking the Cantorship at Leipzig. Another reason put forward is that Leipzig offered what Cöthen did not — a university education for his sons. Certainly the titles of Cantor and *Director Musices* were less impressive, the position less remunerative, less free, and they held a threat of friction more trying to his independence in the fulfillment of his duties. A deeper reason might be the composer's inner compulsion to embrace the larger forms which the church services offered. With instrumental music at Cöthen he had finely but rather completely covered the possibilities. The questing artist looked elsewhere.

The suites, partitas and 'overtures', so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an *'ouverture',* there is no doubt that the French *ouverture* of Lully was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this 'overture' were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the

title of the more extended and impressive 'opening' movement. Georg Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture,* but extended and elaborated it to his own purposes.

'The introductions are monumental movements,' Albert Schweitzer has written, 'all constructed on the plan of the French overture. They begin with a stately section; to this succeeds a long and brilliant allegro; at the end the slow section returns. When Mendelssohn, in 1830, played to the old Goethe, on the piano, the overture of the first of the two suites in D major, the poet thought he saw a number of well-dressed people walking in stately fashion down a great staircase. In 1838 Mendelssohn succeeded in getting the "overtures" performed by the orchestra at the Gewandhaus, Leipzig. It was the first performance of any of these splendid works since Bach's death.'

In the dance melodies of these suites, Albert Schweitzer has said 'a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace.'

MAX BRUCH

Scottish fantasy for violin and orchestra op. 46

Program note by Philip Hale

Bruch was born at Cologne on January 6 1838; he died at Friedenau near Berlin on October 2 1920. He composed the Fantasy in 1879 or 1880 (either in Berlin or Liverpool), and the first performance was given at Hamburg in September 1880, at a Bach Festival, when Pablo de Sarasate, to whom the work is dedicated, was soloist. Charles Martin Loeffler was the soloist at the first performance by the Boston Symphony Orchestra, also the first in Boston, on November 23 1888; Wilhelm Gericke conducted. Eugene Ysaye and Fritz Kreisler played the Fantasy in later performances by the Boston Symphony. The most recent performances in this series were given on January 13 and 14 1922; Paul Kochanski was soloist and Pierre Monteux conducted.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, harp and strings.

The full title of this compositon is 'Fantasia (Introduction, Adagio, Scherzo, Andante, Finale) for the violin, with orchestra and harp, with the free use of Scottish folk-melodies'.

Theodor Müller-Reuter, in his *Lexikon der deutschen Konzert-literatur,* speaks of a first performance of the Fantasia in May 1880, at a private recital in the hall of the old Hochschule für Musik (Rasczynski Palace), with Joachim as violinist and the composer conducting, from manuscript, the Hochschule Orchestra. But Müller-Reuter puts an interrogation mark after this statement. He then mentions the performance at Liverpool (February 22 1881), when Joachim was the violinist and Bruch conducted the Hallé Orchestra of Manchester. It is singular that this industrious compiler of facts was not apparently acquainted with the first performance at Hamburg or with Bruch's letter, which we shall now consider.

The composer wrote from Liverpool (he was appointed conductor of the Liverpool Philharmonic Society in 1880, and made his home in England for three years) to the *Signale* (Leipzig), no. 57, in October 1880: 'Joachim will play here on February 22, and he will play my new Scottish fantasia, which, as I hear, has been badly handled by the sovereign press of Hamburg. This comedy is renewed with each of my works; yet it has not hindered *Frithjof, Odysseus, Die Glocke,* and the two violin concertos in making their way. A work which is introduced by Sarasate and Joachim, a work by the same man who has given the two concertos to the violinists of the world, cannot be so wholly bad. We must allow the Germans the pleasure of depreciating at first and as much as possible the works of their good masters: it has always been so and it will always be so. But it is not amusing for the composer.'

About the same time a friend of Sarasate wrote from Hamburg the following letter, which is passionate, though the emotion is curiously expressed: 'I suppose you will receive an unfavorable account of Bruch's Fantasia, and I ground my opinion on the criticisms which have appeared here. I should like to state, therefore, that the public has by its behavior shown it thinks differently. The first musicians in Paris, as Lalo and Saint-Saëns, are full of admiration for the work, which has pleased all who have heard it. That Sarasate considers it good is a matter of course, otherwise he would do as he has done with five concertos dedicated to him this year — not play it. It ought to grieve us very much that a work of one of our most eminent masters should be run down offhand by persons who have heard it only once, and, as it has not been published, [the score was in fact published during 1880] have had no opportunity of looking into the score; such conduct renders the task of the executive artist doubly difficult. Even if a musician thinks badly of this work, he cannot conscientiously give an opinion until he has, as he ought, rendered himself acquainted with it. Acting as they do, the critics here strike us, and all the musicians we know, as being superficial. Pray excuse me, for I mean well.'

When this Fantasia was first played in various cities of Great Britain, there was much discussion concerning Bruch's use of Scottish melodies. The Fantasia was occasionally announced as a 'Scottish concerto', which provoked the criticism that the work was neither a concerto nor Scottish. 'The melodies "Auld Rob Morris", "There was a Lad", "Who'll buy my Caller Herrin", "Scots wha hae", are hardly recognizable,' wrote one critic.

W. F. Apthorp discussed the question in a program book of 1896: 'It is important to remember one item in this title: the "free use" of Scotch songs; forgetting this, one is liable to accuse the composer of all sorts of inaccuracy. National Scotch melodies seem to have had no little fascination for more than one great German composer. Beethoven published a whole large volume of Scotch, Irish, and English songs, arranged by himself with accompaniment of pianoforte, violin, and violoncello; to be sure, these arrangements were made at the request of a publisher; but Beethoven entered into his task evidently *con amore,* and his love for Scotch songs is well enough known from other testimony. There seems, however, to have been something in many of these songs which he did not quite like; for he often changed a phrase or two in them.

For instance, his version of the melody of "Sad and luckless was the season" (better known as "The last rose of summer") differs in several points from the generally current one, and in his Irish songs he cuts out a whole phrase of "St Patrick's day in the morning". Max Bruch, too, seems to have felt a similar dissatisfaction with some melodic details in Scotch melodies, notwithstanding their strong general attraction for him. He has changed some phrases in "The Campbells are comin' " (introduced in his cantata *Schön Ellen),* and has treated the Scotch themes in this violin fantasia with equal freedom. When the fantasia was first played in England by Sarasate, the composer was hauled over the coals by some critics for the liberties he had taken with national melodies, and by others for ignorantly "getting them wrong". Probably Bruch knew what he was about quite as well as Beethoven did; if he altered some of the melodies, he did so because he saw fit so to do.

'The charge of "getting the melodies wrong" is not, however, entirely ridiculous; more than one instance can be brought up of German musicians making queer mistakes in transcribing foreign melodies. At Gilmore's International Peace Jubilee in 1872, when the Prussian band played "Yankee Doodle" in response to a double encore, they played the second phrase first, and the first phrase second, at every recurrence of the tune.'

The Introduction opens with solemn harmonies in brass, bassoons, harp; and the rhythm is marked by drum and cymbals. The solo violin has recitative-like phrases, accompanied at first by sustained harmonies in the strings, then by a return of the opening march-like motive in wind instruments. This preluding leads to the Adagio, which opens pianissimo in full orchestra with muted strings. The solo violin enters and develops a cantabile melody.

The second movement opens with preluding by the major orchestra. The solo violin enters with a scherzo theme, which the composer has characterized in the score as 'Dance'. The theme is developed now by solo instrument, now by orchestra with violin embroidery. A subsidiary theme of a brilliant character enters fortissimo as an orchestral tutti, and it is developed by the solo instrument. Recitatives for the solo violin lead to the next movement.

The song (andante sostenuto) for solo violin is accompanied alternately by strings and by woodwind and horns. The melody is sung by the first horn, then by oboe, then by horn and cellos, and at last by the flute, while the solo violin has passages of elaborate embroidery. A livelier theme is deleveloped by the solo violin. There is a return to the first theme, and there is further development.

The Finale opens with a march theme given out by the solo violin in full chords, accompanied by the harp alone. The phrase is repeated by full orchestra. A second phrase is treated in like manner. There are brilliant developments of the theme, and a modulation introduces a more cantabile second theme. These two motives are elaborately developed and worked out, at times by the solo violin, but for the most part by the orchestra against figuration in the solo instrument.

IGOR STRAVINSKY
Symphony in C
Program note by John N. Burk

Stravinsky was born at Oranienbaum, near St Petersburg, on June 17 1882. He composed the first two movements of the Symphony in C in 1938 and 1939; the third was composed at Cambridge, Massachusetts, during the fall and winter of 1939/40, and the fourth during the following summer at Beverly Hills. He conducted the première at a concert by the Chicago Symphony Orchestra of his works on November 7 1940. On January 17 following Stravinsky conducted the first Boston performance with the Boston Symphony Orchestra. The title page of the score bears the following dedication: 'This symphony, composed to the Glory of God, is dedicated to the Chicago Symphony Orchestra on the occasion of the Fiftieth Anniversary of its existence.' The symphony bears this inscription in the composer's hand on its last page — 'Igor Stravinsky, Beverly Hills, August 19 1940.' The most recent performances in this series were given on January 14 and 15 1944, the composer himself conducting.

The instrumentation: 3 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani and strings.

In the years 1905-7, Stravinsky, studying with Rimsky-Korsakov, and under the special momentary influence of Glazunov, composed a symphony in E flat major and dedicated it 'to my dear teacher Nicolay Andreyevich Rimsky-Korsakov'. It was first performed at St Petersburg on January 22 1908, and published in 1914 as his Opus 1. Writing another symphony thirty-three years later, the composer did not give it a number. The course of his artistic career through the period between the symphony of his student days and the later work never led him into the symphonic form.

A description of the 'Symphony in C' by Sol Babitz in the January 1941 issue of the *Musical Quarterly* is derived from a study of the score previous to its performance — a study in which the writer was aided by the composer explaining his music at the piano:

'The death rattle of the sonata form having been audible for some years, and official obituaries printed, it is rather awkward at this time to have to acknowledge the existence of a master of that form. Having carefully examined the score and listened to it on the piano, one cannot mistake the true proportions of this work, possibly the most serious of the composer's career.

notes continued on page 1458

Custom Designing
RICHARD M. DANA, inc.
JEWELERS
43 Central Street, Wellesley
237-2730

JOINT BENEFIT CONCERT

EDWARD M. KENNEDY *Honorary Chairman*

FOR

BIAFRAN FAMINE RELIEF

sponsored by

Interfaith Effort for Biafran Famine Aid

Monday April 28 at 8.30

in Symphony Hall

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

AND

BOSTON POPS ORCHESTRA

ARTHUR FIEDLER *Conductor*

FEATURING

PETER, PAUL AND MARY

PAT PAULSEN MASON WILLIAMS

Ticket prices: $4, $5, $6, $7, $8, $10

Tickets are available at the Box Office, Symphony Hall, Boston, Massachusetts 02115 (telephone 266-1492).

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 ST. BOTOLPH STREET • BOSTON



Provides For The Handicapped Child In A Free, Private, Day School

A 12 Year Academic Program
Vocational Training • Recreation
Health Program • Transportation

The Industrial School for Crippled Children solicits funds for its operation either through Bequests, Annuities or Life Insurance.

In case of a life agreement a donor gives capital to the Industrial School for Crippled Children and in return receives income for life.

Donors are invited to discuss these matters with the Treasurer.

Treasurer, CHARLES E. COTTING, 10 Post Office Square, Boston

CHARLES H. TAYLOR
President

MRS. CHARLES E. COTTING
Chairman Ladies Committee

Return of the Navy

Spring navy—a traditional New England favorite—is back at Hurwitch Bros. in the full force of fashion. Suits and costumes, wool and silk dresses, contemporary prints. All often sharply accented with white.

BOSTON *Hurwitch Bros.* WELLESLEY



Rushing through dinner to make the Symphony can ruin the best in fine food and good music.

Why rush either? Symphony Hall is only three minutes away from seven of the city's best restaurants. At Prudential Center.



The PRUDENTIAL
INSURANCE COMPANY OF AMERICA
Northeastern Home Office Prudential Center Boston



ONE THING'S FOR SURE on the Jack Daniel's tour, we won't rush you. If you want to stop for something, go ahead and stop.



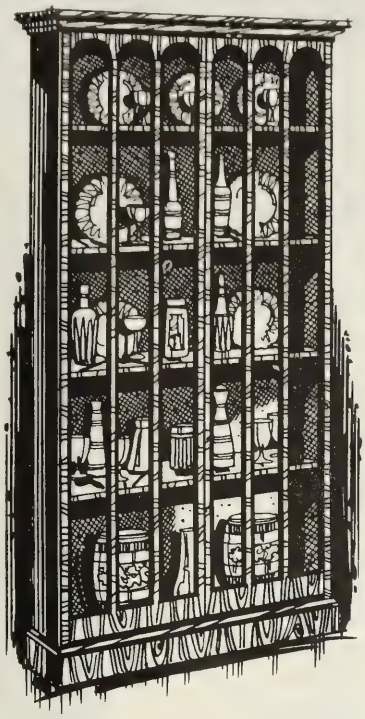
The tour through our distillery takes about an hour. And if you find anything you'd like to linger over, go ahead. You can catch up on anything you missed from Mr. Garland Dusenberry. (He's the man who takes you through.) Just tell him what you missed and he'll take it from there. But he's a talker. So you might end up being with us more than an hour. But if you don't mind, we certainly don't either.



CHARCOAL MELLOWED
DROP
BY DROP

© 1968, Jack Daniel Distillery, Lem Motlow, Prop., Inc.

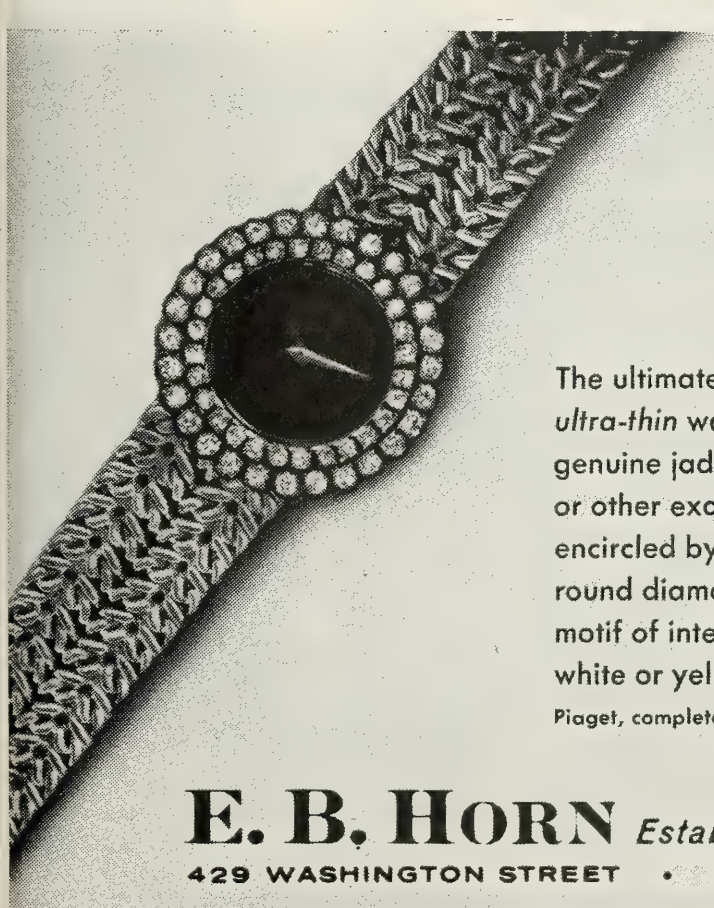
TENNESSEE WHISKEY • 90 PROOF BY CHOICE • DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 384), TENN.



Something perfect and just for you. A cottage by the sea . . . a country manor . . . a penthouse against the city skyline? We've an abundance of ideas for expressing you and your special tastes. Call 426-1500 for an appointment with one of our thirty Paine designers who will help you create "something perfect."

PAINE
furniture

Boston • Natick • Peabody
Springfield • Hartford



PIAGET

CHOICE OF
THE WORLD'S
ELITE

The ultimate in elegance, *ultra-thin* watches with dials of genuine jade, coral, lapis, or other exquisite gemstone, encircled by two rows of radiant round diamonds. Bracelet, classic motif of intertwining leaves in white or yellow 18 kt. gold.

Piaget, completely Swiss Made.

E. B. HORN *Established in 1839*
429 WASHINGTON STREET • BOSTON, MASS.

® "COLUMBIA," MARCAS REG. PRINTED IN U.S.A.

The "Symphonie Fantastique" as It Should Be

2 RECORD SET

First Complete Recording

PIERRE BOULEZ CONDUCTS BERLIOZ

SYMPHONIE FANTASTIQUE

LÉLIO

(THE RETURN TO LIFE)

Jean-Louis Barrault, Narrator
John Mitchinson, Tenor
John Shirley-Quirk, Baritone
The London Symphony Orchestra Chorus
John Alldis, Chorus Master
The London Symphony Orchestra

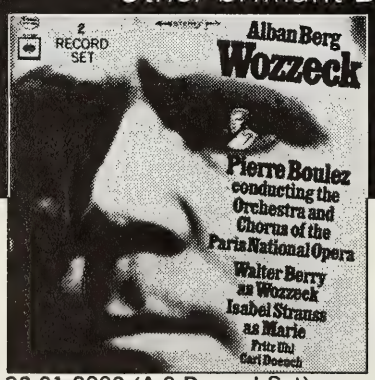


32 BI 0010 (A Specially Priced 2-Record Set)

Most performances of "Symphonie Fantastique" end leaving Berlioz in the throes of his opium-induced nightmare. Now, for the first time on records, the symphony is performed as the composer intended—with its lovely sequel "Lélio (The Return to Life)."

Pierre Boulez conducts these twin masterpieces with extraordinary originality and brilliance, making this a truly distinctive recording that's not to be missed.

Other brilliant Boulez recordings:



32 21 0002 (A 2-Record Set)



32 11 0056

Pierre Boulez on CBS Records

Variations on a theme by Pastene.

Pastene è nobile
Bolla Valpolicella.
A noble wine from
the slopes of Verona.

Aimez-vous Pastene?
Alexis Lichine Pinot
Chardonnay. Imported by
Pastene from France with
love. Or Pastene Gamay
Beaujolais, the proud
Californian with the
Burgundian accent.

Le Nozze di Pastene
Gancia Asti Spumante.
Imported from Italy
for any festive
occasion.



What's your favorite wine: red, white, rose or bubbly? Pastene gives you the best of both worlds in Californian and European wines to suit every taste and purse. Pastene knows the score.

Pastene Wine & Spirits, Inc. 15 Poplar Street • Somerville, Mass.

THE BOSTON SYMPHONY ORCHESTRA IS THE JOHN HANCOCK-INSURED GROUP WE MOST ENJOY HEARING FROM.



"If anybody in this life insurance business can design the right plan for you, it's probably us."

How can a prominent citizen leave $750,000 to his family without putting them in the headlines?

No man wants his family subjected to unwanted publicity and the nuisance of inquisitive outsiders.

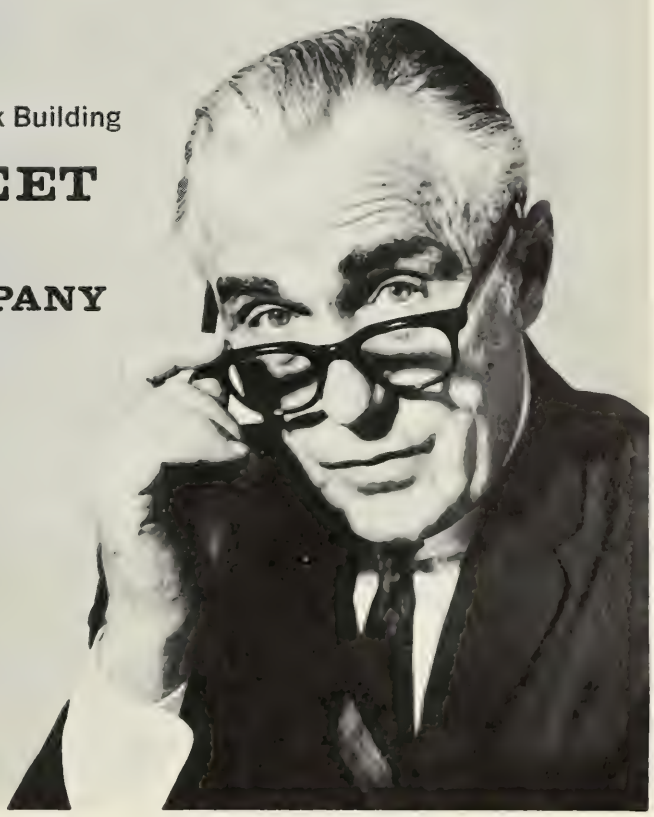
Privacy for property plans is only one of the special advantages which a living trust at State Street Bank can offer. Continuity of income for your beneficiaries... economy...your estate will receive these benefits, too.

As for **the present,** a living trust puts State Street's skilled asset management to work for you on a trial basis. You're free to change or revoke the trust at any time.

Wouldn't you like one of our trust officers to discuss this flexible service with you and your lawyer? Phone 466-3721 for an appointment now.

PERSONAL TRUST DIVISION
225 Franklin Street
Third Floor, State Street Bank Building

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASS.





©1968 NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY, BOSTON

You're here to listen but who listens to you?

Chances are, you discuss your health regularly with your doctor. If you hit a legal snag — such as the car in front of you — you can tell your lawyer. But who can you turn to on the same continuing basis for help with your finances?

Till now, it was difficult to find someone who would lend a concerned ear to your money problems. But your Personal Banker at Shawmut has changed all that. He's the man a widow can turn to for financial advice on a continuing basis. And if you want to talk about trusts, you have only to phone your lawyer and your Personal Banker to start the wheels in motion. In short, he's the financial adviser to the family, a professional who can shape Shawmut's vast banking and trust services to your family's individual needs. Not just today, but tomorrow and tomorrow and tomorrow.

If you would like your own Personal Banker, one will be assigned to you at the Shawmut office most convenient for you.



The National Shawmut Bank of Boston

Personal Trust Department

A Shawmut Association Bank

Have a Personal Banker at your side, on your side.



'The impeccable unity of his more picturesque scores in the past may have been prophetic, for in this work "he has an inexhaustible faculty for presenting his ideas in fresh aspects, yet always logically connected with one another, each growing naturally out of the preceding, and leading as naturally into what follows." (Ebenezer Prout's appraisal of Beethoven's powers of symphonic development.) In reading the score, the form unfolds before the eye as clearly as that of a classical work. Yet the page as a whole reveals a visual difference portentous of the new sounds contained. The manuscript is quite white, perhaps whiter than any of Stravinsky's scores; an unforgivable sin in the eyes of the pedants who have been held spellbound by the increasing blackness of symphonic scores during the last one hundred years. There is none of the conventional doubling, no outward attempts at tonal balance. One may detect elegance but never affectation. The economy and simultaneous richness of the opening movement are evident. Throughout there is a certain breathlessness which adds life to the already busy music.

'The second subject, in F, is introduced by a grandiose statement of oboe and bassoon, echoed by the strings, and consists in the main part of a quiet *staccatissimo* section, rhythmically alive, which eventually serves as a base for an amiable horn solo (subsidiary subject). (This theme, as well as others, may be reminiscent of Tchaikovsky or Italian opera. Time will prove it reminiscent of Stravinsky alone.) [On the other hand, in a note dated December 12 1963 that he wrote for a recording of the Symphony in C, Stravinsky admits that while he was composing the first two movements, he had copies of symphonies by Haydn, Beethoven and Tchaikovsky on his desk, and may occasionally have turned to them for models.] A trill-like note with which the violins have accompanied this section suddenly achieves an identity of its own in a rompish dance which is subdued, after only three bars, by more important subject matter.

'There follows a restrained development which increases in vigor. Meanwhile phrases from the first subject are becoming noticeable here and there. The exchange continues, sometimes one, and sometimes the other, gaining the upper hand. The volume of sound increases until interrupted by a quiet counterpoint of the woodwinds which leads into an exact repetition of the first subject. But before the second subject can return, the vigorous chords, which in the Exposition originally followed it, appear. With the now inevitable appearance of the second

EXHIBITION

The paintings on view in the gallery now through the end of the season are loaned by the Tyringham Galleries, which are located in the 'Gingerbread House' in Tyringham, Massachusetts, not far from Tanglewood. The artists represented are well known contemporary painters from New York, Boston and the Berkshires.

subject it suddenly becomes apparent that the Recapitulation is a mirror-like reflection of the Exposition; and one is not astonished when the first subject appears to round out the movement. As the tones die away, a series of strong chords brings it to a happy close.

'*Second Movement.* This tender movement may be called an aria. The composer has designated it *Larghetto concertante* and describes it as "simple, clear, and tranquil". It opens with a soft, expressive dialogue between the oboe and violins, accompanied occasionally by the cellos and violas, *pizzicato.* Later, the flute and clarinet join this group. All instruments take turns, singly and in groups, in carrying the sweetly ornamented melodies. The appearance of thirty-second notes in the *Doppio movimento* fails to disrupt the stately lyricism of this music. Even a trumpet solo fits into the enchanted scene. The main burden of the movement falls to the strings who carry it to the end, the oboe and bassoon playing on for two more bars.

'*Third Movement.* This movement consists of a *minuet, passepied* and *fugue.* In the dances we have a taste of the rhythmic complexity to which the composer has accustomed us in the past. It is an extremely subtle movement, ending on the dominant. The little *passepied* which follows is a gem of shadowy rhythms. This section the composer describes as "white music".

'After a moment's silence the audacious *fugue* in G begins. Discounting the fact that the bars are of unequal length, one can say that the chief entrances are: Trombone on the first bar; horn on the sixth bar; bass instruments on the eleventh bar; oboe and trumpet on the fifteenth bar. From the very start the *fugue* is richly accompanied by rhythmic and melodic counterpoint in the strings and woodwinds, the material being derived from earlier parts of the movement. As the voices enter, the *fugue* unfolds in a splendor difficult to describe. Here are inversions, augmentations and diminutions as integrated as those of Bach. Later the parts thin out, some of the voices are concentrated into rhythmic figures. Then, after a beat of silence, a freely developed variant of the *fugue* begins. Henceforth the strings merely accompany, while the winds march on in a contrapuntal union of economy and complexity until a gradual broadening is felt, which finally gives way to the concluding chord in G, which maintains its equilibrium in spite of the presence of an A. A figure from the minuet, played by the flutes, accompanies this chord.

FROM THE PROGRAM BOOKS OF THE ROYAL FESTIVAL HALL, LONDON

During a recent test in the Hall, a note played *mezzoforte* on the horn measured approximately 65 decibels (dB(A)) of sound. A single 'uncovered' cough gave the same reading. A handkerchief placed over the mouth when coughing assists in obtaining a *pianissimo.*

'Fourth Movement. The last movement begins with the sustained measures of an *Adagio,* [a tempo indication later changed to *Largo*], played by the bassoon and brass. This distantly recalls a sketch of the first theme. Then begins the *Allegro,* with the violas playing in unison a sporting energetic theme in the Concerto grosso style. This leads to an altered version of the first subject of the symphony, and a somewhat lyrical atmosphere pervades it momentarily. The same breathlessness observed in the first movement is found here, but in a more determined form. The introductory *Adagio* returns for a few bars and a scale run leads into a *fughetta* for violoncellos and violas on the original theme.

The ornamented passages which follow lead again to the *Adagio,* which this time is destined to end the symphony. Its long medieval chords give, at first, an impression of inertness; but with each new chord one hears a barely perceptible change. The cumulative effect of these successive chords becomes a conflict between movement and immobility. One becomes conscious of an irresistible procession. The last four chords represent in a concentrated form the harmony of the symphony.'

THE SOLOIST



JOSEPH SILVERSTEIN, concertmaster of the Boston Symphony Orchestra since 1962, joined the Orchestra seven years earlier at the age of twenty-three, the youngest member at that time. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of Belgium International Competition, and a year later won the Naumburg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia.

Joseph Silverstein has established an international reputation as soloist and as first violin of the Boston Symphony Chamber Players. In 1967 he led their tour to the Soviet Union, Germany and England, and last spring a tour to the Virgin Islands and Florida. During past seasons he has performed with the Orchestra concertos by Bartók and Stravinsky (which he has recorded for RCA Victor), and by Bach, Brahms, Schoenberg and Sibelius; the Brahms he also played with Leopold Stokowski and the American Symphony Orchestra in New York. Last season he played the Beethoven concerto in Boston, Chicago and at Tanglewood, and Dallapiccola's *Tartiniana,* which was repeated at a concert at Philharmonic Hall, New York during the summer. Earlier this season he was one of the four soloists in performances of Haydn's Sinfonia concertante op. 84.

Violinist of the Boston Symphony String Trio, Joseph Silverstein is also organizer of the Boston Symphony Chamber Players, a faculty member of the New England Conservatory and Chairman of the Faculty of the Berkshire Music Center.

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The names of all Friends are being included in the four last program books of the 1968-1969 season. Those who enrolled by February 3 will be included in the present list; those who have enrolled since will be included in a supplementary list, which will appear in the twenty-fourth book.

Mrs Herbert H. Klein
Dr Jerome O. Klein
Mr Arthur L. Kline
Mr & Mrs Henry E. Kloss
Dr Peter H. Knapp
Miss Valeria A. Knapp
Mr & Mrs Felix W. Knauth
Mrs Edward Kneznek
Mrs Walter D. Knight
Dr Carl Knitzer
Mr Albert C. Koch
Mr & Mrs Carl Koch
Mr Edward Koenig
Prof Helmut Koester
Mr Nathan Kogan
Mr Henry Kohn
Mr Lester J. Kohn
Dr & Mrs David E. Kopans
Miss Hattie L. Kopf
Mr Emil Kornsand
Mr William A. Koshland
Dr Leo P. Krall
Mr & Mrs Otto L. Kramer
Miss Roslyn Ethel Kramer
Mr & Mrs Harry Kraut
Mr & Mrs
Harvey C. Krentzman
Mr & Mrs Henry A. Kriebel
Mr & Mrs Norman B. Krim
Miss Jenny C. Kroll
Mr & Mrs Hans Kroto
Miss Mary R. Kuell
Mr Yuri Kunimi
Mr & Mrs Manuel Kurland
Mr & Mrs
Kenneth M. Kurson
Mrs Newell Kurson
Mrs Jack A. Kyger

Mr & Mrs Samuel Labate
Mrs Alexander H. Ladd Jr
Mrs Robert W. Ladd
Miss Aimeé L'Africain
Miss Rosamond Lamb
Mr & Mrs Toivo Laminan
Mr Arno Lamm
Mr & Mrs Hayes Lamont
Miss Lucille N. Lampa
Miss Katharine P. Lanctot
Mr & Mrs Edwin H. Land
Dr David Landau
Mr Roger Landay
Mr & Mrs
Frederick S. Lane
Mr & Mrs
H. Richardson Lane
Mrs J. Philip Lane
Miss
Margaret Ruthven Lang
Mrs Sidney A. Lang
Mr & Mrs
William L. Langer
Miss Gertrude Lanman Jr
Miss Mabel G. Lapham
Miss Frances H. Lappen
Mrs John W. Lasell
Mr & Mrs Henry Lasker
Mrs Hyman Lasker
Dr Salem C. Lasker
Mrs Allen Latham Jr
Miss Elizabeth Lathrop
Mrs Gerald Lauderdale
Mr & Mrs
Henry A. Laughlin
Mr & Mrs
Charles B. Lauren
Mr & Mrs John H. Lavely
Mr Milton C. Lauenstein
Mrs Hyman Lavine
Mr Charles C. Lawrence
Mr & Mrs
Edward P. Lawrence
Mrs James F. Lawrence
Mrs Robert A. Lawrence
Mr & Ms Stanley H. Lawton
Mr John E. Laynor
Mrs Benjamin Lazrus
Mrs Hart Leavitt
Dr Paul B. LeBaron
Mrs Burton Lee
Mrs Charles E. Lee
Mr David S. Lee
Mrs George C. Lee Sr
Mrs Gorham M. Lee
Miss Helene G. Lee
Mr & Mrs Herbert C. Lee
Mrs Roger I. Lee
Dr Sidney S. Lee
Mr Frank Leeder
Mrs Adolph Leeds
Mr & Mrs Thomas E. Leggat
Mr & Mrs
Royal Willis Leith Jr
Mr Richard Van S. Lenk
Miss Helen M. Leodas
Mr Bryan Leonard
Mr William Lepson
Mrs Horace H. Lester
Mr & Mrs
Herman Leventhal
Mr & Mrs Benjamin Levin
Misses
Frances & Flora Levin
Mrs Myer J. Levin
Mr Morey Levine
Mrs Samuel A. Levine
Mr & Mrs Stanley P. Levine
Mr & Mrs William Levine
Mrs Norman Levinson
Mrs Frederick J. Leviseur
Mr Arthur Levitt Jr
Mrs Irving Levy
Dr Richard H. Levy
Mrs Charles J. Lewin
Miss
Josephine C. Lewinsohn
Miss M. Helene Lewinsohn
Dr Audrey Lewis
Mrs David W. Lewis
Mrs George Lewis Sr
Mrs George Albert Lewis
Mr George Stephen Lewis
Miss Gertrude M. Lewis
Mrs Joseph L. Lewis
Mr Harris Baum Libby
Mrs Antonie Lilienfeld
Mr & Mrs Murray H. Lilly
Mrs Shou-ying L. Lin
Mrs Alexander Lincoln
Dr & Mrs
Richard K. Lincoln
Dr Theodore Lindauer
Miss Edith Lindblom
Miss Letitia H. Linsley
Mrs Alden C. Litchfield
Mr Bertram K. Little
Mr David B. Little
Mrs Ellis Little
Mrs Leon M. Little
Mr & Mrs Thomas W. Little
Mr Paul Damon Littlefield
Mr & Mrs Melvin Litvin

Mrs Chien Liu
Mr & Mrs
Robert Livermore Jr
Mrs E. D. Locke
Mr Harry Locke
Miss Lena W. Lockwood
Hon & Mrs
Henry Cabot Lodge
Mrs H. C. Loeffler
Miss Anne E. Loewy
Loman Electric Supply Co
Mr & Mrs
Lawrence M. Lombard
Dr Abram M. London
Mr & Mrs Jack I. London
Miss Anne W. Long
Mrs John A Long
Mr William
Farnsworth Loomis
Mrs George Gean Lorantos
Mr & Mrs Wilfred Lord
Mrs Monroe J. Lorimer
Mr & Mrs Atherton Loring
Mr & Mrs
Caleb Loring Jr
Miss Susan G. Loring
Mrs William Caleb Loring
Mrs John F. Loud
Mr Richard Loud
Mr & Mrs Joseph Lourie
Mrs Frederick H. Lovejoy
Mrs Winslow H. Loveland
Mr Herbert Low
Mrs Walter Lowell
Mr Irving B. Lueth
Mrs J. Edward Lumbard
Miss Helen Lumian
Mr & Mrs Joseph W. Lund
Mrs John A. Lunn
Mr & Mrs Lea S. Luquer
Hon & Mrs Reuben L. Lurie
Mrs W. B. Luther
Miss Bernice E. Lyford
Mr Brooks T. Lyman
Mr & Mrs Charles P. Lyman
Mrs Henry Lyman
Mrs Henry Lyman Jr
Mr Ronald T. Lyman Jr
Mrs Frank A. Lynch
Miss Arlene Lynde
Mrs George A. Lyon
Mrs F. Weston Lyons
Miss Patricia M. Lyons
Mr William O. Lytle
Prof Arthur A. Maass
Mrs Leslie MacDill
Dr & Mrs Alexander
S. MacDonald Jr
Mr Arch J. Macdonald
Mrs John MacDuffie II
Mr Alden H. MacIntyre
Miss Katharine F. Mack
Mrs E. Gordon MacKenzie
Mr Lauchlin J. MacKenzie
Miss Mary Jane MacKenzie
Mrs Alexander Macleod
Mrs Eldon Macleod
Dr Norman W. MacLeod
Mrs Leroy W. Macomber
Miss Jean H. MacPherson
Mr & Mrs
Robert C. MacPherson
Mrs Elmore I. MacPhie
Miss Elizabeth Maginnis
Mrs Francis P. Magoun Jr
Miss Ruth S. Magurn
Miss Alice A. Main
Mr A. W. Makepeace
Dr Akira Makita
Mrs William S. Malcolm
Mr & Mrs Edwin Malloy
Miss Ione Malloy
Mrs William D. Manice Jr
Mrs Otto Manley
Mr & Mrs
Haig Der Manuelian
Mr R. A. Marciano
Mr Leo Marcus
Mr William M. Marcus
Dr & Mrs Robert H. Marden
Mrs Parker E. Marean
Mr & Mrs
Lawrence J. Markell
Mr & Mrs
C. Charles Marran
Mr & Mrs
Franklin J. Marryott
Mr John Allan Marshall
Mrs W.
Lawrence Marshall Jr
Mrs Edward E. Martin
Miss Mary B. Martin
Mrs Charles E. Mason
Mr & Mrs
Charles E. Mason Jr
Mrs Hyman Mason
Mrs Sydney R. Mason
Mr & Mrs Robert K. Massey
Mrs Edward R. Masters
Mrs Frederic W. Mattheis
Mr Joseph N. Matz
Miss Nettie Matzer
Miss Anna R. Maxwell
Mr E. Leon May
Mrs J. Denny May
Mr & Mrs
Glover B. Mayfield
Mr Robert W. Maynard
Mrs John McAndrew
Mrs Charles V. McCarthy
Miss Janet D. McCarthy
Mr Joseph J. McCarthy
Miss Mary R. McCarthy
Miss Grace E. McClelland
Mrs David B. McClosky
Mr John M. McCoy
Mrs John L. McCrea
Mrs Lewis S. McCreary
Mrs K. D. McCutcheon
Mr Paul Kinney McElroy
Dr & Mrs Ross A. McFarland
Dr & Mrs A. Louis McGarry
Dr & Mrs John S. McGovern
Mr John E. McGrath
Mrs Allyn B. McIntire
Mrs Alfred R. McIntyre
Mrs E. Rudolf McKay
Mr & Mrs George H. McKee
Mr James L. McKenney
Mr & Mrs Raymond
W. McKittrick Jr
Miss
Rebecca W. McLanathan
Mrs Louis A. McMillen
Miss Rita McNamara
Mrs George P. McNear
Mrs Charles E. Mead
Miss Sylvia F. Meadows
Mr William K. Meahl
Mrs Thomas K. Meakin
Dr & Mrs J. H. Means
Mrs John S. Mechem
Mrs Dudley Meek
Dr Isaac O. Mehrez
Mrs Joe Vincent Meigs
Miss Annabelle Meizel
Miss Ida Meltzer
Miss Mildred Menard
Mr C. H. S. Merrill
Mr Charles Merrill Jr
Mr & Mrs Ezra Merrill
Mrs James R. Merrill
Mr & Mrs Robert W. Meserve
Mr & Mrs James Messing
Mrs Houghton P. Metcalf
Mrs August R. Meyer
Mr & Mrs Henry H. Meyer
Mrs John H. Meyer
Mrs Lawrence Meyns Jr
Prof & Mrs Alan S. Michaels

Mr Morris Michelson
Mrs Frederick H. Middleton
Mr Arthur Mikels
Mr & Mrs Robert G. Millar
Mrs Richard M. Millard
Dr Alton L. Miller
Mr Arthur Miller
Mr & Mrs Fred W. Miller
Mr & Mrs Lloyd W. Miller
Mrs Nelson J. Miller
Mrs Samuel H. Miller
Dr Sanford A. Miller
Mrs Theodore T. Miller
Mrs V. Rogers Miller
Mrs Joseph K. Milliken
Miss Dorothy Miner
Mr & Mrs Joshua L. Miner III
Mr George P. Minichiello
Mrs George R. Minot
Dr George W. Mitchell Jr
Mr John E. Mitchell
Mrs Arthur G. Mitton
Mr & Mrs Thomas W. Mix
Mrs Samuel Mixter
Mrs William Jason Mixter
Mrs Richard Moerschner
Mrs Erik Mollo-Christensen
Mrs Judith M. Monell
Rev & Mrs G. Gardner Monks
Mr Fred Monosson
Mrs Robert P. Montague
Mrs James A. Montgomery
Mr Albert W. Moore
Mrs Florence Avery Moore
Dr & Mrs Francis D. Moore
Mr Garvin M. Moore
Miss Marguerite Moore
Mrs Merrill Moore
Mrs Terris Moore
Mr & Mrs Hewitt Morgan
Mr Frederic R. Morgenthaler
Rear Admiral & Mrs
Samuel E. Morison
Mr John C. Morris
Dr & Mrs Robert H. Morris
Mr Samuel Morrison
Mr & Mrs Alan R. Morse
Mrs Carleton D. Morse
Mrs Charles F. Morse
Mr & Mrs Garlan Morse
Mrs Lovett Morse
Mrs Richard Morse
Mr & Mrs Richard P. Morse
Mr Robert M. Morse
Miss Rowena H. Morse
Mrs Everett Morss
Mr & Mrs Henry A. Morss Jr
Mrs J. Reed Morss
Mr & Mrs Noel Morss
Mr & Mrs Philip R. Morss
Hon William H. Mortensen
Mrs Stanley R. Morton
Mrs Vincent P. Morton Jr
Miss Helen C. Moseley
Mr & Mrs William B. Moses Jr
Dr & Mrs
Henry Adams Mosher
Mrs James W. Moss
Mr & Mrs Leonard G. Moss
Mrs Lillian E. Moulton
Mrs James T. Mountz
Mr Cornelius J. Moynihan Jr
Dr & Mrs H. Peter Mueller
Mr Stephen P. Mugar
Mr James G. Mumford
Mrs William A. Munroe
Mrs Kenneth Murdock
Mr Charles R. Murphy
Mr & Mrs Philip J. Murphy
Dr & Mrs William F. Murphy
Murray Construction
Company
Rt Rev Edward G. Murray
Mrs Robinson Murray Jr
Mrs William M. Murray
Mrs L. W. Mustard Jr
Mrs Robert Mustard
Mr & Mrs Max I. Mydans
Mrs Charles H. Myers
Mrs Paul Myerson
Mr & Mrs Raymond L. Myrer

Mr J. Maurice Naparstek
Mr & Mrs Charles S. Narins
Mrs Arthur D. Nash
Mr & Mrs Robert Nason
Mr Charles F. Nayor
Mrs Saul Nectow
Dr William E. Neff Jr
Miss Anne J. Neilson
Miss Adeline C. M. Nelson
Mrs Harris J. Nelson
Mrs Robert E. Nelson
Miss Frances Ness
Mrs E. S. Newbury Jr
Mrs Francis Ware Newbury
Mr & Mrs
Winthrop Newcomb
Mrs Malcolm C. Newell
Miss Alice J. Newhall
Mr & Mrs Robert B. Newman
Mrs David Newton
Mr Acosta Nichols
Mr Andrew L. Nichols
Dr George Nichols Jr
Mrs Henry J. Nichols
Mr & Mrs Horace S. Nichols
Mrs Rodman A. Nichols Jr
Miss Elizabeth A. Nicoll
Miss Janet Niles
Mr & Mrs Louville Niles
Miss Helen Nims
Mr & Mrs Philip Niosi
Mr Bert E. Nittler
Dr C. William Nixon
Mr Phliip R. Noble
Mr & Mrs John T. Noonan
Miss A. Elizabeth Norman
Mrs Edward W. Norris
Mr & Mrs Charles F. Norton
Mr & Mrs John T. Norton
Miss Luella F. Norwood
Dr & Mrs George Noss
Mr & Mrs John C. Nott
Miss Penelope B. Noyes
Miss Mary J. Nugent

Mrs Frederic O'Brien
Dr Paul I. O'Brien
Mrs Raymond H. Odell
Mr Joseph E. O'Donoghue
Mrs Edwin Ohl
Dr & Mrs Sidney Olans
Rt Rev Timothy F. O'Leary
Mrs Phylis Rome Olian
Mrs George Olmsted Sr
Mr & Mrs George Olmsted Jr
Miss Nora Z. O'Neill
Mrs David J. Oppenheim
Mrs Joseph Oppenheim
Mr Karl Oppenheimer
Mr & Mrs Jason Orlov
Mr & Mrs Myer L. Orlov
Mr & Mrs Hamilton Osgood
Dr & Mrs Rudolph Osgood
Mrs Michael M. Ossoff
Dr & Mrs R. H. Ostrander
Mrs Paul O'Sullivan
Miss Grace M. Otis
Mr & Mrs James Otis
Mrs Dorothy S. Owen
Mrs Frank Sewall Owen
Mrs Madeline C. Owen

Mrs Leslie Packard
Miss Marjorie T. Packard
Mr & Mrs John Padovano
Mr R. Alan Page
Mrs Frank H. Paige
Dr David Paine
Miss Elsie M. Paine
Mrs Frank C. Paine
Mrs John A. Paine
Mrs Richard C. Paine

Mr & Mrs Stephen D. Paine
Mr Joseph L. Paley
Mrs Franklin H. Palmer
Miss Katharine Pantzer
Thomas A. Pappas
Charitable Fund
Mrs Francis E. Park Jr
Mr E. G. Parker Jr
Mr & Mrs Edward P. Parker
Miss Eleanor G. Parker
Mrs Esther Grew Parker
Mrs Francis T. Parker
Mr & Mrs Herbert E. Parker
Mrs Jack S. Parker
Mrs Reginald S. Parker
Mrs Robert B. Parker Jr
Capt W. J. L. Parker
Mr & Mrs W. James Parker
Mrs Nathaniel E. Parkinson
Mr & Mrs Francis Parkman
Mrs Louis H. Parrot
Mr & Mrs George A. Parson
Mrs Brackett Parsons
Mrs Ernst M. Parsons
Mr Langdon Parsons
Mr & Mrs Talcott Parsons
Mrs Richard W. Partridge
Mr Leo Passero
Mrs Harvey L. Pastan
Mr Stephen A. Patay
Mrs Loomis Patrick
Mr Bryan Patterson
Miss Jeanne Patterson
Mrs Z. David Patterson
Miss Catherine Patton
Mr & Mrs Edward L. Pattullo
Mr Leonard M. Pauplis
Dr Edmund C. Payne Jr
Mr & Mrs Samuel R. Payson
Miss Elizabeth R. Peabody
Mr & Mrs Robert E. Peabody
Dr & Mrs Julian L. Pearlman
Mr & Mrs
Henry Greenleaf Pearson
Mr Theodore R. Peary
Mrs William M. Pease
Rev & Mrs
Charles Russell Peck
Miss Mary M. L. Peck
Peck & Peck
Dr Thomas C. Peebles
Miss Jane Peirce
Miss Katharine E. Peirce
Miss Mildred G. Peirce
Mrs Edward L. Peirson
Miss Mary Pengilly
Mr & Mrs Charles O. Pengra
Mr & Mrs John B. Pepper
Mrs Lawrence F. Percival Sr
Mr & Mrs Guido R. Perera
Prof & Mrs
Dwight H. Perkins
Mr & Mrs James H. Perkins
Dr & Mrs Palfrey Perkins
Miss Elizabeth B. Perlmuter
Mrs Edward R. Perry
Mrs Finley H. Perry
Mr & Mrs John R. Perry
Mr & Mrs Lewis F. Perry
Miss Pauline Perry
Miss Theodora Perry
Mr Lovett C. Peters
Mr & Mrs John R. Peterson
Dr & Mrs Osler L. Peterson
Mrs Simon G. Peterson
Mrs Charles Howard Pettit
Mr Robert Pettitt
Mr & Mrs Franklin T. Pfaelzer
Mr & Mrs Karl S. Pfaffman
Mrs John S. Pfeil
Mrs Clarance H. Philbrick
Mrs Merchant E. Philbrick
Mrs Drayton Phillips
Mr & Mrs George T. Phillips
Mrs John C. Phillips
Mrs Whitmarsh Phillips
Mrs Cadis Phipps
Mr C. Marvin Pickett Jr
Mrs Edward M. Pickman
Mrs Edward O. Piehler
Miss Catherine W. Pierce
Miss Dorothy Pierce
Mrs Elisha G. Pierce Jr
Mrs George W. Pierce
Miss Martha E. Pierce
Miss Antoinette L. Pieroni
Mrs H. T. Pierpont Jr
Mr & Mrs Claude A. Pifer
Prof & Mrs Arthur L. Pike
Mr & Mrs Carleton Pike
Mr & Mrs Kasper Pilibosian
Mrs Samuel H. Pillsbury
Mrs Thomas A. Pinkham
Mrs Francis M. Pipkin
Mrs W. Bruce Pirnie
Prof & Mrs Walter H. Piston
Miss M. Elizabeth Pitman
Mrs Ferdinand M. Pitner
Mrs Richard E. Plaster
Mr Harvey T. Pofcher
Dr & Mrs
Walter Warren Point
David R & Muriel K. Pokross
Foundation
Mrs Alvar W. Polk
Dr Eugene M. Pollard
Mrs H. E. D. Pollock
Dr & Mrs Alfred Pope
Mr & Mrs Charles K. Pope
Miss S. Elizabeth Pope
Mrs Frederick W. Popp
Mr & Mrs Fredric T. Poras
Mr Alexander B. Porter
Dr & Mrs Robert Poss
Mr James Otis Post Jr
Miss Constance W. Potter
Mrs John C. Potter
Miss Margaret G. Potter
Miss Lois A. Pounds
Mr Edward J. Powers
Mr Gerald Powers
Mrs H. Burton Powers
Miss Helen G. Powers
Mrs M. Allen Powning
Miss Mary M. Prall
Dr George C. Prather
Mrs Arthur W. Pratt
Mrs E. Stuart Pratt
Mrs H. Irving Pratt Jr
Mr Herbert W. Pratt
Mrs W. Elliott Pratt
Mr Willard R. Pratt
Miss Rosalia Preble
Miss Mary E. Prentiss
Mr Donald Preston
Mrs Roger Preston
Dr & Mrs Robert Price
Mrs Edward W. Pride Sr
Mrs Morton P. Prince
Mr & Mrs Thomas E. Proctor
Dr & Mrs Samuel Proger
Mr Jacob A. Promboin
Dr & Mrs Curtis Prout
Mrs Henry B. Prout
Mr & Mrs Richard Prouty
The Provident Institution
for Savings
Mrs Henri Prunaret
Mrs Charles V. S. Purdy
Mrs John C. Purves
Mrs Augustus L. Putnam
Mrs Ethel F. Putnam
Mrs F. Delano Putnam
Prof Michael C. V. Putnam
Miss Miriam Putnam
Mrs Theresa Putnam

Dr Gardner C. Quarton
Mr & Mrs Samuel T. Quint

Mrs John Rabaiotti
Mr & Mrs Irving Rabb
Mr & Mrs Norman S. Rabb
Mr & Mrs Sidney R. Rabb
Mr B. Garfield Rae Jr
Mrs B. Harrison Ragle
Dr Herbert Rakatansky
Mr David A. Ramler
Mrs Mary S. Ramsdell
Mrs J. Haller Ramsey
Mr & Mrs Norman F. Ramsey
Miss Elizabeth S. Ramseyer
Mrs C. Irving Rand
Miss Harriet C. Rantoul
Mr & Mrs Bergen B. Rapalyea
Mrs Violet S. Rau
Mrs Huston Rawls
Mr & Mrs Edward W. Raye
Miss Eleanor Raymond
Mr & Mrs
Fairfield E. Raymond
Mrs Neil Charles Raymond
Miss Mary Alice Rea
Miss Mary T. Reagan
Mrs Eugene T. Redmond
Mrs Franklin A. Reece
Reed & Barton
Foundation Inc.
Mrs Paul R. Reed
Mrs Philip S. Reed
Dr & Mrs Charles D. J. Regan
Mrs A. William Reggio
Dr & Mrs Duncan E. Reid
Miss Florence M. Reid
Miss Margaret G. Reilly
Miss Mary Louise Reilly
Mr & Mrs Harry Remis
Miss Ann T. Reynolds
Mr & Mrs James R. Reynolds
Mrs James Robert Reynolds
Mrs Albert W. Rice
Mr Emery Rice
Mrs Frederick E. Rice
Mr Harold Rice
Mrs Neil W. Rice
Mr & Mrs John F. Rich
Mr & Mrs L. Willard Richards
Miss Mildred R. Richards
Mr David L. Richardson
Hon & Mrs
Elliot L. Richardson
Mr Joseph P. Richardson
Miss Mabel C. Richardson
Mrs Philip Richardson
Mr Wayland F. Richardson
Mrs V. Ruffin Richardson
Dr & Mrs Justin L. Richman
Mrs Aaron Richmond
Mrs Joshua B. Richmond
Mr W. Douglas Richmond
Miss Edith M. Rideout
Mr & Mrs Jacob Riemer
Mrs Karl Riemer
Mr & Mrs Julian Rifkin
Mrs Charles Scott Riley
Miss Mabel Louise Riley
Miss Mary K. Riley
Mr & Mrs D. Francis Rimoli
Mr Floyd Rinker
Mrs Edward J. Ripley
Miss Virginia A. Ripley
Mrs Benjamin Riseman
Mr & Mrs Archie Riskin
Mrs Karl Rissland
Miss Beverly Rivoire
Mrs Paul Rizzotto
Miss Josephine B. Roach
Mrs Russell Robb
Mr Joseph C. Robbins
Miss Minetta Robbins
Dr & Stanley L. Robbins
Mrs Urbain Robert
Mr George O. Roberts
Mr & Mrs Simon Roberts
Miss Harriet A. Robeson
Mr & Mrs
Dwight P. Robinson Jr
Mr G. Elliot Robinson
Miss Helene M. Robinson
Miss Mary C. Robinson
Dr Maxwell W. Robinson
Mrs Frederick W. Roche
Miss Helen T. Rockett
Mrs Gilbert M. Roddy
Mrs John E. Rodgers
Mrs Oliver H. P. Rodman
Miss Dorothy Rogers
Mrs Julian W. Rogers
Miss Marion L. Rogers
Mr & Mrs Samuel S. Rogers
Mr & Mrs Gerald A. Rogovin
Mr Robert Rohner
Mr Benjamin B. Rolde
Mr & Mrs Allan Romanow
Mr & Mrs Joel Rome
Miss Winifred F. Root
Mrs Edward Rose
Miss Grace L. Rose
Dr Barbara J. Rosen
Mr. David Rosen
Mrs. Maurice Rosen
Mrs Jeannette Rosenberg
Mrs Paul B. Rosenberg
Mr & Mrs
Jerome M. Rosenfeld
Mrs Harold Rosenfield
Dr & Mrs David E. Rosengard
Mr & Mrs
Joseph H. Rosenshine

ACADEMIA



School of Languages

CAMBRIDGE
54 Boylston Street
tel: 354-2124

BOSTON
140 Newbury Street
tel: 266-0560

RECORDINGS by the
BOSTON SYMPHONY CHAMBER PLAYERS and
CLAUDE FRANK guest artist
with notes and commentary by PETER USTINOV

BEETHOVEN	Serenade in D op. 25
BRAHMS	Piano quartet in C minor op. 60
CARTER	Woodwind quintet
COPLAND	Vitebsk
FINE	Fantasia for string trio
MOZART	Flute quartet in D K. 285 Oboe quartet in F K. 370
PISTON	Divertimento for nine instruments

LM/LSC-6167

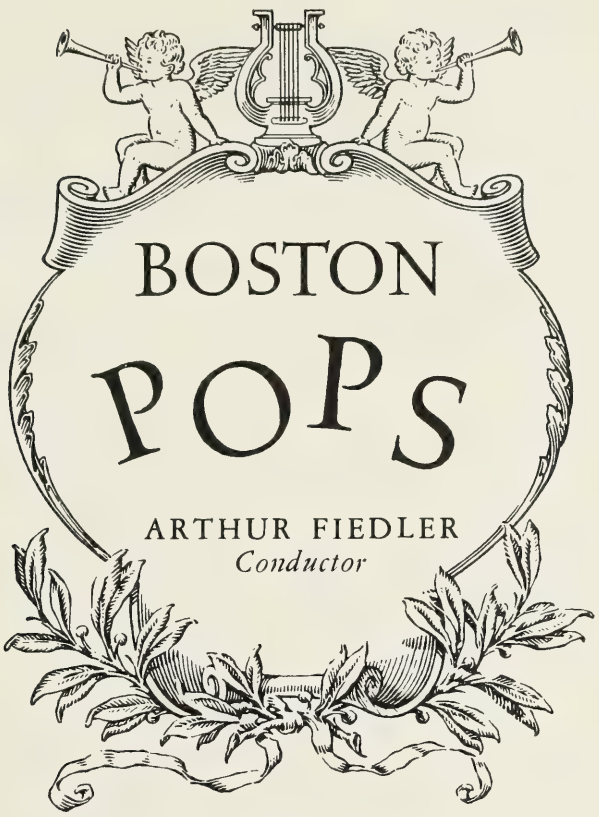
BRAHMS	Horn trio in E flat op. 40
COLGRASS	Variations for four drums and viola
HAIEFF	Three bagatelles for oboe and bassoon
MOZART	Piano quartet in G minor K. 478 Quintet for piano and winds in E flat K. 452
POULENC	Trio for oboe, bassoon and piano (1926)
SCHUBERT	String trio no. 1 in B flat
VILLA-LOBOS	Bachianas Brasileiras no. 6 for flute and bassoon

LM/LSC-6184

The Boston Symphony Chamber Players
record exclusively for

RCA

EIGHTY-FOURTH SEASON
OPENING TUESDAY NIGHT APRIL 29



APRIL 29 – JUNE 28

There will be concerts each week Monday through Saturday, except the first, when concerts will be Tuesday April 29 through Sunday May 4.

Tickets are on sale at the Box Office
two weeks in advance of each concert

SYMPHONY HALL, BOSTON 266-1492

A SELECTION OF RECORDINGS BY THE
BOSTON SYMPHONY ORCHESTRA
under the direction of
ERICH LEINSDORF

DVOŘÁK
Symphony no. 6; Slavonic dances no. 2 and 8 — 3017

HAYDN
Symphony no. 93; Symphony no. 96 'The Miracle' — 3030

MENDELSSOHN
Incidental music to A midsummer night's dream (Peardon, Metropolitan Opera Chorus) — 2673

MOZART
Symphony no. 41 'The Jupiter'; Eine kleine Nachtmusik — 2694
Requiem Mass (for President John F. Kennedy) (2 records) — 7030

RAVEL
Piano concerto in G (Hollander) *with* DELLO JOIO Fantasy and variations — 2667

STRAUSS
Ein Heldenleben — 2641
Salome excerpts; Egyptian Helen excerpts (Price) — 2849

STRAVINSKY
Firebird suite *with* RIMSKY-KORSAKOV 'Le coq d'or' suite — 2725

TCHAIKOVSKY
Piano concerto no. 1 (Rubinstein) — 2681
Piano concerto no. 1 (Dichter) — 2954
Violin concerto (Perlman) *with* DVORAK Romance (Perlman) — 3014

VERDI
Requiem (Nilsson, Chookasian, Bergonzi, Flagello, Chorus pro Musica) (2 records) — 7040

Stereo records are prefixed LSC; mono LM

THE BOSTON SYMPHONY ORCHESTRA
RECORDS EXCLUSIVELY FOR

RCA

YOUTH CONCERTS AT SYMPHONY HALL

presents

a tenth anniversary benefit concert on

Sunday April 20 at 8 o'clock in Symphony Hall

AN EVENING WITH DANNY KAYE

and members of the

BOSTON SYMPHONY ORCHESTRA

conducted by

HARRY ELLIS DICKSON

The proceeds of this concert will benefit the concert series provided without charge for the Boston Public Schools by Youth Concerts at Symphony Hall.

Tickets at $3, 4, 5, 6, 7, 8 and $10 are available from the Box Office, Symphony Hall (telephone 266-1492). There are also special sponsors' tickets available at $25, of which $15 is tax deductible.

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

EDMUND H. KENDRICK
Vice President

PHILIP DEAN
Vice President

RALPH B. WILLIAMS
Vice President

ROBERT M. P. KENNARD
Vice President

JOHN W. BRYANT
Vice President

JOHN L. THORNDIKE
Vice President

JOHN Q. ADAMS
Vice President, John Hancock Mutual Life Insurance Co.

JAMES O. BANGS
Trustee

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

GEORGE S. JOHNSTON
Scudder, Stevens & Clark

EDWARD F. MACNICHOL
Trustee

PHILIP H. THEOPOLD
Chairman of Exec. Committee, Real Estate Investment Trust of America

JAMES BARR AMES
Ropes & Gray

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

ALBERT B. HUNT
Trustee

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

In case the concert should end:

Clap (If someone in front yells "Bravo", yell "Bravo"). Get up out of your chair and walk to Mass. Avenue Exit. Turn left and walk 30 paces to Donald Cox Rogers Square. Turn right. Look left. Look right. Cross. Proceed straight to large hole in the ground. Follow the hurricane fence to large block of granite on St. Paul Street inscribed, "1904". Turn left. Walk to Christian Science Publishing Building. Circumvent it and proceed to large hole. Turn left and walk two hundred paces. Walk inside Sheraton-Boston Lobby (on the Symphony side of Prudential Center). Stop. Decide between Mermaid Bar, Cafe Riviera or Kon-Tiki Ports or turn left and take a waiting escalator to next level. Get off. Decide between Persian Lounge and Falstaff Room. If you want to go to El Diablo, you're on your own.



Beat the high cost of health care:

1. **Stay healthy.**
2. **Become a volunteer at Beth Israel Hospital.**

Contact Mrs. Richard Williams
Director of Volunteers
734-4400 ext. 327
A Major Teaching Hospital of Harvard Medical School



THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases



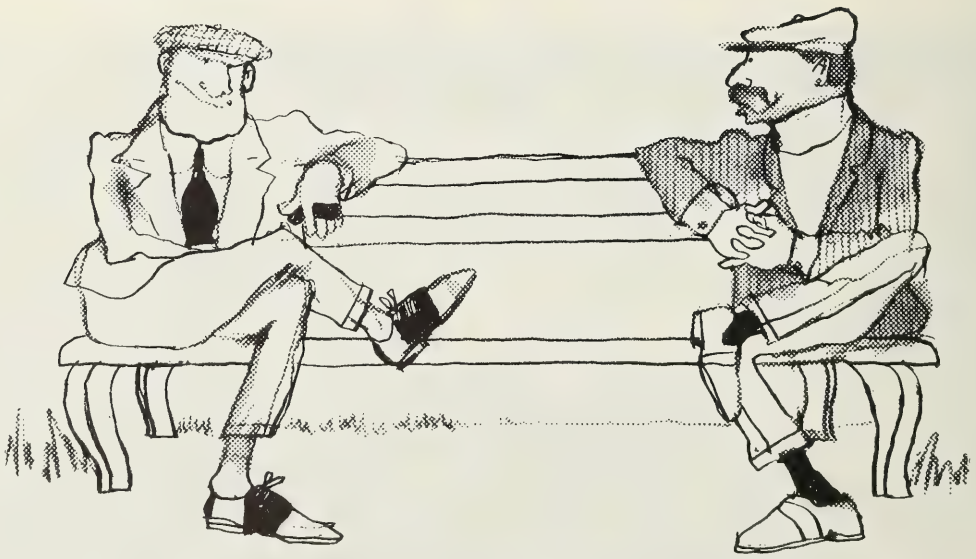
Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston

"Boraschi's is Boston's Best Italian Restaurant!"

"Boraschi's is Boston's best American Restaurant!"



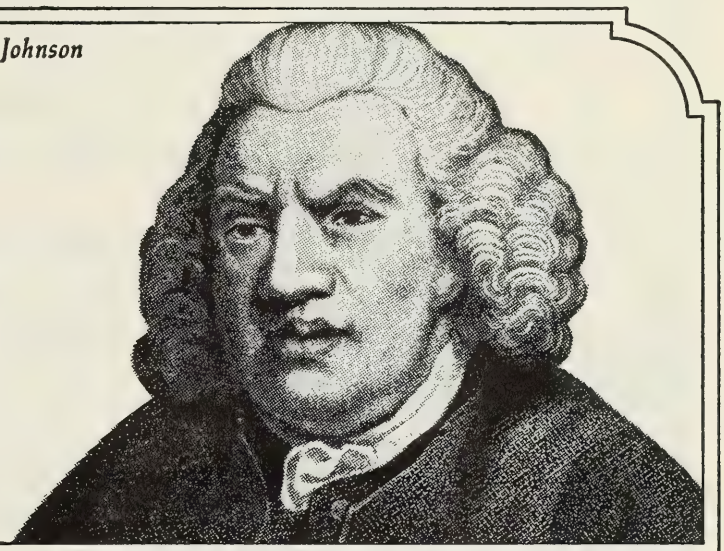
Who are we to argue? Boraschi's Restaurant,
793 Boylston St. (Opposite Prudential) 536-6300

NATIONALLY ACCREDITED

DAY AND EVENING COURSES
Gregg and EZ Alphabetic Shorthand. Start anytime; graduate when ready. One Year Executive Secretarial Course. Intensive Short Courses. Typing individually taught.
INTENSIVE BRUSH-UP COURSES
for "RETURNEES" to JOB MARKET

HICKOX
SECRETARIAL SCHOOL
Founded in 1879
Individual Attention *Individual Promotion*
367 BOYLSTON ST., BOSTON (at Arlington St. MBTA)
267-5920

Samuel Johnson



tax

In his great Dictionary, Dr. Johnson gave a definition for *excise:* "A hateful tax levied upon commodities." Smith, Barney & Co. suspects you might sometimes be willing to apply that adjective to *any* tax.

Excises and commodities aside . . . there is a way to gain additional income *without* additional tax. If the income is from municipal bonds—the debt securities of state or city governments or governmental authorities—it's totally *exempt* from Federal income tax. (Often from state income tax as well, in the state of issuance.)

Smith, Barney's Municipal Bond Department can help you select the bonds best suited to your needs. They *know* municipals, out of long experience with them. To begin with, they'll be glad to send you, upon request, a booklet explaining exactly what municipals are.

One thing they are: a legitimate way to avoid "hateful" taxes.

Smith, Barney & Co.
Incorporated
Members New York Stock Exchange and other leading exchanges
125 High Street, Boston, Mass. 02110



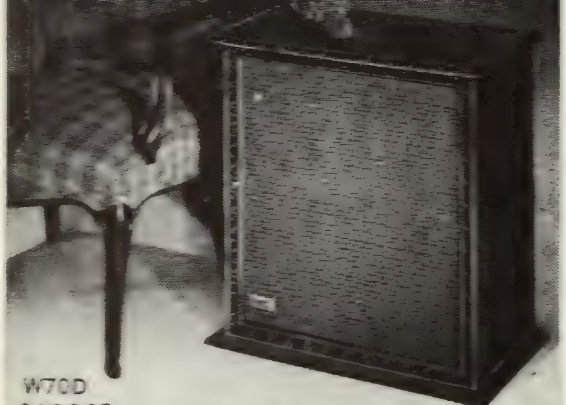
Boston's Elizabeth Carleton House assures a gracious and dignified retirement to men and women over 65, couples or individuals, of good health and buoyant temperament . . . Spacious private rooms in a handsome environment . . . A distinguished Board and administration provide a secure and comfortable way of life for members of the Carleton House "Family." . . . Financial plans are flexible. The Committee on Admissions welcomes inquiries.

ELIZABETH CARLETON HOUSE
2055 Columbus Avenue Boston Mass. 02119
Write for brochure

Ta Saunders INC.
THE RITZ CARLTON HOTEL, BOSTON
PALM BEACH, FLORIDA
Pretty Clothes for All Occasions
MANCHESTER WATCH HILL

WHERE TO BUY

Decorate your home with music . . .
Wharfedale
ACHROMATIC SPEAKER SYSTEMS
Wholly natural sound, free of spurious resonances or artificial modulations



W70D
$199.95
Six models: $52.95 to $317.60

Lechmere Sales • 88 First St., Cambridge
Lechmere Sales • 688 Providence Pike, Dedham
Lafayette Radio • Route 9, Natick
Lafayette Radio • Route 1 and Walnut St., Saugus
World of Music • 25 West St., Boston
and other high fidelity dealers
British Industries Corp., a division of Avnet, Inc.

— marion ruth
A large and carefully selected variety of china, stainless steel, furniture, glass and accessories—displayed for your convenience in co-ordinated table settings in the contemporary manner. Good design gift ideas by outstanding international designers and craftsmen.
Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

For information about space and rates in the
BOSTON
SYMPHONY ORCHESTRA
PROGRAM
Call Advertising Department
Symphony Hall • 266-1492
Donald T. Gammons

A Fine Specialty Shop

catering from head to toe
to young gentlemen who
wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the
Church Street Garage (right next door)

31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

T.O. METCALF CO.
ESTABLISHED 1871

Value

FOR YOUR PRINTING DOLLAR

For Proof

CALL 426-5050

51 MELCHER ST., BOSTON
T.O. METCALF CO.

CTI

COMPUTER TECHNIQUES INSTITUTE
A DIVISION OF
COMPUTER TECHNIQUES, INC.
204 WORCESTER STREET
WELLESLEY HILLS, MASSACHUSETTS 02181
(617) 235-4959

Computer Techniques, Inc., is a firm of Computer Professionals whose experience extends from the design, development, and marketing of its COMPTEK system for commercial data processing, to its consulting services in the research and medical-related fields.

In addition to its DISTINGUISHED SPEAKERS SEMINARS, Computer Techniques Institute provides, specialized seminars and intensive courses in computer familiarization and utilization for BANKING, ACCOUNTING, LAW, MEDICINE, HOSPITAL ADMINISTRATION, and many diverse fields.

Our courses are conducted at the sponsor's site or at our own conveniently-located facilities. Prospective sponsors are invited to contact Mr. J. Adleman, Technical Director, for further information.

GEO. H. ELLIS CO.

Printers of Reputation Since 1873

270 Congress St., Boston, Mass. LI 2-7800
LETTERPRESS • OFFSET LITHOGRAPHY • BINDING

Fishelson's

Fleuriste Français

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

A bank for all reasons

COMMONWEALTH NATIONAL BANK

Main Office: 150 Causeway Street · 6 Beacon · 717 Boylston · 89 Broad
1610 Commonwealth · Lincoln Office: 350 Broadway, Chelsea

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

CUTTY SARK

AMERICA'S No.1
SELLING SCOTCH



DISTILLED AND BOTTLED IN SCOTLAND BLENDED 86 PROOF
THE BUCKINGHAM CORPORATION, IMPORTERS; NEW YORK, N. Y.

Boston's
Internationally Famous
Italian Restaurant



Open 7 Days 11 A.M. to 1 A.M.

Polcari's

283 Causeway St.
(1 minute from No. Station)
For Reservations Tel. RI 2-4142

DALOZ

Cleansers
of Fine Clothes
and Household
Furnishings for a
Discriminating
Clientel

Phone 265-2400

1863

Everything is new, including
a spectacular view of the Public Garden.

THE BAR

THE RITZ CARLTON
BOSTON

HIGH NOTE

5% annual rate

FIVE FOR ALL

NO NOTICE REQUIRED FOR WITHDRAWAL

- SEND FOR FREE SAVE-BY-MAIL KIT
- WE PAY POSTAGE BOTH WAYS

OUR DIVIDENDS ARE NOT SUBJECT TO MASS. STATE INCOME TAX
SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS
and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630
DORCHESTER OFFICE: 347 WASHINGTON STREET — PHONE CO 5-7020

GOMBERG

MUSIC WORKSHOP

Individual instruction on the violin for intermediate and advanced students—chamber music—to further the understanding of music.

For information write
ROBERT GOMBERG
143 Beaconsfield Road, Brookline, Mass.

MUSIC

MALBEN'S

FRUITS — PRIME MEAT AND GOURMET SHOPPE



100 NATURAL CHEESES AND SPICES

PHEASANTS • QUAIL • SQUABS

ROMANOFF'S FRESH CAVIAR

PATE DE FOIE GRAS • TRUFFLES

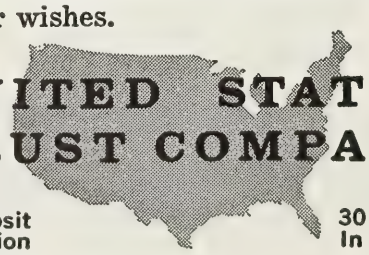
UNSALTED SMOKED SALMON

158 Massachusetts Ave., Boston • Free Delivery • 266-1203

CONFIDENCE...

Can be as simple as a visit to our Trust Department, with your counsel, to make sure that your plans for the future will be carried out exactly as you planned. Our Trust Department specialists are always available to work with you, and your counsel, to see to it that your instructions will be maintained. We think you'll have every confidence in US and in the way we will execute your wishes.

you never come second with US



UNITED STATES TRUST COMPANY

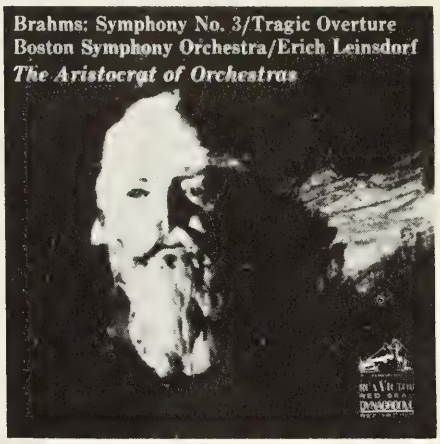
Member Federal Deposit Insurance Corporation

30 Court Street, Boston
In the New Government Center



The first recording of this symphony by a major orchestra and conductor. Both works are spectacular. *Dynagroove.* LSC-2934

Leinsdorf's genius with the German Romantic repertoire is immediately seen in this superb performance. *Dynagroove.* LSC-2936



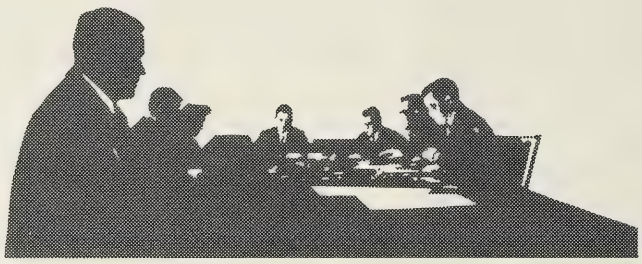
RCA

BUY YOUR RECORDS BY MAIL *To benefit the Boston Symphony Orchestra*



Rubinstein's third great album in his Boston Symphony-Leinsdorf recordings of the Beethoven concertos. *Dynagroove.* LSC-2947

THE BOSTON COMPANY, INC.



The "Financial Cabinet" specializing in advisory and management services for private capital.

INVESTMENT, TRUST AND PERSONAL BANKING SERVICES
Boston Safe Deposit and Trust Company

INVESTMENT COUNSELING
Boston • The Boston Company Investment Counsel, Inc.
Houston • The Boston Company of Texas
Los Angeles • Bailey and Rhodes
Louisville • Todd-Boston Company, Inc.
New York • John W. Bristol & Co., Inc.
• Douglas T. Johnston & Co., Inc.
San Francisco • Henderson-Boston Company, Inc.
Seattle • Loomis & Kennedy, Inc.

INVESTMENT TECHNOLOGY AND RESEARCH
The Boston Company, Inc.

ECONOMIC AND FINANCIAL COUNSELING
Rinfret-Boston Associates, Inc., New York

OIL AND GAS INVESTMENT COUNSELING
The Boston Company of Texas, Houston

REAL ESTATE INVESTMENT COUNSELING
Henderson-Boston Company, Inc., San Francisco
The Boston Company Real Estate Counsel, Inc., Boston

MUTUAL FUND
The Johnston Mutual Fund Inc.

MANAGEMENT CONSULTING
Boston • The Boston Consulting Group, Inc.
London • Attwood-Boston Consultants Ltd.
Milan • Gennaro Boston Associati, S.p.A.
Tokyo • The Boston Consulting Group of Japan K.K.

We will be happy to send you a copy of our annual report.

THE BOSTON COMPANY, INC.
100 FRANKLIN STREET • BOSTON, MASSACHUSETTS 02106
TELEPHONE (617) 542-9450

FUTURE PROGRAM

TWENTY-FOURTH PROGRAM
Friday afternoon April 18 1969 at 2 o'clock
Saturday evening April 19 1969 at 8.30

ERICH LEINSDORF *conductor*

JANE MARSH *soprano* PLACIDO DOMINGO *tenor*
JOSEPHINE VEASEY *contralto* SHERRILL MILNES *bass*

CHORUS PRO MUSICA
ALFRED NASH PATTERSON *conductor*

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DE VARON *conductor*

SCHOENBERG A survivor from Warsaw op. 46

BEETHOVEN Symphony no. 9 in D minor op. 125

The brotherhood of man is the theme of the two pieces which Erich Leinsdorf has chosen for his final concerts of the Boston season as Music Director of the Boston Symphony Orchestra. Schoenberg's *A survivor from Warsaw,* a cantata for orchestra, narrator and men's chorus, is inspired by the concept of brotherhood in adversity. The narrative is based on reports from those who survived the Nazi hunt of the Jews in the Warsaw sewers, and tells the story of the persecuted people who, in the immediate shadow of death, courageously intone the Hebrew prayer *Shema Yisroel.*

'O friends, no longer these tones of sadness.' So begins Schiller's *Ode to joy,* the poem which Beethoven chose for the last movement of his Ninth symphony. 'Rather sing a song of sharing and of gladness. O joy, we hail thee.'

program subject to change

RCA RECORDS
BALDWIN PIANO

GERTRUDE R. NISSENBAUM
VIOLIN

Tel. LOngwood 6-8348

340 TAPPAN STREET
BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANO

Telephone:
KEnmore 6-4062

88 EXETER STREET
COPLEY SQUARE, BOSTON

"Mr. Sullo's piano playing represents genuine musicality and a formidable technic."
Cyrus Durgin, "Boston Globe," 4/18/53

SALVATORE SULLO
- PIANO -

Foreign Judge at Final Degree Exams in Principal Italian Conservatories: 1965 and 1967

2 Michelangelo St., Boston, Mass. Tel. 227-8591

MIKLOS SCHWALB
PIANO
of the New England Conservatory of Music
accepts a few private students.
Contact at 187 Warren Avenue, Boston, Mass. 02116
Telephone 267-8848

MINNIE WOLK
Pianoforte Studio
42 Symphony Chambers
246 Huntington Avenue, Boston
opp. Symphony Hall
Residence 395-6126

KATE FRISKIN
Pianist and Teacher
8 Chauncy Street
Cambridge, Massachusetts
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech

- in Industry
- in Education
- in Therapy
- in Theatre

Near Harvard Square KI 7-8817

Mrs. Aaron Richmond and Walter Pierce
announce the 1969-70 Boston University

CELEBRITY SERIES

SELECT YOUR OWN SERIES FROM THE WORLD'S FOREMOST ATTRACTIONS

Subscribe Now and Save!

Events at Symphony Hall, Jordan Hall, John Hancock Hall

MAIL APPLICATIONS to Celebrity Series, 535 Boylston St., Boston 02116

NOTE: **Series orders accepted on this form until May 1. After that date, phone 536-6037 for revised order form.**

7-EVENT SELECTIVE SERIES: $38.50, $31.50, $28.00, $21.00

Check any 7 of the 27 events listed below:

*☐ **STUTTGART BALLET** ..... Thurs. Eve., Oct. 9
1st American tour of one of the world's foremost ballet companies. Ensemble of 125. Music Hall.

☐ **VLADIMIR ASHKENAZY, Renowned Soviet pianist** ..... Sun. Aft., Oct. 19

☐ **PHILADELPHIA ORCHESTRA, Eugene Ormandy, Conductor** ..... Fri. Eve., Oct. 24

*☐ **CHRISTOPHER PARKENING, The Outstanding American Guitarist** ..... Sat. Eve., Oct. 25

*☐ **PETER PEARS — BENJAMIN BRITTEN** ..... Tues. Eve., Oct. 28
Rare lieder recital. Distinguished British tenor with the eminent composer at the piano.

*☐ **MELOS ENSEMBLE** ..... Fri. Eve., Oct. 31
Britain's top chamber group of nine includes the celebrated clarinetist Gervase de Peyer.

*☐ **MISHA DICHTER** ..... Sun. Aft., Nov. 2
TheTchaikowsky Prize Winner is one of the great pianists of the younger generation.

☐ **SABICAS, King of the Flamenco Guitar** ..... Sat. Eve., Nov. 8

*☐ **IRINA ARKHIPOVA, Mezzo-Soprano Star of the Bolshoi Opera** ..... Sun. Aft., Nov. 9

☐ **QUARTETTO ITALIANO, Superlative String Quartet** ..... Fri. Eve., Nov. 14

*☐ **PARACHUTE REGIMENT SPECTACULAR** ..... Fri. Eve., Nov. 21
300 members of three British Regiments. Ceremonial pageantry on a scale never before witnessed. Marching bands, pipers, and the famous "Red Devils" Parachute Regiment. (BOSTON GARDEN)

* **ALWIN NIKOLAIS DANCE COMPANY (2 performances)** Check One ☐ Sat. Eve., Nov. 22 ☐ Sun. Aft., Nov. 23
"One of the most entertaining dance companies to be found anywhere." N. Y. Times

*☐ **GARY GRAFFMAN, Remarkable Pianist** ..... Sun. Aft., Nov. 23
"One of the superbly accomplished pianists of our time." Washington Post

*☐ **BEAUX ARTS STRING QUARTET** ..... Sun. Aft., Dec. 7
Winner Walter Naumberg first chamber music award.
"Vital playing . . . Very impressive . . ." Steinberg, Globe

☐ **LONDON SYMPHONY ORCHESTRA, Andre Previn, Conductor** ..... Sun. Aft., Jan. 11

☐ **SVIATOSLAV RICHTER, Legendary Soviet Pianist** ..... Sun. Aft., Jan. 18

☐ **HERMANN PREY, Outstanding Baritone and Master of Lieder** ..... Sun. Aft., Jan. 25

☐ **MOSCOW PHILHARMONIC, Kiril Kondrashin, Conductor** ..... Sun. Aft., Feb. 1

☐ **ANDRES SEGOVIA, World's Greatest Guitarist** ..... Fri. Eve., Feb. 13

☐ **DAVID OISTRAKH, Peerless Soviet Violinist** ..... Sun. Aft., Feb. 15

☐ **CLEVELAND ORCHESTRA, George Szell, Conductor** ..... Wed. Eve., Feb. 18

* **MERCE CUNNINGHAM and DANCE COMPANY (2 performances)**
"One of the leading modern dance companies of the world." N. Y. Times Check One ☐ Sat. Eve., Feb. 21 ☐ Sun. Aft., Feb. 22

*☐ **JACQUELINE DU PRE and DANIEL BARENBOIM** ..... Wed. Eve., Feb. 25
Two of the most exciting artists of the younger generation. The Amazing British cellist with the superb Israeli pianist.

*☐ **THE ROMEROS, Spain's first family of the guitar** ..... Sat. Eve., Feb. 28

☐ **VAN CLIBURN, World Famous Pianist** ..... Fri. Eve., Mar. 13

☐ **JUILLIARD STRING QUARTET** ..... Sun. Aft., Mar. 15

*☐ **ANDRE WATTS, Dynamic young pianist** ..... Sun. Aft., Apr. 5

*First Celebrity Series Appearance

EXTRA EVENT: ARTUR RUBINSTEIN, Distinguished Pianist ..... Sun. Aft., Feb. 8
(**NOT** included in Series. Available **ONLY** to subscribers if orders are placed **NOW** with Series subscription.) Extra tickets for Artur Rubinstein at
☐ $8.00 ☐ $6.00 ☐ $4.50 ☐ $3.50

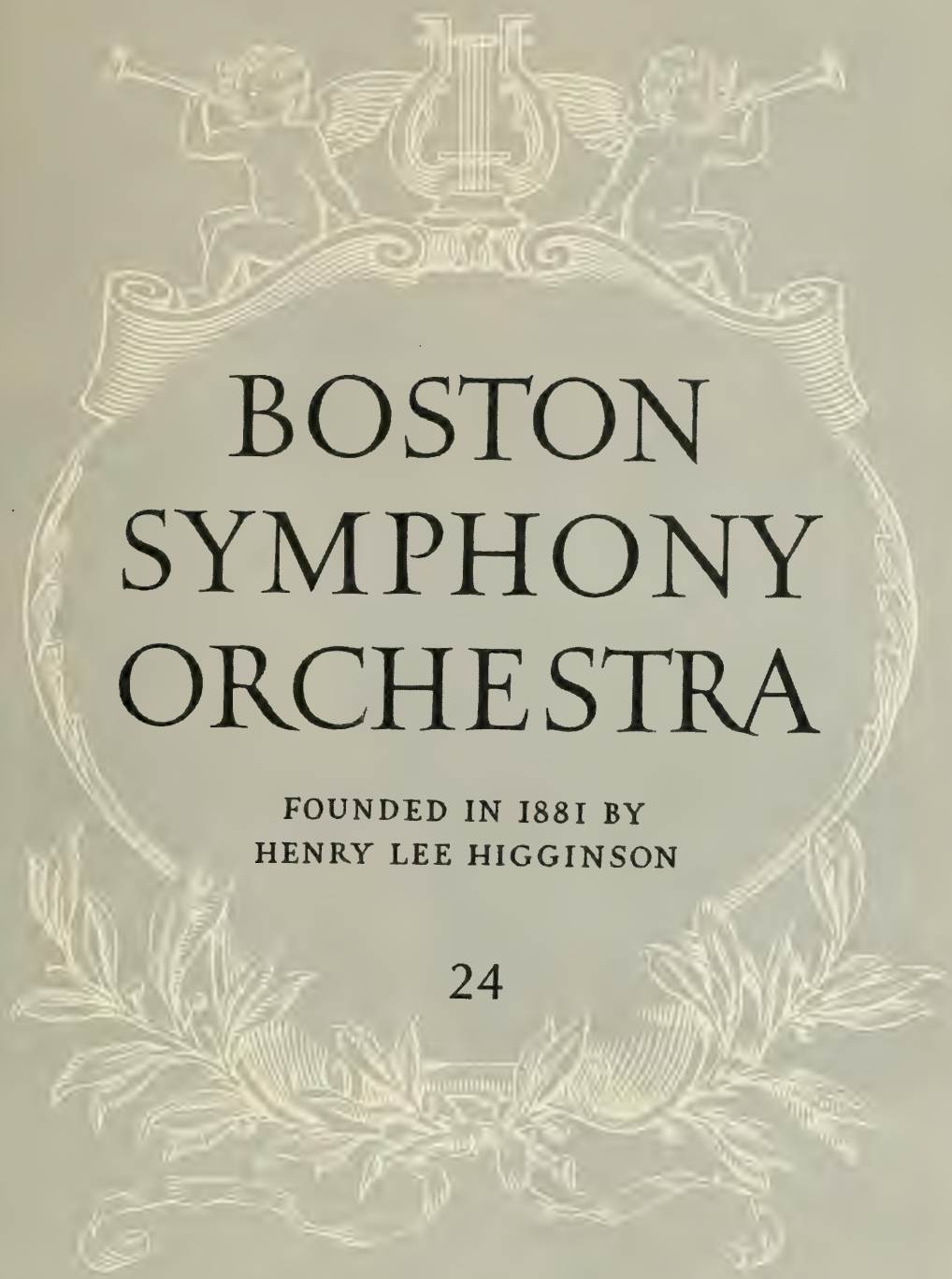
Magnificent Possession



Baldwin

Baldwin Piano & Organ Company
160 Boylston Street
Boston, Massachusetts 02116
Telephone 426-0775

Baldwin is the official piano of the Boston Symphony Orchestra. Erich Leinsdorf, Music Director.

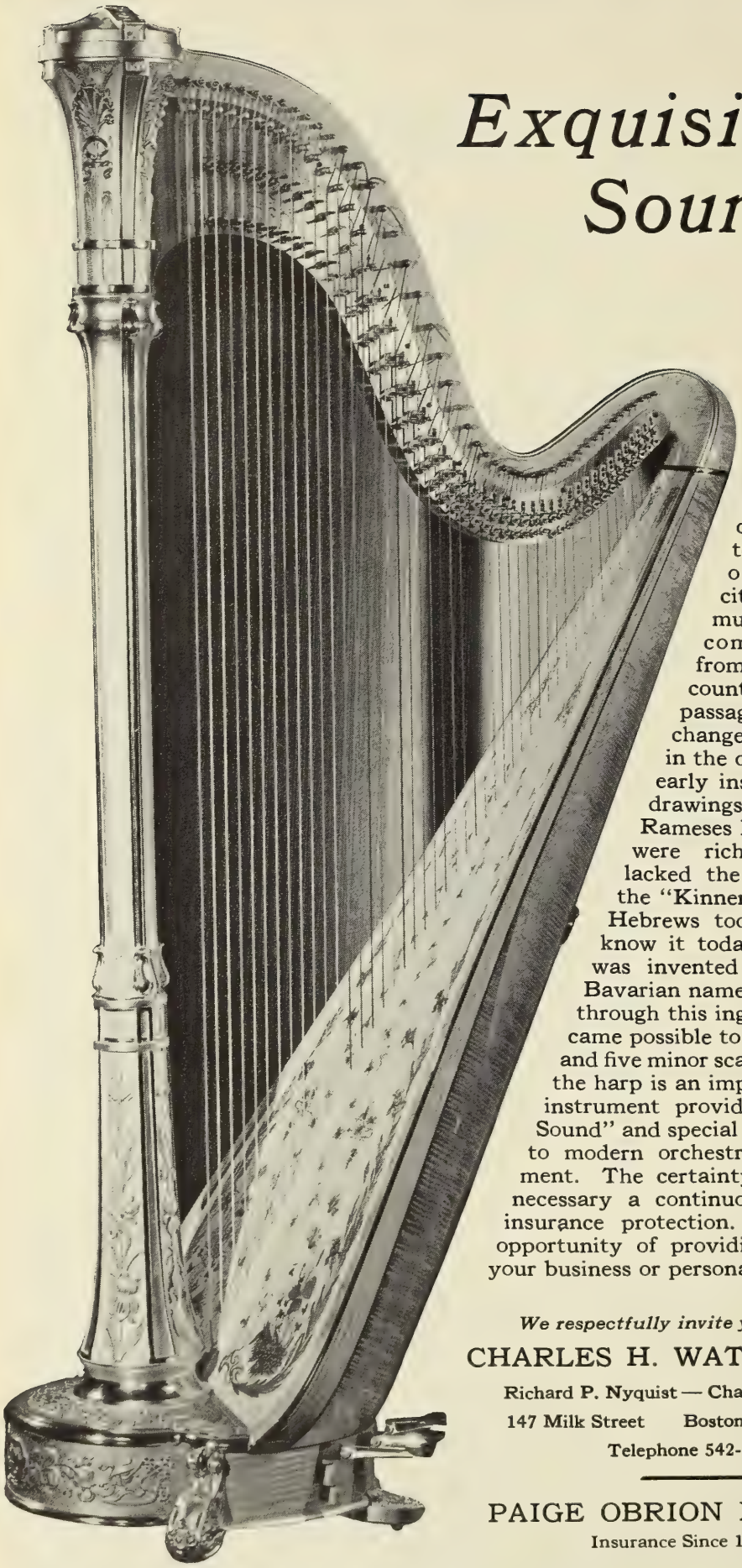


BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

24

EIGHTY-EIGHTH SEASON 1968-1969



Exquisite Sound

From the palaces of ancient Egypt to the concert halls of our modern cities, the wondrous music of the harp has compelled attention from all peoples and all countries. Through this passage of time many changes have been made in the original design. The early instruments shown in drawings on the tomb of Rameses II (1292–1225 B.C.) were richly decorated but lacked the fore-pillar. Later the "Kinner" developed by the Hebrews took the form as we know it today. The pedal harp was invented about 1720 by a Bavarian named Hochbrucker and through this ingenious device it became possible to play in eight major and five minor scales complete. Today the harp is an important and familiar instrument providing the "Exquisite Sound" and special effects so important to modern orchestration and arrangement. The certainty of change makes necessary a continuous review of your insurance protection. We welcome the opportunity of providing this service for your business or personal needs.

We respectfully invite your inquiry

CHARLES H. WATKINS & CO.

Richard P. Nyquist — Charles G. Carleton

147 Milk Street Boston, Massachusetts

Telephone 542-1250

PAIGE OBRION RUSSELL

Insurance Since 1876

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA INC.

TALCOTT M. BANKS *President*
PHILIP K. ALLEN *Vice-President*
ROBERT H. GARDINER *Vice-President*
JOHN L. THORNDIKE *Treasurer*
ABRAM BERKOWITZ
ABRAM T. COLLIER
THEODORE P. FERRIS
FRANCIS W. HATCH
ANDREW HEISKELL
HAROLD D. HODGKINSON
E. MORTON JENNINGS JR
EDWARD M. KENNEDY
HENRY A. LAUGHLIN
EDWARD G. MURRAY
JOHN T. NOONAN
MRS JAMES H. PERKINS
SIDNEY R. RABB
RAYMOND S. WILKINS

TRUSTEES EMERITUS

HENRY B. CABOT
PALFREY PERKINS
LEWIS PERRY
EDWARD A. TAFT

ADMINISTRATION OF THE BOSTON SYMPHONY ORCHESTRA

THOMAS D. PERRY JR *Manager*

JAMES J. BROSNAHAN
Associate Manager, Business Affairs

HARRY J. KRAUT
Associate Manager, Public Affairs

MARY H. SMITH
Concert Manager

MARVIN SCHOFER
Press and Public Information

program copyright © 1969 by Boston Symphony Orchestra Inc.

SYMPHONY HALL BOSTON MASSACHUSETTS

BOSTON SYMPHONY ORCHESTRA

ANNUAL MEETING OF THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

Wednesday April 30 at 11.45 am is now the date and time scheduled for the annual meeting of the Friends at Symphony Hall. This season's meeting will be more elaborate than those of previous years. Since it takes place during the Pops season, Friends will sit at the Pops tables and will hear **Arthur Fiedler rehearsing the Pops Orchestra.**

After about a half an hour of rehearsal, **Talcott M. Banks, President of the Board of Trustees, will speak. Cocktails will then be served** in the foyer, **followed by a box luncheon** with coffee at the tables in the Hall. Friends will be asked to sit in groups of four, so that members of the Orchestra may join them for lunch at the tables. For those who stay after the formal part of the meeting is over, a charge of $3 per person will be made to cover the cost of cocktails and luncheon.

Any member of the Friends who has not yet received an invitation is asked to call Mrs Whitty at Symphony Hall (266-1348).

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

EIGHTY-EIGHTH SEASON 1968-1969

THE BOARD OF OVERSEERS OF THE BOSTON SYMPHONY ORCHESTRA INC.

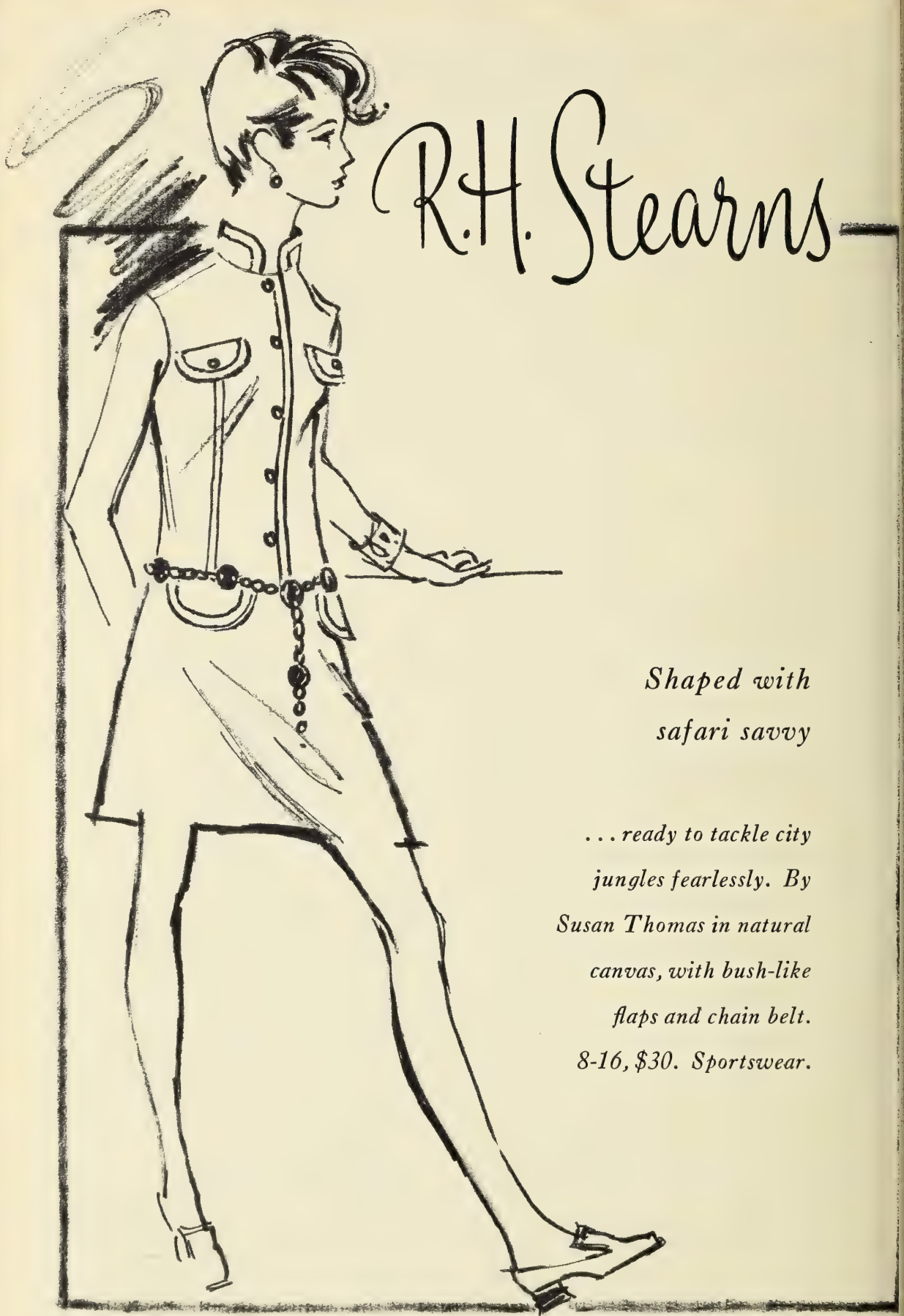
ABRAM T. COLLIER *Chairman*

ALLEN G. BARRY *Vice-Chairman*

LEONARD KAPLAN *Secretary*

MRS FRANK ALLEN
OLIVER F. AMES
LEO L. BERANEK
GARDNER L. BROWN
MRS LOUIS W. CABOT
MRS NORMAN CAHNERS
ERWIN D. CANHAM
RICHARD P. CHAPMAN
JOHN L. COOPER
ROBERT CUTLER
BYRON K. ELLIOTT
MRS HARRIS FAHNESTOCK
CARLTON P. FULLER
MRS ALBERT GOODHUE
MRS JOHN L. GRANDIN JR
STEPHEN W. GRANT
FRANCIS W. HATCH JR
MRS C. D. JACKSON
HOWARD W. JOHNSON
SEAVEY JOYCE
LAWRENCE K. MILLER
LOUVILLE NILES
HERBERT W. PRATT
NATHAN M. PUSEY
PAUL REARDON
JOHN HOYT STOOKEY

SYMPHONY HALL BOSTON MASSACHUSETTS



R.H. Stearns

Shaped with safari savvy

. . . ready to tackle city jungles fearlessly. By Susan Thomas in natural canvas, with bush-like flaps and chain belt. 8-16, $30. Sportswear.

BOSTON: At the start of The Freedom Trail, 140 Tremont Street, 482-0260.
CHESTNUT HILL: 232-8100. NORTHSHORE: 532-1660.
SOUTH SHORE PLAZA: 848-0300. BURLINGTON MALL: 272-5010.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

CHARLES WILSON *Assistant Conductor*

first violins
Joseph Silverstein
concertmaster
Alfred Krips
George Zazofsky†
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Eiichi Tanaka*
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird

second violins
Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Max Hobart
John Korman
Christopher Kimber
Spencer Larrison

violas
Burton Fine
Reuben Green
Eugen Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos
Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking

basses
Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

piccolo
Lois Schaefer

oboes
Ralph Gomberg
John Holmes
Hugh Matheny

english horn
Laurence Thorstenberg

clarinets
Gino Cioffi
Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet
Felix Viscuglia

bassoons
Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon
Richard Plaster

horns
James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets
Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones
William Gibson
Josef Orosz
Kauko Kahila

tuba
Chester Schmitz

timpani
Everett Firth

percussion
Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harps
Bernard Zighera
Olivia Luetcke

librarians
Victor Alpert
William Shisler

stage manager
Alfred Robison

personnel manager William Moyer

* member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Sheldon Rotenberg.

† George Zazofsky is on leave of absence for the remainder of the 1968-1969 season.



Filene's

The status crocodile
basks on a
new polo dress by
LACOSTE
Oxford Shop
Fifth floor

BOSTON SYMPHONY ORCHESTRA

CONTENTS

Program for April 18 and 19 1969 1495

Program notes

Schoenberg — A survivor from Warsaw op. 46 1504
by Nicolas Slonimsky

Beethoven — Symphony no. 9 in D minor op. 125 1509
by John N. Burk

The soloists and choruses 1526

A message from Erich Leinsdorf 1530

A message from the President of the Trustees 1531

The Orchestra's recent tour 1532

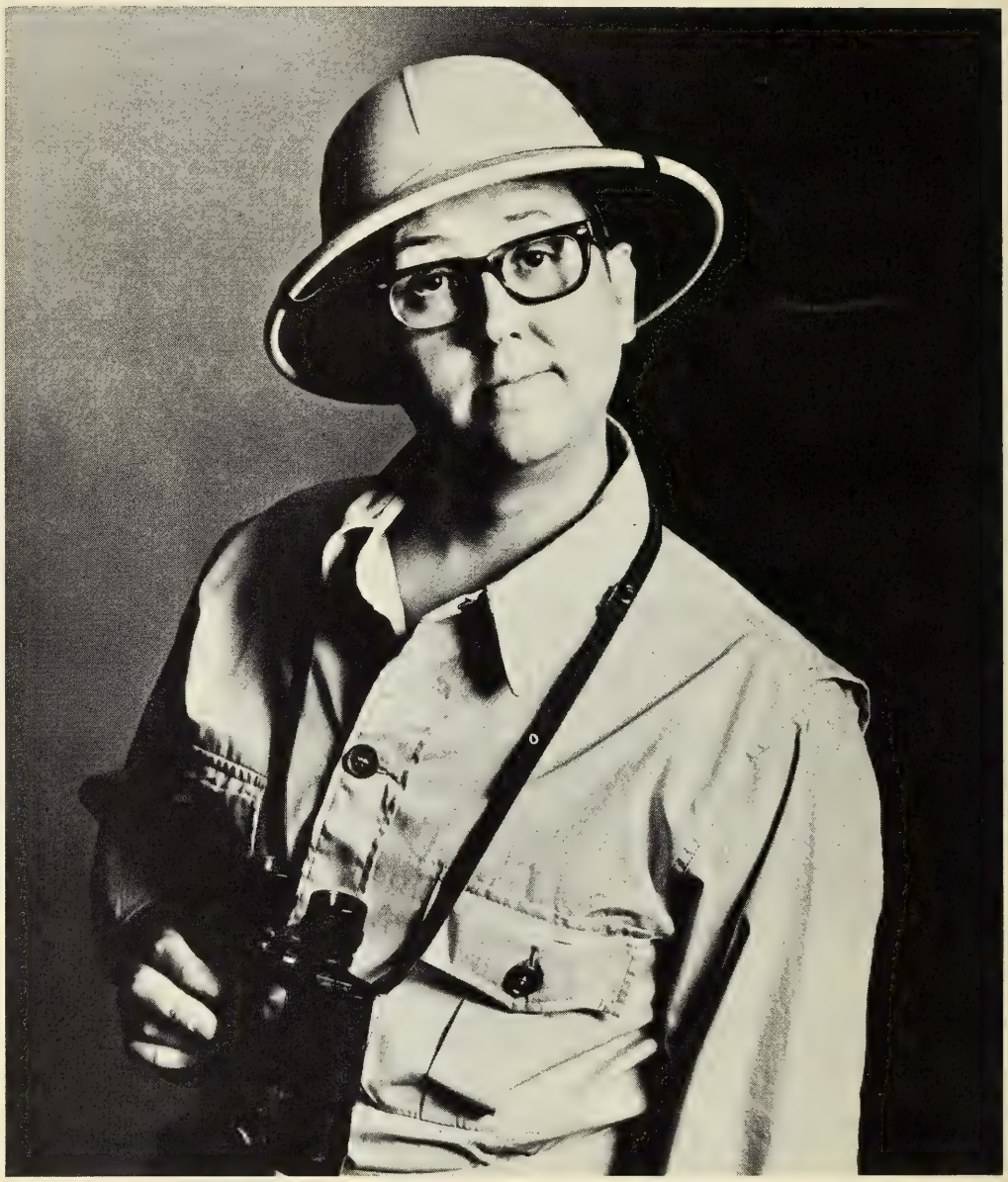
Special television programs 1533

List of Friends of the Boston Symphony Orchestra 1534

Summary of the season 1968-1969 1556

Program Editor ANDREW RAEBURN

"Can't anyone in this tribe tell me what Xerox closed at?"



An investor and his worries.

They follow him to the office. They follow him home at night. They spoil his safaris.

They say to him, "Wherever you go, we go."

Which is why it makes sense, if you're an investor, to turn some of your worries over to Old Colony. Or even give us the whole job.

Just tell us what part of the job you want us to do, and we'll do it. (We aren't too proud, for instance, to take over the mechanical chores and leave the rest to you.)

At Old Colony we have the largest full-time staff of investment experts of any bank in New England.

So before you schedule your next safari, give us a ring, won't you?

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

EIGHTY-EIGHTH SEASON 1968-1969

TWENTY-FOURTH PROGRAM

Friday afternoon April 18 1969 at 2 o'clock
Saturday evening April 19 1969 at 8.30

ERICH LEINSDORF *conductor*

SCHOENBERG — A survivor from Warsaw op. 46

SHERRILL MILNES *narrator*

NEW ENGLAND CONSERVATORY CHORUS
Lorna Cooke deVaron *conductor*

first performance by the Boston Symphony Orchestra

intermission

BEETHOVEN — Symphony no. 9 in D minor op. 125

1. Allegro ma non troppo, un poco maestoso
2. Molto vivace – presto
3. Adagio molto e cantabile
4. Presto – allegro
   Allegro assai
   Presto
   Baritone recitative
   Quartet and chorus: allegro assai
   Tenor solo and chorus: allegro assai vivace, alla marcia
   Chorus: andante maestoso
   Adagio ma non troppo, ma divoto
   Allegro energico, sempre ben marcato
   Quartet and chorus: allegro ma non tanto
   Chorus: prestissimo

JANE MARSH *soprano*

JOSEPHINE VEASEY *contralto*

PLACIDO DOMINGO *tenor*

SHERRILL MILNES *bass*

CHORUS PRO MUSICA
Alfred Nash Patterson *conductor*

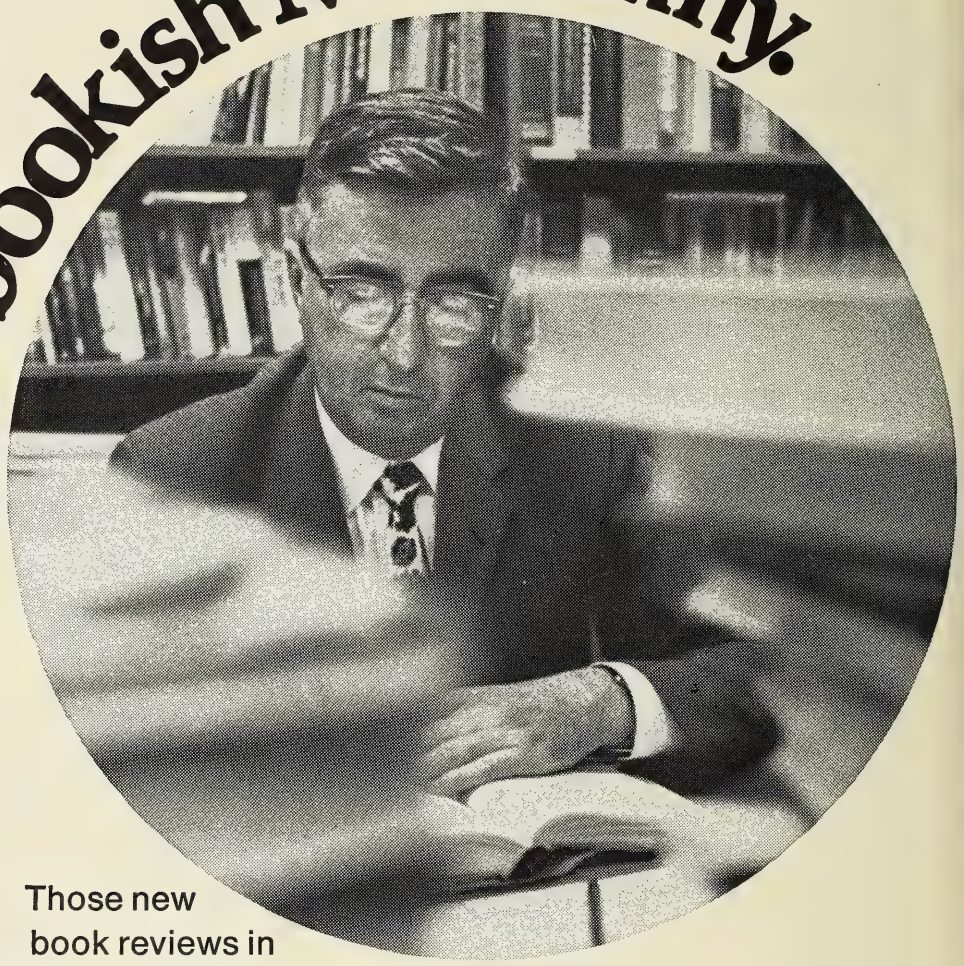
NEW ENGLAND CONSERVATORY CHORUS
Lorna Cooke deVaron *conductor*

The text of *A survivor from Warsaw* is printed on page 1507; the text and translation of Schiller's *Ode to joy* on pages 1524 and 1525.

Friday's concert will end at about 3.50; Saturday's at about 10.20

BALDWIN PIANO
RCA RECORDS

The bookish Mr. Kenny.



Those new book reviews in The Boston Globe speak volumes. The man responsible is The Globe's Arts Editor, Herbert Kenny, who has over 200 of the most knowledgeable reviewers around Boston on call.

There's more to it. Maybe that's how come everybody's reading The Globe these days.

Steinberg's Choice: the new records
by Michael Steinberg, music critic of The Boston Globe

Berlioz, Davis, Romeo & Juliet

Berlioz's dramatic symphony, *Romeo et Juliette,* almost unknown in this century and this country until Toscanini restored it to the living repertory less than 30 years ago, now gets its first good recording. The conductor is Colin Davis, the best Berlioz man around for some years now, and the forces he leads are the London Symphony Orchestra and Chorus, the John Alldis Choir, the vocal soloists Patricia Kern, Robert Tear, and John Shirley-Quirk (Philips). *Romeo et Juliette* is a great work, fascinatingly original as a musico-dramatic concept, and attaining astonishing heights of compassion, fantasy, and delicacy of feeling. On the RCA recording of Toscanini's 1947 broadcast, you can hear him handle some passages with incomparable skill; Davis, however, maintains a remarkable level throughout, and, with his sense of pace and continuity, animation, and refinement of sensibility, he is far ahead of any more recent competition. This is one of the most beautiful and most valuable issues in a long time.

Even if the *Romeo* finale contains some pompously conventional music, there is no vulgarity about this work. I am not sure that can be said about the Franck *D minor Symphony,* a work most of whose performances tend to inflate what is already questionable about it. One performance that does not is Otto Klemperer's with the New Philharmonia (Angel). Neither strident nor sentimental, this reading makes the most of the genuinely imposing musical qualities of the work. Klemperer's conducting is especially strong in matters of rhythmic and textural definition, and with Monteux's (RCA), this is as splendid a recording of the *D minor Symphony* as you can now get.

Two records, finally, more for fun. One has delightful and brightly scored orchestral pieces by Glinka, including "Jota aragonesa," "Summer Night in Madrid," "Kamarinskaya," the "Valse-Fantaisie," and excerpts from his opera *Ruslan and Ludmila,* all of it played with enormous vitality by the USSR Symphony under Yevgeny Svetlanov (Melodiya-Angel). The other is still more Spanish, comprising de Falla's complete *El amor brujo,* the Intermezzo from *Goyescas* by Granados, and Ravel's "Pavane" and "Alborada del gracioso," all excellently done by the New Philharmonia, Rafael Fruehbeck de Burgos conducting, and with Nati Mistral as the hot vocalist in the de Falla (London).



These original record reviews by Michael Steinberg are presented by the Trust Department of New England Merchants Bank, which would also be pleased to review your investment portfolio with a view to improving its performance.

New England Merchants National Bank A FULL SERVICE BANK

Trust Department • 28 State Street, Boston • 742-4000 • Member F.D.I.C.

Spring is here
at the Union —

with new treasures throughout our shops. Lovely, often unique, hand-crafted gifts for weddings and anniversaries in the Handwork Shop. Spring clothes for the young, many handmade, in the Children's Shop. And new foods, as well as the old favorites, in the Food Shop . . . Browsers are welcome!

THE WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

A nonprofit social service organization • 264 Boylston Street • Boston 02116

The Cafe Budapest
Before Symphony
The Lounge Budapest
After Symphony
COCKTAILS, CREPE FLAMBEE
Strolling Violinist
Copley Square Hotel—RE 4-3388
Open Daily 12 - 1 P.M.



DECCA STEREO SALE
4.79 NOW 2.89
5.79 NOW 3.49

MINUTE MAN RADIO CO., INC.
30 BOYLSTON ST., HARVARD SQ., 864-8727

Largest Co-operative Bank in Massachusetts
MERCHANTS CO-OPERATIVE BANK
Conveniently located
125 TREMONT AT PARK STREET • BOSTON
WHERE YOU ARE ALWAYS WELCOME TO SAVE MONEY
Individual Accounts from $10 to $30,000
Joint, Corporation, Pension, Charitable
and Retirement Accounts up to $30,000.
Quarterly Dividends Paid Since 1881
HENRY H. PIERCE, *President*



The 1969 Hardtop Sedan deVille. Cadillac Motor Car Division.

The splendor of the most special occasion is rivaled only by the pleasure of journeying there in a Cadillac. After an evening with Cadillac, you'll find it difficult to return to ordinary motoring.

Cadillac

STANDARD OF THE WORLD

Makanna, Inc.

The Trousseau House of Boston



Under The Sun

Our cotton terry blotter . . . Grass Green or Hot Orange strewn with a riot of Pink, White, and Blue daisies. Petite, Small, Medium, Large.

$26.00

416 Boylston Street, Boston
54 Central Street, Wellesley

CAMBRIDGE COFFEE, TEA & SPICE HOUSE

Gourmet Cookware
Wicker Furniture Imported Cheeses
And Many, Many Etceteras



60 Westland Ave. · Back Bay
(Between Symphony Hall and The Fenway)

Can You Put An Orchestra Into A Small Wooden Box?

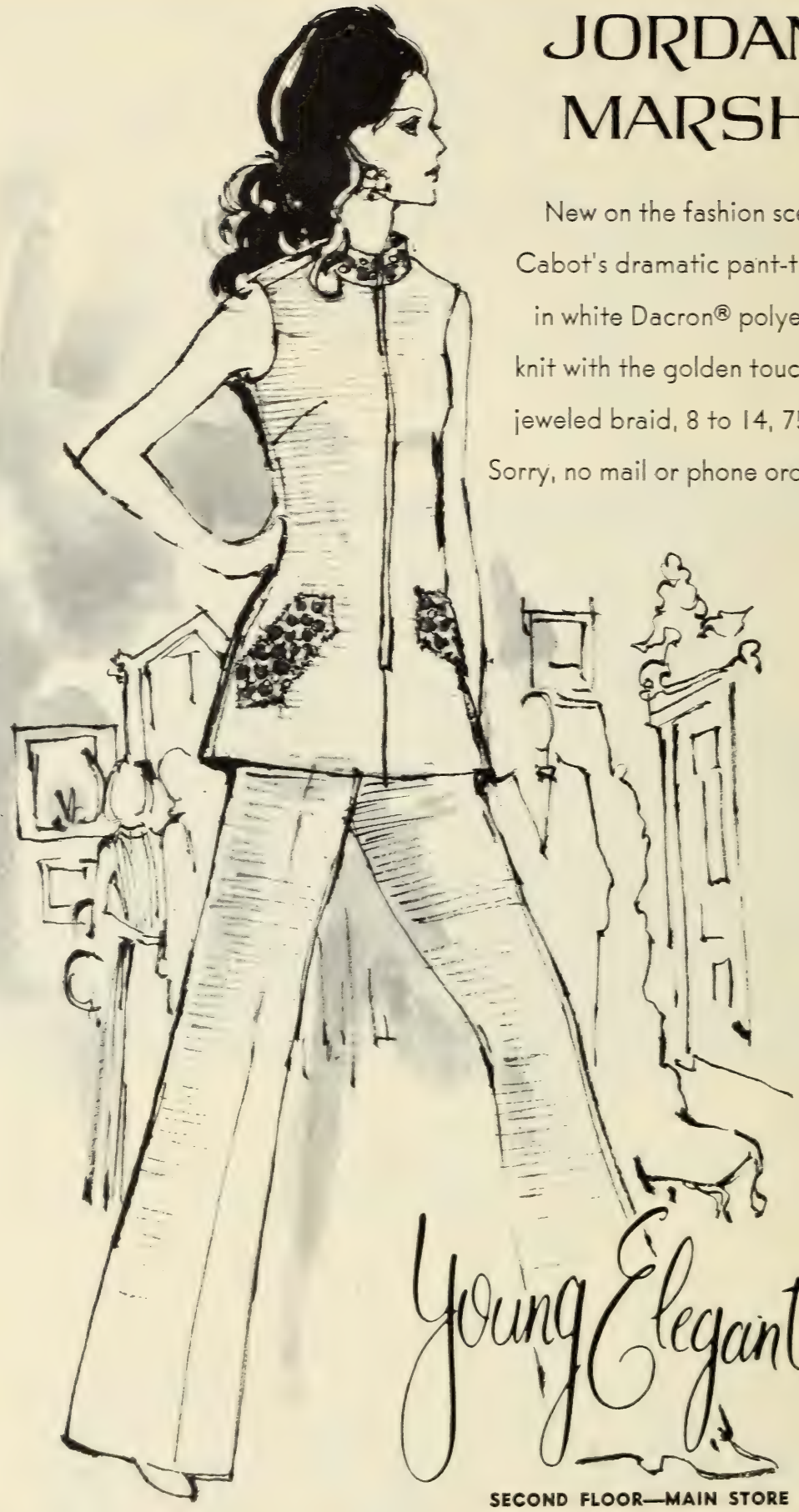


HEAR US TRY.

95 Vassar St.
Cambridge
864-HIFI

677 Main St.
Waltham
893-HIFI

TECH hifi exchange



JORDAN MARSH

New on the fashion scene!
Cabot's dramatic pant-tunic
in white Dacron® polyester
knit with the golden touch of
jeweled braid, 8 to 14, 75.00
Sorry, no mail or phone orders.

Young Elegants

SECOND FLOOR—MAIN STORE D-132

Boston, Framingham, Peabody, Braintree, Burlington, Bedford, N. H.

Get into Converse-Hodgman hunting & fishing gear early.

the pros do.



Pros like Curt Gowdy and Joe Brooks, stars of ABC-TV's "American Sportsman" and "Wide World of Sports". They've hunted and fished 'round the world in Converse-Hodgman gear. Come see for yourself why they pick Converse-Hodgman. Footwear with exclusive "Captive Heat" construction. Parka fishing shirts with the sit-down skirt. Nylon clothing made extra comfortable and weather-resistant with exclusive Horcolite coating. Why work up to Converse-Hodgman . . . start out like a pro.

★converse

When you're out to beat the world

ARNOLD SCHOENBERG

A survivor from Warsaw op. 46

Program note by Nicolas Slonimsky

Schoenberg was born in Vienna on September 13 1874; he died in Los Angeles on July 31 1951. He composed *A survivor from Warsaw,* cantata for narrator, men's chorus and orchestra in August 1947. The work was commissioned by the Koussevitzky Foundation and first performed by the Albuquerque Orchestra on November 4 1948; the conductor was Kurt Frederick. The first performance in the Boston area was given at Sanders Theatre by the Harvard-Radcliffe Orchestra with the Harvard Chorus on December 13 1968; James Yannatos conducted.

The instrumentation: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, xylophone, bells, chimes, military drum, bass drum, cymbals, triangle, tambourine, tam tam, castanets, harp and strings.

On his seventy-fifth birthday Schoenberg sent a circular letter to his friends and admirers, opening with the anguished words, 'To be recognized only after death . . .!' The letter is a bitter summary of the life of a star-crossed genius. Schoenberg recalls in it the question he was asked by the recruiting officer at his induction into the Austrian Army in World War I: 'Are you the famous composer Arnold Schoenberg?' and his reply: 'Somebody had to be Schoenberg, but nobody wanted, so I had to be chosen.' In the same letter he quotes a prediction he made in 1912: 'The second half of this century will make amends by excessive praise for the lack of understanding that my work received in the first half of the century.' The biblical flavor of these declarations is in harmony with Schoenberg's messianic complex. For he truly regarded

---

Nicolas Slonimsky was born in St Petersburg and studied piano and composition at the Conservatory there. He left Russia after the Revolution, coming to America in 1923; he served as secretary to Serge Koussevitzky in Paris and in Boston. He then turned to conducting, and led orchestras in Paris, Berlin, Budapest, Havana, New York and Los Angeles, in programs of ultra-modern music, introducing among others new works by Charles Ives, Edgard Varèse, Henry Cowell, and Wallingford Riegger. He conducted the first American performance of Schoenberg's Accompaniment to a cinema scene *at the Hollywood Bowl. He also wrote piano music and songs in a fairly advanced idiom for the time. Subsequently he devoted himself chiefly to musicology. Among his books are* Music Since 1900, Music of Latin America, Thesaurus of Scales and Melodic Patterns *and* Lexicon of Musical Invective. *He also compiled a completely revised Fifth Edition of Baker's* Biographical Dictionary of Musicians. *He is a contributing editor to the* Encyclopedia Britannica *in the field of American music. As a teacher, he gave courses in numerous American colleges; from 1964 to 1967 he was Lecturer on Music at the University of California, Los Angeles. In 1962-63 he traveled under the auspices of the State Department in Russia, Poland, Yugoslavia, Greece, Israel, Bulgaria and Rumania, giving lectures in various languages on American music.*

---

himself as both martyr crucified by his professional enemies and music critics and the saviour of music as formulated in his new dodecaphonic testament.

The miracle of Schoenberg's phenomenon was that his lofty prophecy has been completely vindicated. His 'method of composition with twelve tones related only to one another', is now universally acknowledged as the most potent musical doctrine of the century. No living composer has escaped the magnetic attraction of dodecaphonic music. Schoenberg's greatest victory was the conversion to dodecaphony of the mighty Igor Stravinsky, the man whom Schoenberg had once viciously lampooned, in a satirical chorus, as 'Little Herr Modernsky'. But this recognition, as Schoenberg rightly predicted, came only after his death. Schoenberg's ideas penetrated even into Russia, despite the cordon sanitaire set up by Soviet ideologists. No less a person than Nikita Krushchev paid Schoenberg a left-handed compliment in a speech addressed to Soviet writers, artists and musicians in March 1963. Warning them against the danger of contamination by Western ideas in art, he singled out Schoenberg's music. 'They call it dodecaphony,' he thundered, 'but to me it is plain cacophony.' (The assonance works out in Russia as well as in English, or any other language.)

Perusing a volume entitled *Lexicon of Musical Invective,* containing long quotations from abusive articles in several languages attacking Schoenberg as a charlatan and a fraud, his widow wrote to its compiler: 'And to think that in spite of all this, my husband and our family could live such a happy life!'

In his lifetime Schoenberg had to contend not only with the malice of musical reactionaries, but also with constant financial difficulties. A period of relative prosperity when he held the prestigious position as lecturer at the Prussian Academy of Arts in Berlin ended with the advent of Hitler. After he came to America he obtained a fairly satisfactory appointment at the University of California in Los Angeles, but it was terminated when he reached the mandatory retirement age of seventy. To bolster up his faltering finances he applied for a Guggenheim Fellowship, pointing out that he was impelled to ask for a grant because he had three small children to support and that his monthly pension from the University of California amounted to only 38 dollars. He needed time and leisure to complete several of his projects, and specifically the unfinished scores of *Moses und Aron* and *Jakobsleiter*. The answer came as if enacted in a Victorian melodrama: request denied. As Stravinsky remarked caustically in one of his chiseled interviews, a few bars added to the score of *Moses und Aron* would have been of greater importance to music than all the works written by all recipients of Guggenheim Fellowships.

Schoenberg was extremely sensitive in safeguarding the rights to his method of composition. He reacted vehemently to claims of Josef Matthias Hauer, the Austrian musician who went so far as to have a rubber stamp made with the words, 'the sole inventor and despite all pretensions by untalented imitators the true initiator of 12-tone music', which he appended to his signature in correspondence. He objected violently to Thomas Mann's attribution in his novel *Doktor Faustus* of Schoenberg's method to the mythical syphilitic German composer

Adrian Leverkühn. In a lengthy letter to the *Saturday Review of Literature* he excoriated Mann for this impropriety. 'Leverkühn is depicted from beginning to end as a lunatic,' Schoenberg fulminated. 'I am seventy-four and I am not yet insane, and I have never acquired the disease from which this insanity stems.' Schoenberg also raised the spectre of an encyclopedia published in the year 2060 crediting the discovery of the 12-tone method to Leverkühn or to Thomas Mann himself. Mann tried to assuage Schoenberg's wrath by adding a note of acknowledgment of Schoenberg's dodecaphonic priority in a new edition of *Doktor Faustus,* but he made an egregious faux pas in referring to Schoenberg as 'a contemporary composer'. This only added fire to Schoenberg's fury. 'I wanted to be *noble* to a man who was awarded a *Nobel* prize,' Schoenberg wrote glorying in the pun, and added acidly: 'In two or three decades one will know which of the two was the other's contemporary.'

Schoenberg was a philosopher-musician. He argued from the particular to the general. Even in his purely didactic works, such as his *Harmonielehre,* he formulated the rules as inductive steps into universal concepts. He was also a painter of singular power; his self-portrait, with the keen eyes fixed at infinity, is a remarkable example of psychological expressionism. Schoenberg was not, however, an intellectual hermit. He did not remove himself from the world around him. He was a participant in life and had interest in people. He was an excellent tennis player. He also had some quaint ideas for practical inventions. A list of his projects included a musical typewriter, a proposal for equitable transfer fares on Berlin streetcars and a recipe for pumpernickel.

It is fantastic that a mind as relentlessly logical as Schoenberg's was also prone to common superstition. He regarded it as an ill omen that he was born on the 13th of the month of September 1874, and the consciousness of this numerical accident developed into the state of acute triskaidekaphobia. To be sure, he rationalized it as a numerological set of probable concomitances, but the seriousness with which he proceeded to eliminate number 13 from his references, even to the point of skipping the 13th measure from the numbering of bars, is extraordinary. When he noticed that the number of letters in the title of his opera *Moses und Aaron* added up to 13, he deleted the second 'a' in Aaron, despite the fact that the spelling with two a's is standard in German since the time of Luther. When he reached the age of 76, a friend jocularly pointed out to him that the sum of the digits of 76 was 13. Schoenberg became quite disturbed at this, and remarked that he might not live through the year. His premonition was only too true. On July 13 1951, during his last illness, he suffered a collapse, but his mind was clear. He observed to his wife that all would be well if only he would survive the fateful 13th, but he died 13 minutes before midnight.

Like Mahler, whom he admired so greatly, Schoenberg was born in the Jewish faith, but was converted to Catholicism. The anti-Semitic campaign unleashed by Hitler moved Schoenberg to return to the religion of his forebears. In a ceremony held in a Paris synagogue on July 24 1933, Schoenberg once more became a Jew. *A survivor from Warsaw* is an anguished expression of Schoenberg's Jewish consciousness. The

work was commissioned by the Koussevitzky Foundation. He completed the composition in twelve days, between August 11 and August 23 1947. However, its first performance was given not by Koussevitzky with the Boston Symphony Orchestra, but by the Albuquerque, New Mexico Orchestra, under the direction of Kurt Frederick, on November 4 1948.

Schoenberg was singularly proud of his proficiency in English and frequently engaged in argument with American-born friends about the proper usage of words and idioms. The title *A survivor from Warsaw* was his own. His publishers felt that the preposition 'from' was an unidiomatic rendering of the German 'von', and suggested to change it to 'of'. Schoenberg did put 'of' in the manuscript, but inserted a derisive exclamation point in parenthesis after it to indicate his disagreement. Eventually he prevailed, and the score was published with the Germanic 'from' in the title.

Schoenberg wrote his own English text for the work, and its curious syntax intensifies the sense of irreality, terror and hopelessness of the situation. The narrative is based on reports Schoenberg received from actual survivors of the hideous hell in the Warsaw sewers where the Jews were hiding. It tells a moving story of the persecuted people who, at the point of death, summon their last courage and together intone the Hebrew prayer *Shema Yisroel.*

The scoring is for narrator, men's chorus and orchestra. The narrator's part is written in *Sprechgesang,* inflected speech which Schoenberg introduced in *Gurre-Lieder* and developed in *Pierrot Lunaire.* Its notation is unusual. The relative pitch of the syllables of the text is indicated by varying positions above and below a single central line, but sharps and flats are placed in front of these indeterminate notes, giving the visual impression of a musical staff. The final Hebrew prayer, however, is in regular five-line notation.

The work is written according to Schoenberg's method of composition with twelve tones. No more fitting medium can be imagined for this agonizing subject, with 'squeezed octaves' resulting in the thematic supremacy of atonal major sevenths, with the classical tonic-dominant relationship of a perfect fifth replaced by the tritone, the 'diabolus in musica' of the medieval theorists. The chromatic dispersal inherent in the dodecaphonic technique may well have assumed in Schoenberg's mind the symbolic significance of the diaspora of Israel. The illustrative power of the music is further enhanced by the use of a large section of percussion instruments in the score. It is significant, however, that Schoenberg shuns the obvious dramatics of the military drum. When the Nazi *Feldwebel* shouts, 'In a minute I will know how many I am going to send off to the gas chamber!' the accompaniment is ominously subdued, limited only to strings.

Schoenberg's text of *A survivor from Warsaw,* with German sentences interpolated in the original, is as follows:

'I cannot remember everything. I must have been unconscious most of the time; I remember only the grandiose moment when they all started to sing, as if prearranged, the old prayer they had neglected for so many years — the forgotten creed!

'But I have no recollection how I got underground to live in the sewers of Warsaw so long a time.

'The day began as usual. Reveille when it still was dark — get out whether you slept or whether worries kept you awake the whole night: you had been separated from your children, from your wife, from your parents, you don't know what happened to them; how could you sleep?

'They shouted again: "Get out! The sergeant will be furious!" They came out; some very slow, the old ones, the sick men, some with nervous agility. They fear the sergeant. They hurry as much as they can. In vain! Much too much noise, much too much commotion and not fast enough!

'The Feldwebel shouts: *"Achtung! Still gestanden! Na wird's mal, oder soll ich mit dem Gewehrkolben nachhelfen? Na jut; wenn Ihr's durchaus haben wollt!"* ["Attention! Stand still! How about it, or should I help you along with a bayonet butt? All right, would you kindly oblige?"]

'The sergeant and his subordinates hit everyone: Young or old, strong or sick, guilty or innocent — It was painful to hear the groaning and moaning.

'I heard it though I had been hit very hard, so hard that I could not help falling down. We all on the ground who could not stand up were then beaten over the head.

'I must have been unconscious. The next thing I knew was a soldier saying, "They are all dead!" Whereupon the sergeant ordered to do away with us.

'There I lay aside half conscious. It had become very still — fear and pain — Then I heard the sergeant shouting: *"Abzählen!"* ["Count off!"]

'They started slowly, and irregularly: One, two, three, four, *"Achtung."* The sergeant shouted again: *"Rascher! Nochmals von vorn anfangen! In einer Minute will ich wissen wieviele ich zur Gaskammer abliefere! Abzählen!"* ["Faster! Once more, start from the front row! In a minute I will know how many I am going to send off to the gas chamber! Count off!"]

'They began again, first slowly: One, two, three, four, became faster and faster, so fast that it finally sounded like a stampede of wild horses, and all of a sudden, in the middle of it, they began singing the *Shema Yisroel.*'

Shema Yisroel Adonoy elohenoo Adonoy ehod. Veohavto es Adonoy eloheho behol levoveho oovehol nafsheho oovehol meodeho. Vehoyoo haddevoreem hoelleh asher onohee metsavveho hayyom al levoveho. Veshinnantom levoneho vedibbarto bom beshivteho oovelehteho baddereh ooveshohbeho oovekoomeho.

[Hear, O Israel, the Lord our God the Lord is One! And thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy might. And these words, which I command thee this day, shall be in thy heart. And thou shalt teach them diligently unto thy children, and speak of them when thou sittest in thy house, and when thou goest on the way, and when thou liest down, and when thou risest up.]

© 1969 by Performing Arts Magazine, Los Angeles.
Reprinted by permission

LUDWIG VAN BEETHOVEN

Symphony no. 9 in D minor op. 125

Program note by John N. Burk

Beethoven was born in December 1770 (probably the 16th); he died in Vienna on March 26 1827. He completed the Ninth symphony in 1824. The first performance took place at the Kärnthnertortheater in Vienna on May 7 of that year. The first performance in the United States was given by the New York Philharmonic Society on May 20 1846. The Germania Musical Society in Boston with a chorus from the Handel and Haydn Society gave a performance here on February 5 1853. Georg Henschel conducted annual performances of the Ninth symphony to conclude the first three seasons of the Boston Symphony Orchestra. The most recent performances in this series were given on October 1 and 2 1965; the soloists were Jane Marsh, Eunice Alberts, Richard Cassilly and Thomas Paul; the choruses were the Harvard Glee Club, the Radcliffe Choral Society and the New England Conservatory Chorus; Erich Leinsdorf conducted.

The instrumentation: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, bass drum, triangle, cymbals and strings.

The Ninth Symphony was the result of long germination. It was Beethoven's most ambitious venture, his heroic attempt to bring together the elements of his life work, to give each symphonic movement a broader and more elevated expression than ever before, to reconcile symphonic and choral writing, to mate the power of the word with the free expressiveness of his beloved instruments. In the finale he strove mightily to solve his problem. Did he actually solve it, and find the satisfactory fusion of every force at his command to carry his mighty thesis? There are those who say he did not. The score, like Schiller's lines, is a challenge, and Beethoven's challenge is an adventure rather than a solution. It is not to be judged with a scrupulous academic eye, or set up as a model. It is roughhewn, even reckless; it can sweep all before it, carry the singers over their difficulties, and carry the audience in its headlong course.

The finale is no mere setting of a text. It would be just to say that Beethoven sought a text to suit his musical intent rather than to exalt Schiller or give us a sermon on universal brotherhood. This concept and Schiller's inspiring lines excited him, but he seized them as material to his purpose. As the instrumental movements strive in each case to bring each component part of the symphony as a form to its fullest, its definitive expression, the choral finale strives to lift the whole to its highest point. The spirit of this finale does not reveal a new Beethoven, but the known Beethoven of the earlier symphonies, now more highly charged, newly ambitious, in the questing spirit of his last years. The finale of the Ninth is still the joyous culmination familiar in previous works. The finales of the 'Eroica', the Fifth and the Seventh symphonies are also proclamations, wordless odes to joy.

It was during his student days in Bonn that Beethoven had fastened upon Schiller's poem, and for a long time it remained a vague and unpursued notation in his sketchbooks. The heady sense of liberation in the verses must have appealed to him as they appealed to every German. They were in the spirit of the times, the spirit that had swept

Europe and America, and Beethoven belonged to his time. He was no politician, nor the kind to discourse learnedly in such phrases as 'the brotherhood of man'. He was an idealist on such subjects as man, God, and the universe, but a practicing rather than a prating one, whose faith found concrete, powerful, vivid expression in tones. As Berlioz wrote of the choral finale, 'The joy is now religious, grave, and immense'. Such round and ringing phrases as *'Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt!'* ('Millions, myriads, rise and gather! Share this universal kiss!') have become, with the power of massed voices, a provocation to stir actual millions of listeners through the years as a summons to a noble concept. That concept was never as urgent, as indispensable to the future as it is today.

The charge is often repeated that Beethoven treats the vocal quartet 'instrumentally', and strains the voices of the chorus. It may be true that if Beethoven had never been deaf he might have been kinder to the capacities of the human voice. Yet the movement as conceived and developed could not do otherwise. Music of mounting tension and overwhelming climax, it finds its end with a sure and also a driving musical logic.

Some pedants shake their heads over the Symphony, and particularly the 'episodic' finale. Here again, Berlioz gives them the lie: 'The only answer for the critic who reproaches the composer for having violated the law of unity is — so much the worse for the law!' Beethoven was never the slave to form. Formal procedure was in his artist's nature, to be called upon as it suited his immediate purpose. The first movement is a wondrous example of development as Beethoven had evolved it, but development extended by thematic excursions and by a long coda for the simple reason that the composer had much on his heart and an inexhaustible imagination. Who would cut a single bar? The scherzo is closest to formal tradition — but again it is greatly extended, and for the same reason. The slow movement is an alternation of two sections in differing tempo and rhythm, treated on the principle of variation. The wayward Beethoven was doing what he did in his last quartets — notably the one in A minor with the adagio in the Dorian mode — reconciling two disparate sections by that magic of his own which eludes analysis.

The Symphony is indeed the composer's effort to draw into a single work the musical experience of his life. Romain Rolland in his book *La neuvième symphonie* (1941) stresses the Ninth symphony as a 'summation' *('une Somme de vie')* rather than as the forward-looking work Beethoven would have given us as a younger man. He wrote: 'The Ninth symphony is a confluence. In it there are brought together and commingled the numerous currents from far back, from various sources, from the dreams and wishes of men in all ages. One might also say that it looks back upon the eight symphonies preceding, and so builds its summit from the past. The long period which transpired between the Eighth symphony and the Ninth has given it range and perspective, made it a life's summation. It is not the true mirror of that life; it reflects rather a spirit aged, full of wounds, which has seen the end, often bitter and deceptive, of experience, of hope. The music is often

notes continued on page 1522

JOINT BENEFIT CONCERT

EDWARD M. KENNEDY *Honorary Chairman*

FOR

BIAFRAN FAMINE RELIEF

sponsored by

Interfaith Effort for Biafran Famine Aid

Monday April 28 at 8.30

in Symphony Hall

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF *Music Director*

AND

BOSTON POPS ORCHESTRA

ARTHUR FIEDLER *Conductor*

FEATURING

PETER, PAUL AND MARY

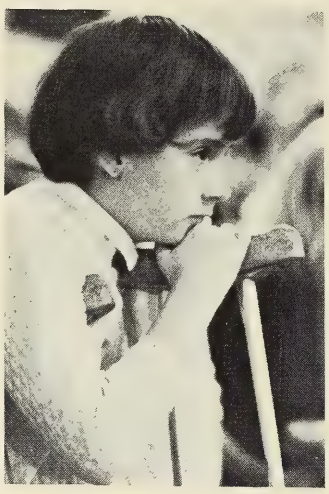
PAT PAULSEN MASON WILLIAMS

Ticket prices: $4, $5, $6, $7, $8, $10

Tickets are available at the Box Office, Symphony Hall, Boston, Massachusetts 02115 (telephone 266-1492).

INDUSTRIAL SCHOOL FOR CRIPPLED CHILDREN

241 ST. BOTOLPH STREET • BOSTON



Provides For The Handicapped Child In A Free, Private, Day School

A 12 Year Academic Program
Vocational Training • Recreation
Health Program • Transportation

The Industrial School for Crippled Children solicits funds for its operation either through Bequests, Annuities or Life Insurance.

In case of a life agreement a donor gives capital to the Industrial School for Crippled Children and in return receives income for life.

Donors are invited to discuss these matters with the Treasurer.

Treasurer, CHARLES E. COTTING, 10 Post Office Square, Boston

CHARLES H. TAYLOR
President

MRS. CHARLES E. COTTING
Chairman Ladies Committee

Return of the Navy

Spring navy—a traditional New England favorite—is back at Hurwitch Bros. in the full force of fashion. Suits and costumes, wool and silk dresses, contemporary prints. All often sharply accented with white.

BOSTON *Hurwitch Bros.* WELLESLEY



Rushing through dinner to make the Symphony can ruin the best in fine food and good music.

Why rush either? Symphony Hall is only three minutes away from seven of the city's best restaurants. At Prudential Center.



The PRUDENTIAL
INSURANCE COMPANY OF AMERICA
Northeastern Home Office Prudential Center Boston



ONE THING'S FOR SURE on the Jack Daniel's tour. we won't rush you. If you want to stop for something, go ahead and stop.



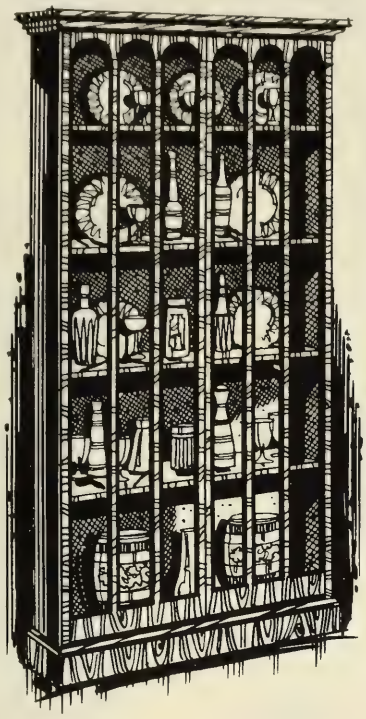
The tour through our distillery takes about an hour. And if you find anything you'd like to linger over, go ahead. You can catch up on anything you missed from Mr. Garland Dusenberry. (He's the man who takes you through.) Just tell him what you missed and he'll take it from there. But he's a talker. So you might end up being with us more than an hour. But if you don't mind, we certainly don't either.



CHARCOAL MELLOWED DROP BY DROP

© 1968 Jack Daniel Distillery, Lem Motlow, Prop., Inc.

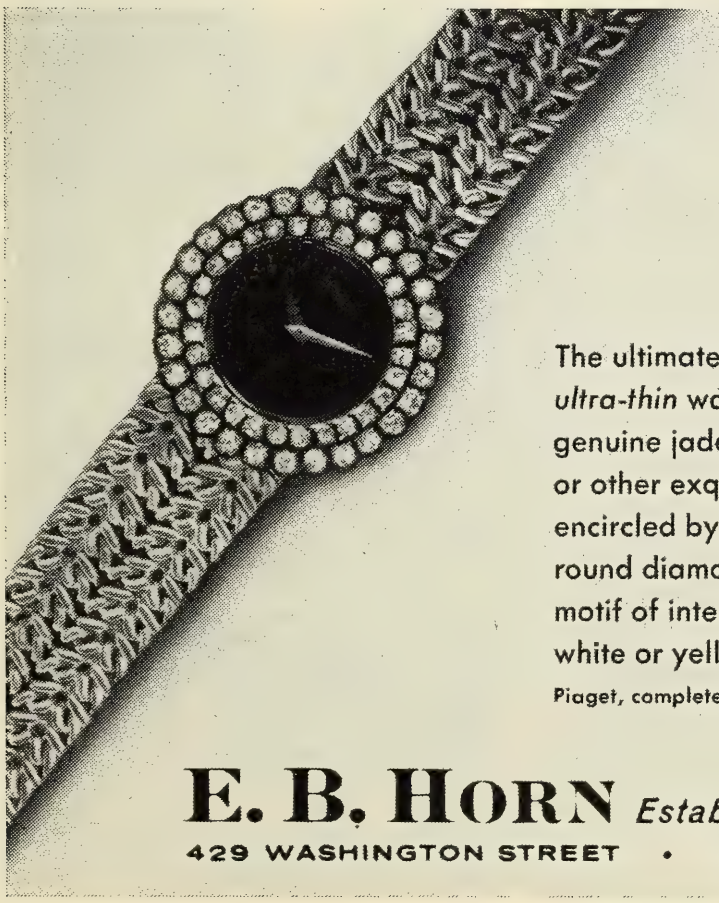
TENNESSEE WHISKEY • 90 PROOF BY CHOICE • DISTILLED AND BOTTLED BY JACK DANIEL DISTILLERY • LYNCHBURG (POP. 384) TENN.



Something perfect and just for you. A cottage by the sea . . . a country manor . . . a penthouse against the city skyline? We've an abundance of ideas for expressing you and your special tastes. Call 426-1500 for an appointment with one of our thirty Paine designers who will help you create "something perfect."

PAINE furniture

Boston • Natick • Peabody
Springfield • Hartford



PIAGET

CHOICE OF
THE WORLD'S
ELITE

The ultimate in elegance, *ultra-thin* watches with dials of genuine jade, coral, lapis, or other exquisite gemstone, encircled by two rows of radiant round diamonds. Bracelet, classic motif of intertwining leaves in white or yellow 18 kt. gold.

Piaget, completely Swiss Made.

E. B. HORN *Established in 1839*

429 WASHINGTON STREET • BOSTON, MASS.

® "COLUMBIA," MARCAS REG. PRINTED IN U.S.A.

The "Symphonie Fantastique" as It Should Be

2 RECORD SET

First Complete Recording

PIERRE BOULEZ CONDUCTS BERLIOZ

SYMPHONIE FANTASTIQUE

LÉLIO

(THE RETURN TO LIFE)

Jean-Louis Barrault, Narrator
John Mitchinson, Tenor
John Shirley-Quirk, Baritone
The London Symphony Orchestra Chorus
John Alldis, Chorus Master
The London Symphony Orchestra

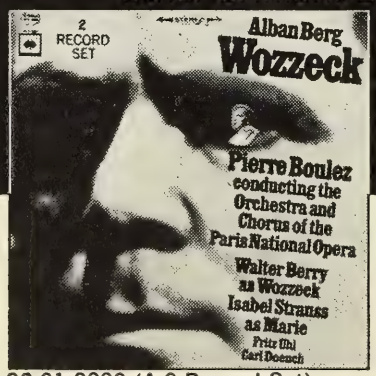


32 BI 0010 (A Specially Priced 2-Record Set)

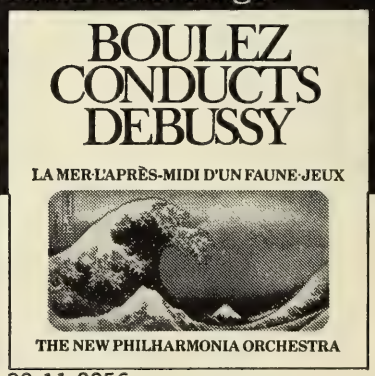
Most performances of "Symphonie Fantastique" end leaving Berlioz in the throes of his opium-induced nightmare. Now, for the first time on records, the symphony is performed as the composer intended—with its lovely sequel "Lélio (The Return to Life)."

Pierre Boulez conducts these twin masterpieces with extraordinary originality and brilliance, making this a truly distinctive recording that's not to be missed.

Other brilliant Boulez recordings:



32 21 0002 (A 2-Record Set)



32 11 0056

Pierre Boulez on CBS Records

Variations on a theme by Pastene.

Pastene è nobile
Bolla Valpolicella.
A noble wine from
the slopes of Verona.

Aimez-vous Pastene?
Alexis Lichine Pinot
Chardonnay. Imported by
Pastene from France with
love. Or Pastene Gamay
Beaujolais, the proud
Californian with the
Burgundian accent.

Le Nozze di Pastene
Gancia Asti Spumante.
Imported from Italy
for any festive
occasion.



What's your favorite wine: red, white, rose or bubbly? Pastene gives you the best of both worlds in Californian and European wines to suit every taste and purse. Pastene knows the score.

Pastene Wine & Spirits, Inc. 15 Poplar Street • Somerville, Mass.

THE BOSTON SYMPHONY ORCHESTRA IS THE JOHN HANCOCK-INSURED GROUP WE MOST ENJOY HEARING FROM.



"If anybody in this life insurance business can design the right plan for you, it's probably us."

How can a prominent citizen leave $750,000 to his family without putting them in the headlines?

No man wants his family subjected to unwanted publicity and the nuisance of inquisitive outsiders.

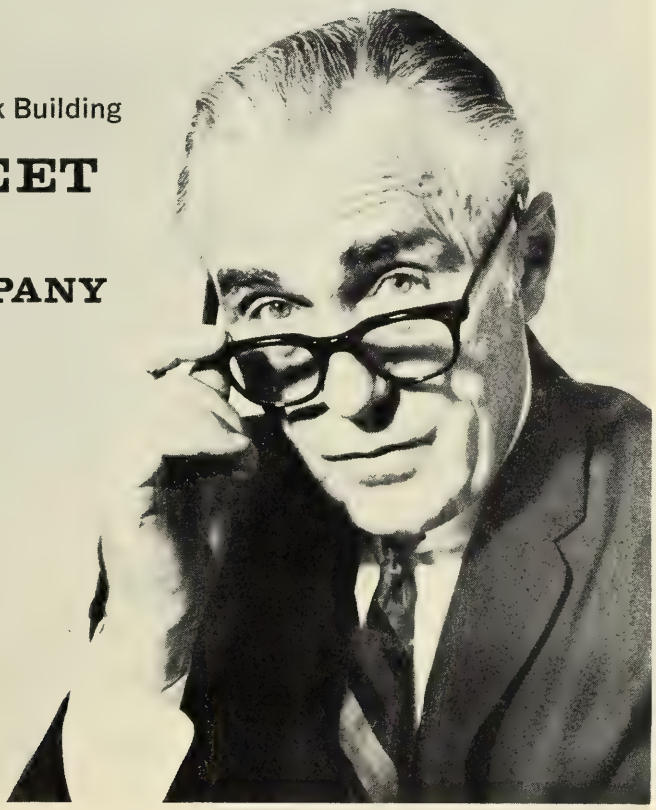
Privacy for property plans is only one of the special advantages which a living trust at State Street Bank can offer. Continuity of income for your beneficiaries... economy...your estate will receive these benefits, too.

As for **the present,** a living trust puts State Street's skilled asset management to work for you on a trial basis. You're free to change or revoke the trust at any time.

Wouldn't you like one of our trust officers to discuss this flexible service with you and your lawyer? Phone 466-3721 for an appointment now.

PERSONAL TRUST DIVISION
225 Franklin Street
Third Floor, State Street Bank Building

STATE STREET BANK
AND TRUST COMPANY
BOSTON, MASS.





©1968 NEW ENGLAND MUTUAL LIFE INSURANCE COMPANY, BOSTON

You're here to listen but who listens to you?

Chances are, you discuss your health regularly with your doctor. If you hit a legal snag — such as the car in front of you — you can tell your lawyer. But who can you turn to on the same continuing basis for help with your finances?

Till now, it was difficult to find someone who would lend a concerned ear to your money problems. But your Personal Banker at Shawmut has changed all that. He's the man a widow can turn to for financial advice on a continuing basis. And if you want to talk about trusts, you have only to phone your lawyer and your Personal Banker to start the wheels in motion. In short, he's the financial adviser to the family, a professional who can shape Shawmut's vast banking and trust services to your family's individual needs. Not just today, but tomorrow and tomorrow and tomorrow.

If you would like your own Personal Banker, one will be assigned to you at the Shawmut office most convenient for you.

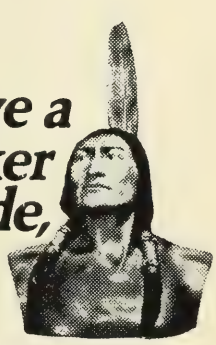


The National Shawmut Bank of Boston

Personal Trust Department

A Shawmut Association Bank

Have a Personal Banker at your side, on your side.



shadowed, it is without the power of young illusion. It seeks fresh life, looks toward new horizons, but nothing is quite as before. There is lacking the abandon of young love, of young pride and ambition — even of young suffering. The composer finds instead a present which is incomparably godlike — he has found the magic power of the aging Prospero, and with it — almost apart — new life forces.'

The Ninth symphony is thus retrospective, a drawing together of accumulated power from a life's experience, the use of building materials not new. No more than seven years later Berlioz would plot another 'new path' for music in his *Symphonie fantastique*. But it would be quite wrong to regard the Ninth as a sort of stupendous final curtain to an epoch. While it could not be directly emulated, it had a tremendous effect on the future course of music. It planted in many a composer an irresistible urge toward grandeur. Wagner regarded it with mystic awe. Brahms trembled before the task of adding another to the immortal nine. It can be questioned whether Bruckner and Mahler would have undertaken their grandiose symphonic schemes without the choral Ninth to excite their imaginations. While offering no specific usable material, it fired the ambition for immensity through a whole Romantic century.

Themes which are gradually unfolded from mysterious murmurings in the orchestra — no uncommon experience nowadays — all date back to the opening measures of the Ninth Symphony, where Beethoven conceived the idea of building a music of indeterminate open fifths on the dominant, accumulating a great crescendo of suspense until the theme itself is revealed in the pregnant key of D minor, proclaimed fortissimo by the whole orchestra in unison. It might be added that no one since has quite equaled the mighty effect of Beethoven's own precedent — not even Wagner, who held this particular page in mystic awe, and no doubt remembered it when he depicted the elementary serenity of the Rhine in a very similar manner at the opening of the *Ring*.

The development in this, the longest of Beethoven's first movements, progresses with unflagging power and majesty through many an episode, many a sudden illumination from some fragment of his themes. At the restatement of the main theme the orchestra is flooded with the triumph of the D major long withheld. The long coda, coming at the point where it would seem that nothing more could be said on a much developed subject, calls forth new vistas from the inexhaustible imagination of the tone magician who needed little more than the common chord upon which to erect his vast schemes. Tovey writes of this movement (in *Essays in musical analysis)* that it 'dwarfs every other first movement, long or short, that has been written before or since', attaining its stature, in his opinion, by a perfect balance in the organization of its parts. And Grove goes further still *(Beethoven and his nine symphonies):* 'Great as are the beauties of the second and third movements — and it is impossible to exaggerate them — and original, vigorous and impressive as are many portions of the finale, it is still the opening allegro that one thinks of when the Ninth symphony is mentioned. In many respects it differs from other first movements of Beethoven; everything seems to combine to make it the greatest of them all.'

In this symphony alone among his nine, Beethoven put his scherzo second in order and before the slow movement. A scherzo it is in everything but name, with the usual repeats, trio, and da capo (with bridge passages added). There is the dancelike character of earlier scherzos, and an echo of rusticity in the trio, recalling the Sixth and Seventh. Yet all is lifted to the prevailing mood of rarefied purity as this movement, like the others, adds a new voice to an old form. This scherzo has been called 'a miracle of repetition in monotony', by virtue of the incessant impact of its rhythm (associated with the kettledrums, tuned in octaves) which keeps a constant course through the most astonishing variety in modulation, color, counterpoint. The movement begins as a five-voice fugue, recalling the fact that Beethoven first conceived the theme as the subject for a fugue — the earliest of his sketches which eventually found a way into the symphony. The trio continues the contrapuntal interest by the combination of two themes. The famous passage for the oboe against wind chords reminded Berlioz of 'the effect produced by the fresh morning air, and the first rays of the rising sun in May'.

The slow movement is built upon two themes whose structural relation lies principally in contrast: the first, adagio in B flat, 4/4 time, the second, andante moderato in D major, triple time. After the almost static adagio, the second theme attains flowing motion in its melody, which Beethoven has marked 'espressivo'. This theme recurs in alternation with the other, but unlike the other is hardly varied, except in the instrumentation. The adagio theme undergoes variations of increasingly intricate melodic ornament like those by which Beethoven also lifted his last sonatas and quartets to such indescribable beauty.

The finale opens with a frank discord, followed by a stormy and clamorous presto of seven bars. It is as if the composer, having wrested from his first three movements the very utmost drop that was in them, is still restless and unsatisfied. He must still advance upon his divine adventure, cast off his tragic or poignant moods, find some new expression, fulsome and radiant. A few measures of each movement are reviewed, and after each a recitative in the cellos and basses gives an answer of plain rejection; in the first two cases brusquely, in the case of the adagio softened by a tender memory. Beethoven's instruments seem on the very verge of speech. A hint of the coming choral theme is breathed in gentle accents by the woodwinds, to which the recitative, now no longer confined to the strings, gives a convincing affirmative. Thereupon the theme in full is unfolded in its rightful D major. It is first heard in the utter simplicity of the low strings in unison, piano. Gradually harmonies and instruments are added, until the exposition has been completely made.

EXHIBITION

The paintings on view in the gallery now through the end of the season are loaned by the Tyringham Galleries, which are located in the 'Gingerbread House' in Tyringham, Massachusetts, not far from Tanglewood. The artists represented are well known contemporary painters from New York, Boston and the Berkshires.

(The choral theme has come in for some slighting remarks, probably on account of its A B C simplicity. It need scarcely be pointed out that a basic simplicity, treated with infinite subtlety and variety, is the very essence of the score from the first measure to the last. It is not without significance that Beethoven refined and polished this theme through two hundred sketches, to attain its ultimate beauty and perfection. There is no lack of distinguished advocates for the theme. Grove wrote: 'The result of years and years of search, it is worthy of all the pains which have been lavished on it, for a nobler and more enduring tune surely does not exist.' Wagner: 'Beethoven has emancipated this melody from all influences of fashion and variations of taste, and has raised it into a type of pure and lasting humanity.' Tovey says as much, in his way, in three words, calling it simply 'a great theme'.)

Once more there is the noisy presto passage, and the composer introduces words for the first time into a symphony. The baritone has this recitative:

O Freunde, nicht diese Töne,
sondern lasst uns angenehmere
anstimmen, und freudenvollere.

Oh friends, no longer these tones of sadness!
Rather sing a song of sharing and of gladness!
Oh Joy, we hail Thee!

There immediately follow the first three verses of Schiller's *Ode to joy,* by the solo quartet and chorus. (The English translation here given has been made for the Boston Symphony Orchestra by Theodore Spencer, and is copyright.)

(It may be noted here that of the eight verses of Schiller's poem, Beethoven chose the first three verses, at first without their four-line choruses, and then added three choruses in succession, one of them, *'Froh, wie seine Sonnen fliegen',* belonging to the fourth verse, which otherwise he did not use, obviously choosing these lines for their militant possibilities. Beethoven could scarcely have set more of the text; to set three stanzas required from him the longest symphonic movement which had ever been composed. Yet Grove thought that Beethoven was deterred by the 'bad taste' of some of Schiller's verses. A line which the Englishman fastens upon in horrified italics as 'one of the more flagrant escapades' is this: 'Dieses Glas dem guten Geist!' (This glass to the good Spirit!').)

Custom Designing

RICHARD M. DANA, inc.
JEWELERS

43 Central Street, Wellesley
237-2730

Freude, schöner Götterfunken,	*Joy, thou spark from heav'n immortal*
Tochter aus Elysium,	*Daughter of Elysium!*
Wir betreten feuertrunken,	*Drunk with fire, toward Heaven ad-*
Himmlische, dein Heiligthum.	*vancing*
	Goddess, to thy shrine we come.
Deine Zauber binden wieder,	*Thy sweet magic brings together*
Was die Mode streng getheilt;	*What stern Custom spreads afar;*
Alle Menschen werden Brüder,	*All mankind knows all men brothers*
Wo dein sanfter Flügel weilt.	*Where thy happy wing-beats are.*
Wem der grosse Wurf gelungen,	*He whose luck has been so golden*
Eines Freundes Freund zu sein,	*Friend to have and friend to be,*
Wer ein holdes Weib errungen,	*He that's won a noble woman,*
Mische seinen Jubel ein!	*Join us in our jubilee.*
Ja — wer auch nur eine Seele	*Oh if there is any being*
Sein nennt auf dem Erdenrund!	*Who may call one heart his own*
Und wer's nie gekonnt, der stehle	*Let him join us, or else, weeping,*
Weinend sich aus diesem Bund.	*Steal away to weep alone.*
Freude trinken alle Wesen	*Nature's milk of joy all creatures*
An den Brüsten der Natur;	*Drink from that full breast of hers;*
Alle Guten, alle Bösen	*All things evil, all things lovely,*
Folgen ihrer Rosenspur,	*Rose-clad, are her followers.*
Küsse gab sie uns und Reben,	*Kisses are her gift, and vine-leaves,*
Einen Freund, geprüft im Tod;	*Lasting friend on life's long road;*
Wollust ward dem Wurm gegeben,	*Joy the humblest worm is given,*
Und der Cherub steht vor Gott.	*Joy, the Seraph, dwells with God.*

The four line chorus (to the unused fourth verse) summons in Beethoven's imagination a marching host, and he gives it to proud and striding measures *'alla marcia'* adding piccolo, contra bassoon, triangle, cymbals, and bass drum to his orchestra (again for the first time in a symphony). This is the verse, given to the tenor solo and chorus:

Froh, wie seine Sonnen fliegen	*Glad as the suns that God sent flying*
Durch des Himmels prächt'gen Plan,	*Down their paths of glorious space,*
Wandelt, Brüder, eure Bahn,	*Brothers, now forget all sadness*
Freudig, wie ein Held zum Siegen.	*Joyful run your hero's race.*

After the excitement of this variation, Beethoven allows himself to be alone with his instruments once more, and for the last time in a double fugue. The chorus next sings (andante maestoso) the following short verse of far-flung import, calling upon three trombones to add to the impressiveness of the sonority:

Seid umschlungen, Millionen!	*O embrace now all you millions,*
Diesen Kuss der ganzen Welt!	*With one kiss for all the world.*
Brüder — überm Sternenzelt	*Brothers, high beyond all stars*
Muss ein lieber Vater wohnen!	*Surely dwells a loving Father.*

A religious adagio in a mood of mystic devotion is the setting of the following verse:

Ihr stürzt nieder, Millionen?	*Kneel before him, all you millions*
Ahnest du den Schöpfer, Welt?	*Know your true Creator, man!*
Such' ihn überm Sternenzelt!	*Seek him high beyond all stars,*
Über Sternen muss er wohnen.	*High beyond all stars adore Him.*

But the key verse of the movement is the first: *'Freude, schöner Götterfunken'*, and this, with its chorus: *'Seid umschlungen, Millionen'*, is resumed by the quartet and chorus, and finally exalted to its sweeping climax in the coda, prestissimo.

THE SOLOISTS



JANE MARSH, who made her orchestral debut in 1965 when she sang with the Boston Symphony Orchestra in performances of Beethoven's Ninth Symphony under Erich Leinsdorf's direction, was born in California. She is a graduate of Oberlin College. After her operatic debut, also in 1965, as Desdemona in the production of *Otello* at the Festival of two worlds at Spoleto, she sang with the New York Philharmonic in a performance of Mendelssohn's *Elijah*. The following summer she won first prize for singers at the Tchaikovsky Music Competition in Moscow, and on her return to the United States again appeared with the Boston Symphony and Erich Leinsdorf, this time at the Berkshire Festival.

Since the summer of 1966, Jane Marsh has become a leading soprano with the San Francisco Opera and with the Deutsche Oper am Rhein in Düsseldorf, and divides her time between the United States and Europe. Among her many roles are Pamina in *The magic flute,* Liù in *Turandot,* Mimi in *La Bohème* and Violetta in *La Traviata.* Her appearance at these concerts has been made possible by Dr Grischa Barfus, General Director of the Deutsche Oper am Rhein, who agreed to release her from several scheduled performances in Düsseldorf to allow her to come to Boston. Jane Marsh will sing in the recording of Beethoven's Ninth symphony, which will be made next week for RCA by the Boston Symphony Orchestra under Erich Leinsdorf's direction.



JOSEPHINE VEASEY makes her debut with the Boston Symphony Orchestra at these concerts. Born in London, she studied there, and joined the Royal Opera House, Covent Garden, at an early age. Her first role was Cherubino in Mozart's *The marriage of Figaro.* For many seasons she has been the leading mezzo-soprano at Covent Garden, where her roles have included Carmen, Dorabella in *Così fan tutte,* Octavian in *Der Rosenkavalier,* Amneris in *Aida,* and Fricka and Waltraute in *The ring.* She has also appeared in many major roles at Glyndebourne, and at the Edinburgh, Munich, Lisbon and Bergen festivals.

Josephine Veasey appeared with the Metropolitan Opera for the first time in 1968, and returned to sing in productions of *Rheingold* and *Die Walküre* this season. Next year she makes her debut at La Scala, Milan. She has made several recordings for the London and DGG labels, and will take part in the recording shortly to be made for RCA of Beethoven's Ninth symphony.



PLACIDO DOMINGO, who last appeared with the Boston Symphony Orchestra two years ago in performances of Haydn's *Creation Mass* in Boston and New York, made his debut with the Metropolitan Opera earlier this season. Born in Madrid, he moved when he was eight years old to Mexico, where he received most of his musical training. After appearances with the National Opera of Mexico and the Dallas Civic Opera he joined the Hebrew National Opera in Tel Aviv, and sang there for more than two years. He returned to America and joined the New York City Opera, where he has sung leading roles in *La Bohème, Madama Butterfly, Don Giovanni, Carmen* and *The tales of Hoffman*. He sang the title role in Ginastera's *Don Rodrigo* on the opening night in the City Opera's new home at Lincoln Center in 1966. During his first season with the Metropolitan he has sung Rodolfo, Cavaradossi, Don Carlo, Calaf and Don José among other parts. Placido Domingo will take part in the recording for RCA of Beethoven's Ninth symphony.



SHERRILL MILNES, who makes his first appearance with the Orchestra in Boston at these concerts, started his professional career as a member of Margaret Hillis's Chicago Choir, and was soon taking solo parts when the chorus appeared with the Chicago Symphony. He won scholarships to the opera department of the Berkshire Music Center for two consecutive summers, then joined Boris Goldovsky's company for several tours. After winning the Ford Foundation award in 1962, Sherrill Milnes appeared with many leading American opera companies.

Today he is a regular singer at the Metropolitan Opera. He has sung leading roles in *Faust, Pique Dame, Fidelio, Aida, Un ballo in maschera, Lohengrin* and *Mourning becomes Electra*. He has appeared abroad in Venice, Florence, Milan and Mexico City. Last summer he made his debut with the Boston Symphony in a performance of Brahms's *A German Requiem,* and he joined the Orchestra for their recent recording of that work for RCA. He will also sing in the recording next week of Beethoven's Ninth symphony.

THE CHORUSES

The CHORUS PRO MUSICA was founded in Cambridge in 1949 by its present conductor Alfred Nash Patterson. Its members come from all parts of Greater Boston and surrounding towns in Massachusetts, New Hampshire and Rhode Island. There are many professions represented in the chorus, doctors, secretaries, professors among them, as well as students and housewives.

The Chorus has sung with the Boston Symphony Orchestra many times in the past in Boston, New York and Tanglewood. Their first appearance was in 1950 when Serge Koussevitzky conducted; their most recent was last season in performances of *Roméo et Juliette* by Berlioz, directed by the late Charles Munch. They have also taken part in many recordings with the Orchestra for RCA, including Wagner's *Lohengrin* and Verdi's *Requiem*, both conducted by Erich Leinsdorf. With the choruses from Harvard and Radcliffe and the New England Conservatory, the Chorus Pro Musica sang under Erich Leinsdorf's direction the historic performance of Mozart's *Requiem* in memory of the late President John F. Kennedy. The Chorus Pro Musica will join the other artists taking part in these concerts to record Beethoven's Ninth symphony for RCA.

THE NEW ENGLAND CONSERVATORY CHORUS, under the direction of Lorna Cooke deVaron, has contributed significantly to Boston's musical life, and has become known internationally through its tours and recordings. Composed of students from all departments of the Conservatory, the chorus has a full and varied program each season. It has sung several world premières, including works by Irving Fine and Daniel Pinkham, and introduced several others to America, Bernstein's *Kaddish* and Bruckner's E minor Mass among them. Gunther Schuller, Leonard Bernstein and Aaron Copland are some of the composers who have conducted the chorus.

The New England Conservatory Tour Chorus has travelled extensively in the United States, and gave a concert tour in Spain and the Soviet Union in 1966 under the auspices of the State Department. On their return Mrs deVaron was awarded the Boston Medal for Distinguished Achievement. Since 1951 the chorus has sung each season with the Boston Symphony Orchestra and made many recordings with the orchestra for RCA. Earlier this season the chorus sang in performances of *A German Requiem* by Brahms under Erich Leinsdorf's direction; they also took part in the recording of the *Requiem* for RCA. They will sing in the recording next week of Beethoven's Ninth symphony.

A SEAT AT SYMPHONY

Nothing can take the place of a concert in Symphony Hall. The audience assembling, the musicians tuning up or running through difficult passages in parts of the coming program, the hum of conversation from the audience, the lights glinting upon the polished wood and brass of the instruments, and the concert itself sweeping to its conclusion, when the audience again returns to reality from the world of music.

For many members of the audience, Symphony Seats are cherished family possessions. Often they are passed along from one generation of subscribers to another.

Donors to the Symphony Development Fund may through a gift of $2,500 for this purpose name a Symphony Seat in honor of individuals, or to mark many years of happy connection with the Symphony attach to seats their own names, or those of family members, friends, or musicians.

Already a number of donors have done so, and suitable brass plaques have been attached to the arm rests of various seats in Symphony Hall.

If you would like to use this method of making your gift to the Boston Symphony Orchestra more meaningful and satisfying, please call the Symphony Fund Office (telephone 536-8940) or write to either Co-chairman of the Development Fund, Philip K. Allen or George H. Kidder, or any member of the Board of Trustees, at Symphony Hall, Boston, Massachusetts 02115.

A MESSAGE FROM ERICH LEINSDORF



From time to time during the past seven seasons I have reported to you my ideas about the role of the symphony orchestra in our society, my reasons for programming the music you hear and my plans for the future. By your loyalty and support you, the subscribers, provide the artistic freedom which we need to make programs along liberal lines. It is therefore fitting and right that you should be kept fully informed of the policies of the Boston Symphony and its musical direction. This message is, of course, my *ave atque vale* as a 'regular'; but since I shall return in practically no time as guest conductor, I cannot find the tears for a sad farewell. This, then, is an affectionate *au revoir* and a profound thank you for your staunch and invaluable support.

As for my future — I shall travel a good deal more than I could during my tenure here. The Northeast corridor of the United States, that great megalopolis stretching from Washington DC to Boston, has been the Orchestra's principal playground in recent years. It is indubitably one of the world's most important regions, but not the only one.

Between now and my return to Boston next season I shall conduct one of my favorite works, Schumann's 'Scenes from Goethe's Faust' in Frankfurt. From Germany I go to Switzerland where I shall direct the French Orchestre Nationale at the Lausanne Festival and over French television in a concert which includes the Fourth symphony of Mahler. With the Tonhalle in Zürich I shall play Stravinsky's *Le sacre du printemps*. Then comes Tanglewood, where we have an exciting series of programs planned, including complete performances of Mozart's *Die Entführung* and Verdi's *Otello,* lots of Bach and Mozart, and the Ninth symphony of Beethoven. From the Berkshires to Buenos Aires where I shall conduct three works, *Der Rosenkavalier* of Strauss, Berg's *Wozzeck* and Wagner's *Parsifal* at the Teatro Colon. Then I have been invited to appear with the new French Orchestre de Paris and later to make a film of symphonic work with the Vienna Philharmonic.

My seven years with the Boston Symphony have been enormously enjoyable and rewarding for me personally. I look forward with pleasure to my return as guest conductor, and thank all of you again for your warm support, which I have felt and appreciated immeasureably.

A MESSAGE FROM THE PRESIDENT OF THE TRUSTEES

The Trustees wish to express their gratitude to Erich Leinsdorf for his seven years of devoted service to the Orchestra. Mr Leinsdorf has asked that a sum of money be given to Biafran relief in place of the formal presentation which had been planned, and in accord with his wishes the Trustees are arranging such a donation in his honor.

Mr Leinsdorf's years as our Music Director have been distinguished not only for the comprehensive range of orchestral music he has presented but also for the breadth and depth of his scholarship and that musical integrity which is the finest attribute of an artist. Subscribers to the concerts in Boston have heard an exceptionally varied repertoire, ranging through the classical symphonic masterworks and including the world premières of Barber's Piano concerto, Carter's Piano concerto, the Violin and Second Piano concertos of Lees, Piston's Eighth symphony and Psalm 140 of Sessions. Among the American premières he has given us are those of *Britten's War requiem* and *Cello symphony,* the original 1805 version of Beethoven's *Fidelio,* Schumann's *Scenes from Goethe's Faust,* and the original version of Richard Strauss' *Ariadne auf Naxos* when the triumph in Boston in January was repeated in Carnegie Hall.

Boston and our tour cities have been the beneficiaries of Mr Leinsdorf's extraordinary knowledge and mastery of symphonic literature which has brought to us many works, both old and new, which have broadened our experience and given rare musical pleasure. Under his direction there have been striking innovations in the Festival concerts at Tanglewood. His exceptional gifts as a teacher have brought about reorganization of the Berkshire Music Center which has furthered the careers of many students of music and future members of the symphony orchestras of this and other nations.

The Trustees extend their warmest wishes to Mr Leinsdorf for his future, and we look forward with pleasure to welcoming him as guest conductor through many coming seasons.

Talcott M. Banks
President

THE ORCHESTRA'S RECENT TOUR

Bravos, boos and a party in Washington

Audiences of nine thousand saluted Erich Leinsdorf and the Boston Symphony Orchestra with standing ovations at the end of each of the two concerts in the vast William Neal Reynolds Coliseum on the campus of North Carolina State University, Raleigh, North Carolina. With Lilian Kallir as soloist in Mendelssohn's G minor piano concerto, the Orchestra opened its annual extended tour in Raleigh on March 10 and 11 last. These first two concerts were given in memory of the late Charles Munch. It was in Raleigh that he conducted the final concert of his life last November.

Atlanta was next, and there the Orchestra played in the 4600-seat Robert Maddox Hall of the new Atlanta Civic Center. Flying then to Florida for its first appearances in that state, the Orchestra played on March 13 in the Bayfront Center Auditorium in St Petersburg, again with Lilian Kallir as soloist. Concerts in War Memorial Auditorium of Fort Lauderdale and the Miami Beach Auditorium, halls of 2560 and 3500 respectively, concluded a week in which it is estimated that the Orchestra played in person to more listeners than in any other single week in its history, including even its Berkshire Festival concerts at Tanglewood.

Booing broke out at the end of *Déserts* by Edgard Varèse as Erich Leinsdorf and the Orchestra began their second tour week with a concert in Constitution Hall, Washington. Cheers instantly contended with the boos in this widely publicized incident, and Erich Leinsdorf won laughter and applause from the audience by lifting his arms for silence and remarking that he was 'glad to learn that in Washington not only politics is controversial.'

After the two concerts in Washington, the Orchestra flew to New York for this season's fifth and final week of Philharmonic and Carnegie Hall concerts, and its last appearance of the season at the Brooklyn Academy of Music. The controversial Varèse piece was given a tumultuous reception at Philharmonic Hall, where the concerts also included Mahler's *Songs of a wayfarer,* with Hermann Prey as soloist. Lilian Kallir was the soloist in Brooklyn. At Carnegie Hall, Erich Leinsdorf conducted an all-Beethoven program, the 'Pastoral' and 'Eroica' symphonies, as his final New York program as Music Director of the Orchestra.

Following the Boston Symphony's first concert in Washington, a party in honor of Erich Leinsdorf and the Orchestra was given by Senator and Mrs Edward M. Kennedy at their home in McLean, Virginia. Trustees, members and staff of the Orchestra, as well as many of its friends and supporters, and members of the press attended. Senator Kennedy is a Trustee of the Boston Symphony Orchestra; two seasons ago he appeared in a Pension Fund concert as narrator in Aaron Copland's *A Lincoln Portrait.*

BOSTON SYMPHONY ORCHESTRA, BERKSHIRE MUSIC CENTER ORCHESTRA AND BOSTON POPS ON SPECIAL TELEVISION PROGRAMS

WGBH (Channel 2) will broadcast in color an NET Festival program 'Bartók at Tanglewood' on Wednesday April 23 at 7.30 pm and Sunday April 27 at 9.30 pm. WGBX (Channel 44) will show the program on Monday April 28 at 9 pm.

Jordan M. Whitelaw, the producer, and William Cosel, the director, have edited color television tape to make a new kind of program. Erich Leinsdorf first rehearses the students of the Berkshire Music Center Orchestra; he explains how a passage should sound. Then the passage is played in performance by the Boston Symphony. The camera returns to the students and they try the same passage. 'Bartók at Tanglewood' offers a rare opportunity to look at and hear the way a musical performance is put together. Only at Tanglewood does a conductor have the opportunity to rehearse two orchestras, one made up of students, the other of their senior colleagues, in an identical work.

WHDH (Channel 5) will broadcast, also in color, the CBS Red Skelton Show on Tuesday April 29 at 8.30, in which Arthur Fiedler and the Boston Pops, with Robert Merrill, are featured. The program was taped earlier this month in Symphony Hall before an invited audience.

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA



Membership

When the eighty-ninth season opens in the fall, the Friends of the Boston Symphony Orchestra will start a new membership program. As their part in helping to meet the Orchestra's present financial crisis, the Council of Friends has voted to establish membership categories in the Friends which will entitle the donor of $15 or more to an invitation to a variety of Friends' activities.

As in the past, the Orchestra welcomes contributions of any size, which make the donor a Friend. Those subscribers as well as occasional concert-goers who have not made a regular habit of supporting the Boston Symphony Orchestra are particularly encouraged to join this group so important within the Symphony family.

Mrs Dorothy Rosenthall
Mrs Louis Rosenthal
Mrs Morris Rosenthal
Mr & Mrs Richard Rosenthal
Mr Henry Rosovsky
Dr Margaret L. Ross
Dr & Mrs Ralph A. Ross
Dr Robert S. Roth
Dr Seymour Rothchild
Mrs Albert N. Rothermel
Mrs William C. Rousseau
Miss Marian E. Rowe
Mrs George R. Rowland
Mr & Mrs Charles F. Rowley
Mrs Grace M. Roy
Miss Celia Rubenstein
Mr & Mrs Harold Rubenstein
Dr Jordan S. Ruboy
Dr Sylvia Ruby
Mr & Mrs
Alford Paul Rudnick
Mr & Mrs Ralph P. Rudnick
Miss Siglinde Ruehl
Mrs Helen Whiting Rule
Mr Anthony T. Ruscio
Mrs Allen H. Russell
Mrs Gordon B. Russell
Mrs Otis T. Russell
Mrs Renouf Russell
Mr & Mrs Richard S. Russell
Mrs Robert W. Russell
Mrs Edgar C. Rust
Mrs Edward F. Ryan
Joseph T. Ryerson & Son Inc

Mr & Mrs Theodore S. Saad
Miss Tyyne M. Saari
Mrs Stephen W. Sabine
Prof & Mrs Albert M. Sacks
Mrs George S. Safford
Mr & Mrs
George A. Sagendorph
Dr & Mrs Walter St Goar
Mr & Mrs David Saklad
Dr Kent Salter
Miss Elizabeth Saltonstall
Hon & Mrs
Leverett Saltonstall
Mr & Mrs Richard Saltonstall
Mr & Mrs Robert Saltonstall
Mr William C. Saltonstall
Mr John Parker Samuels
Mrs Ashton Sanborn
Mrs George K. Sanborn
Miss Nadine E. Sander
Mrs H. Hayward Sanders
Mrs Irving Sanders
Mrs Russell M. Sanders
Miss Phyllis G. Sanderson
Miss Ruth D. Sanderson
Mr Eliot Sands
Miss Anna Mary Sanford
Miss Dorothy J. Sanford
Mrs Adèle W. Sanger
Mr Edward J. Sanger
Miss Ann Sargent
Mrs George Lee Sargent
Mr & Mrs Harry C. Sargent
Mr & Mrs Thomas C. Sargent
Mrs Maurice J. Savitz
Mrs Frank M. Sawtell
Mrs Donald F. Sawyer
Mrs Linda Makanna Sawyer
Miss Mary W. Sawyer
Mr Benjamin Sayles
Mrs Robert W. Sayles Jr
Dr & Mrs Robert T. Sceery
Mrs Richard Schanzle
Dr Harry Schecter
Mr & Mrs
Bertram F. Scheffreen
Mrs Fred L. Scheiberg
Mr & Mrs Arthur H. Schein
Dr Richard P. Scherman
Mrs Edward C. Scheu Jr
Mr E. Robert Schildkraut
Miss Angelina M. Schipellite
Dr & Mrs J. Walter Schirmer
Mrs Arthur M. Schlesinger
Ludwig & Anny Schlessinger
Foundation Inc
Dr & Mrs Francis O. Schmitt
Miss Elizabeth Schneider
Mrs Joseph Schneider
Dr Morton Schoenbaum
Mr & Mrs Robert E. Schofield
Mr Arnold M. Schreider
Dr & Mrs
Harold F. Schuknecht
Mr & Mrs William Schwann
Mrs Grace Schwartz
Mr Lowell M. Schwartz
Mr Maurice Schwartz
Mrs William B. Schwartz Jr
Mr Henry F. Schwarz
Mr George G. Schwenk
Dr & Mrs Alfred W. Scott Jr
Mr Donald Scott
Mrs Henry R. Scott
Mr & Mrs Thomas Scott
Mr & Mrs
Linwood D. Scriven
Mrs David Scudder
Mr & Mrs Campbell L. Searle
Mrs Douglas H. Sears
Mrs Francis P. Sears
Mrs John B. Sears
Mrs Richard Sears
Mr H. A. Secrist
Miss Helen C. Secrist
Mr Bruce Seddon
Mr & Mrs
R. Minturn Sedgwick
Mr & Mrs. Samuel M. Seegal
Mr & Mrs S. Clark Seelye
Mrs Robert E. Segal
Mr & Mrs Robert M. Segal
Mr & Mrs Norman Seifert
Mr & Mrs Samuel Seiniger
Mr & Mrs F. H. Sellman
Mrs Henry Seton
Mrs Alfred M. Sexton
Dr & Mrs Lloyd I. Sexton
Mrs Robert Seymour
Mr Edwin Shain
Dr Rose Wies Shain
Misses Anne & Celia Shapiro
Dr & Mrs B. Shapiro
Mrs Carl Shapiro
Mrs Clinton H. Shattuck
Dr & Mrs George C. Shattuck
Mrs Mayo Adams Shattuck
Mrs Frank R. Shaw
Mrs Oscar M. Shaw
Mrs Robert H. Shaw
Mr & Mrs T. Mott Shaw
Mrs Walter K. Shaw Jr
Mrs Charles G. Shedd
Mrs Cyril Shelvey
Mr & Mrs
Frederick J. Shepard Jr
Mrs Dwight C. Shepler
Mrs O. Herbert Sherbrooke
Miss Mary G. Sherman
Miss Rita M. Sherman
Mr & Mrs George Sherrerd Jr
Mr & Mrs Herbert L. Shivek
Mr Stanley Shmishkiss
Mrs William Shoer
Mrs Seabury T. Short
Mr Jacob W. Shoul
Mrs Wilfred R. Shrigley
Mr & Mrs Louis Shulman
Mrs George Sibley
Mrs Robert Sides
Dr & Mrs Richard L. Sidman
Mrs Irwin Siegel
Mrs Robert E. Siegfried

Miss Nancy K. Siff
Mr Richard Sight
Mr Coleman Silbert
Mrs Max M. Silverman
Mr & Mrs Morris Silverman
Mrs Theodore H. Silverman
Miss Olive M. Simard
Mrs George Henry Simonds
Mrs Donald B. Sinclair
Major Robert Sinnott
Mr & Mrs Jay R. Sklar
Mrs Paul E. Sladish
Mrs Max Slater
Mr Montgomery Slatkin
Dr & Mrs Albert E. Sloane
Mr & Mrs John R. Sloane
Mr & Mrs Samuel L. Slosberg
Mr Thomas Small
Miss Sandia Smalley
Mrs A. Calvert Smith
Mrs Brenton G. Smith
Dr Clement A. Smith
Mrs Donald Borden Smith
Miss Edith W. Smith
Miss Elizabeth H. Smith
Mrs George Willard Smith
Miss Geraldine D. Smith
Mrs Howard A. Smith
Miss Janet Smith
Miss Janet B. Smith
Dr Judson A. Smith
Miss Lilian A. Smith
Mr Malcolm V. Smith
Miss Pamela Smith
Dr Robert M. Smith
Mrs Ruth L. Smith
Mr & Mrs S. Abbot Smith
Mrs Stanley W. Smith
Mrs W. Mason Smith Jr
Mr & Mrs
Warren Storey Smith
Mrs M. N. Smith-Petersen
Mrs Pettengill
Smith-Petersen
Mr & Mrs Elliot Snider
Mr Arthur E. F. Snyder
Mrs Donald B. Snyder
Mr & Mrs
Frederick D. Snyder
Mrs Joseph J. Snyder
Mrs Abraham Solomon
Dr Chester I. Solomon
Mrs Hannah B. Solomon
Dr Paul Solomon
Mrs Sidney Solomon
Dr & Mrs
Edmund Sonnenblick
Mrs Willard B. Soper
Dr Karl Sorger
Dr & Mrs Carlton R. Souders
Mrs Augustus W. Soule
Miss Frances M. Southard
Mr Harry C. Southard
Mrs Richard Southgate
Mrs Lamar Soutter
Mrs Arthur S. Spangler
Mrs Harry Morton Spaulding
Mrs Josiah A. Spaulding
Mr & Mrs Albert R. Speare
Mrs John K. Speer Sr
Miss Dorothy Spelman
Mrs David Spence
Mrs John F. Spence Jr
Mrs Wilford Spencer
Dr & Mrs Michael Sperber
Mr & Mrs
Nathanial H. Sperber
Miss Louisa Sprague
Mr & Mrs Donald I. Spund
Mrs Charles G. Squibb
Mr Richard Stall
Mrs John B. Stanbury
Mrs Philip E. Stanley
Mr & Mrs Peter W. Stanton
Mr & Mrs
Creighton B. Stanwood
Mrs Clarke Staples
Mr Harold R. Starkman
Mrs Erwin Starr
Miss Anna Stearns
Miss Anna B. Stearns
Dean Edwin E. Stein
Mr Henry J. Stein
Mr Meyer Stein
Mr Julius Steiner
Mrs Robert S. Steinert
Mr & Mrs Frank Steinhilper
Mrs Preston T. Stephenson
Miss Hanna Stern
Miss Helene Stern
Mr Robert C. Stern
Abbot and Dorothy
H. Stevens Foundation
Mrs Ames Stevens
Mr & Mrs Ezra F. Stevens
Miss Frances S. Stevens
Mrs Robert H. Stevenson
Mrs Campbell Steward
Mr & Mrs Charles A. Steward
Mr David C. Stewart
Dr & Mrs
Goodwill M. Stewart
Mr & Mrs H. R. Stewart
Mr & Mrs Herbert F. Stewart
Miss Priscilla H. Stewart
Mr Robert W. Stewart
Miss Ruth Stickney
Mr & Mrs Howell M. Stillman
Dr & Mrs J Sydney Stillman
Mr & Mrs
Edward S. Stimpson Jr
Mrs C. J. Stoddard
Dr John D. Stoeckle
Mrs Henry W. Stokes
Mrs Alice W. Stone
Miss Amy E. Stone
Dr & Mrs Bartlett H. Stone
Mrs David B. Stone
Mrs David G. Stone
Miss Edith Stone
Mr & Mrs Leo Stone
Miss Lois V. Stone
Mr Percy N. Stone Jr
Mr Peter H. Stone
Mrs Robert G. Stone
Miss Ruth S. Stone
Stone Charitable Foundation
Mr & Mrs
Albert H. Stonestreet
Miss Elizabeth B. Storer
Mrs John J. Stouffer
Mrs Arthur Strang
Mrs Mary W. Straub
Mrs Otto G. T. Straub
Mr & Mrs
Ferdinand Strauss II
Miss Charlotte Street
Mr Henry S. Streeter
Mrs Benjamin W. Streifler
Mr & Mrs
Vcevold Strekalovsky
Mr Charles R. Strickland
Dr & Mrs Alvin E. Strock
Miss Mary H. Stroup
Mrs Harold C. Stuart
Mr D. S. Studdiford
Miss Myrtle A. Stuntnzer
Misses Anita
& Susan B. Sturgis
Dr & Mrs George P. Sturgis
Mrs John Hale Stutesman
Miss Faith T. Sulloway
Mr E. H. Summersgill
Miss Mary B. Sumner
Mr & Mrs M. A. Sunderland
Mrs Roger D. Swaim
Mrs R. L. Swain
Dr Channing S. Swan
Mrs Dean Russell Swan
Mrs H. Hogarth Swann
Mrs O. L. Swats
Miss Alice C. Sweeney
Miss Helen B. Sweeney
Miss Joan Sweeney

Miss Mary S. Sweeney
Miss Nora Sweeney
Mrs Homer N. Sweet
Mrs George H. Swift
Mrs John B. Swift
Mrs Robert S. Sylvester
Mr Raymond H. Synnestvedt
Dr Brona Szuldberg
Dr & Mrs Edgar B. Taft
Mr & Mrs Edward A. Taft
Dr & Mrs Nathan B. Talbot
Miss Elizabeth D. Tallman
Dr William C. Tannebring Jr
Mrs Robert M. Tappan
Mr & Mrs Samuel E. Tappan
Miss Janice Tarlin
Mr & Mrs Fredrick Tauber
Mrs Charles W. Taussig
Mr & Mrs
Thomas W. Tavenner
Miss Alice C. Taylor
Mr Carl Taylor
Mr Frederick B. Taylor
Mrs John I. Taylor
Miss Margaret E. Taylor
Mrs Mary-Low Taylor
Mrs Rosamond S. Taylor
Mrs William O. Taylor II
Mr Donald K. Tead
Mr & Mrs Edwin Tebbetts
Mrs C. G. Tedeschi
Mrs John W. Teele
Dr Melvin Tefft
Mr & Mrs Karl Terzaghi
Miss Helen I. Tetlow
Mr Anthony Thacher
Mrs Gordon B. Thayer
Mrs Lucius E. Thayer
Mrs Sherman R. Thayer
Mr Thornton C. Thayer
Mr & Mrs Philip Thibodeau
Mr G. O. Thielens
Mrs Alfred Thomas
Miss Genevieve M. Thomas
Mr & Mrs
George B. Thomas Jr
Mrs H. Emerson Thomas Jr
Mr William B. Thomas
Mr & Mrs Randall Thompson
Mr Thomas C. Thompson
Dr & Mrs
Augustus Thorndike
Mr & Mrs John L. Thorndike
Mr & Mrs
Richard H. Thornton
Mrs Ward Thoron
Mr & Mrs David W. Tibbott
Miss E. Katharine Tilton
Mrs George H. Timmins
Mr Michael Tinkham
Mr & Mrs Mark Tishler
Mrs Albert C. Titcomb
Mr S. H. Tolles Jr
Mr & Mrs John M. Tomb
Miss Susanne E. Tompkins
Mrs John C. Toomey
Mrs Charles F. Toppan
Miss Katherine Tousey
Miss Margaret H. Tracy
Dr & Mrs Carl E. Trapp
Miss Jessie C. Travis
Mrs Richard Treadway
Mr & Mrs Irving Troob
Mrs James Truden
Miss Elizabeth E. Tuck
Mr & Mrs Donald S. Tucker
Miss Jane S. Tucker
Mrs Bayard Tuckerman Jr
Mrs Frederic Tudor
Tufts College Alumni
Mrs Leon Tulchin
Miss Dorothy M. Tuohy
Mrs Peter Turchon
Miss Dora Turitz
Mrs Gardner C. Turner
Mr & Mrs Howard M. Turner
Dr & Mrs William J. Turtle
Miss Margaret Tuthill
Mrs Edward G. Twohey
Mr Albert Twombly
Mrs James W. Tyson II

Dr Miriam E. Udin
Mr & Mrs Juris Udis
Mrs Edward C. Uehlein
Dr & Mrs Arthur Uhlir Jr
Mrs Howard Ulfelder
Mr & Mrs Hyman B. Ullian
Miss Gene Ulmann
Mrs Edward F. Unger
Mr & Mrs
Abbott Payson Usher
Mrs Kenneth Shaw Usher
Mrs Samuel Usher

Mr & Mrs Emery I. Valko
Dr Suzanne Taets
van Amerongen
Miss Catherine S. Van Brunt
Mr & Mrs John S. Van Etten
Mrs J. H. Van Vleck
Mrs Ralph Van Waters
Mr Nathan Vanzler
Mr Gordon F. Vawter
Mrs Arthur Hale Veasey
Mrs Harry Vengerow
Mr & Mrs
Arthur E. Vershbow
Mr & Mrs
Daniel R. Vershbow
Dr & Mrs
Austin L. Vickery Jr
Mrs Robert G. Vickery
Mrs S. Sumner Victor
Mrs Dorothy S. Villmont
Vingo Trust
Mr Simon J. Vogel
Mrs William H. Vogler
Miss Doris Volland
Mrs Andrew Von Hendy
Mrs Cushing Vose

Mr Charles Wadsworth
Mrs George P. Wadsworth
Mr Philip P. Wadsworth
Mr William B. Wadsworth
Mr Charles A. Wagner
Mrs Edward Wagenknecht
Dr & Mrs Hans Waine
Miss Hazel Waite
Mrs Charles F. Walcott
Mrs Eustis Walcott
Mr & Mrs Richard Walcott
Miss Ada S. Wald
Mr & Mrs Harold Wald
Mr Israel B. Wald
Miss Ruth N. Waldron
Mr William A. Waldron
Mr & Mrs Quincy W. Wales
Mrs Theodore H. N. Wales
Mr & Mrs Guy W. Walker
Mr Percy L. Walker
Mrs Philip H. Walker
Mrs Richard D. Walker
Mr Thomas S. Walker
Mrs George R. Wallace III
Mrs J. M. Waller
Miss Avis Walsh
Miss Irene Walsh
Mrs Howland Walter
Mr & Mrs Maurice A. Walter
Miss Dorothea Waltz
Mr & Mrs Miles Wambaugh
Dr Sidney H. Wanzer
Miss Alice E. Ward
Miss Beatrice Ward
Mr Eugene C. Ward
Mr & Mrs
Harry DeC. Ward
Mrs Katherine L. Ward
Mrs Theodora V. W. Ward
Mrs Sheldon E. Wardwell
Mrs Edward Winslow Ware
Mrs Alexander Warga

Mrs Henry Warner
Mrs Howland S. Warren
Mr Lowell A. Warren Jr
Rev & Mrs M. M. Warren
Mr Milton C. Wasby
Mrs John C. S. Washburn
Leo Wasserman Foundation
Mrs William Waterhouse
Mr James W. Waters
Miss Agnes Watkins
Mr Joseph R. Watkins
Dr & Mrs Carl L. Watson
Mrs Edward
Bowditch Watson
The Frederick E. Weber
Charities Corporation
Mrs Priscilla L. Webster
Mr & Mrs Charles F. Weden
Mr & Mrs
Frederick R. Weed
Miss Lucretia J. Weed
Miss Clarice J. Weeden
Mr & Mrs William D. Weeks
Mrs F. Carrington Weems
Mrs Ira Weinbaum
Mr Martin B. Weinberg
Mr & Mrs
Moses A. Weinman
Mr & Mrs
Lewis H. Weinstein
Dr & Mrs David Weintraub
Mrs Mark Weisberg
Mr & Mrs Dudley A. Weiss
Mrs Herbert Weiss
Mrs Robert Weiss
Mr John P. Weitzel
Dr & Mrs Claude E. Welch
Mr & Mrs James O. Welch
Miss Helen Weld
Mr & Mrs Philip S. Weld
Mr & Mrs
Stephen B. Wellington
Miss Harriet V. Wellman
Mrs A. Turner Wells
Mr John H. Wells
Mrs John M. Wells
Mr & Mrs
John Shippen Wells
Mr & Mrs Barrett Wendell
Mrs Barrett Wendell Jr
Mr & Mrs John Werlin
Mr & Mrs
Charles M. Werly
Mr Mark R. Werman
Mr & Mrs Ralph Werman
Mrs Wilfred B. Werner
Miss Barbara H. West
Mrs Worthing L. West
Mrs Charles J. Wester
Miss Nancy R. Westhaver
Mrs Winthrop Wetherbee
Mrs D.
Bradford Wetherell Jr
Mrs Lyon Weyburn
Mrs Stephen Wheatland
Miss Frances E. Whedon
Miss Adaline E. Wheeler
Mrs Alexander Wheeler
Mrs Donna Shay Wheeler
Miss Eunice Wheeler
Mrs Henry Wheeler Jr
Mrs Leeds A. Wheeler
Mrs Leonard Wheeler
Miss Marion D. Wheeler
Mrs Mark C. Wheeler
Miss Mary L. Wheeler
Miss Mary S. Wheeler
Mrs Richard P. Wheeler
Dr & Mrs
Frank C. Wheelock Jr
Mrs Josiah Wheelwright
Mr & Mrs Frank Whelden
Mrs R. J. Whipple
Mrs Sherman L. Whipple Jr
Mrs Frederick E. Whiskin
Mr Stetson Whitcher
Miss Christine White
Miss Elisabeth E. White
Mrs Harvey White
Mr & Mrs Henry K. White
Miss Katharine H. White
Mrs Kenneth T. White
Mrs Richardson White
Mrs Wesley D. White
Miss Ruth M. Whitehill
Miss Anne Whiteman
Dr & Mrs Homer Whitford
Mr John G. Whitman
Mrs George C. Whiting
Mrs Mason T. Whiting
Mrs George K. Whitney
Mrs John R. Whitney Jr
Mr R. H. Whitney
Miss
Mildred E. Whittemore
Mrs James P. Whitters
Mrs Eugene P. Whittier
Mrs Nathaniel Whittier
Mrs Chester E. Whittle
Mrs Peter Wick
Dr Louis Wiederhold
Mr Charles G. Wierman
Dr & Mrs
Robert G. Wiese
Mrs Morrill Wiggin
Mrs Frank Wigglesworth
Mr Richmond G. Wight
Mrs Benjamin Wilcox
Mrs J. W. Wilcox
Mrs W. Lawrence Wilde
Prof & Mrs Amos N. Wilder
Mr S. A. Wilder
Prof Karl L. Wildes
Mr & Mrs Valleau Wilkie Jr
Miss Lucile K. Wilkin
Hon Raymond S. Wilkins
Mr A. W. Wilkinson
Mrs A. Osborne Willauer
Mrs W. Ward Willett
Mr Alexander W. Williams
Dr & Mrs
Harold W. Williams
Miss Helen L. Williams
Dr & Mrs
John A. Williams
Mrs John Burr Williams
Mr & Mrs
John N. Williams
Mrs Ralph B. Williams
Mrs Shepard F. Williams
Mr & Mrs
Thomas B. Williams
Mr & Mrs
Charles P. Williamson
Mr & Mrs
Robert W. Williamson
Mrs Arthur H. Willis
Miss Ruby Willis
Mr & Mrs
Alfred W. Willmann
Mrs Alfred Willstatter
Mrs A. O. Wilson
Mrs Benjamin L. Wilson
Mr & Mrs Grafton L. Wilson
Mr Harry K. Wilson
Mrs Martha F. C. Wilson
Dr & Mrs
Norman L. Wilson
Mr & Mrs
Richard E. Wilson
Miss Virginia Wing
Mr Willis Kingsley Wing
Mr David H. Winnick
Mrs Henry D. Winslow
Mrs Allen P. Winsor
Miss Agnes M. Winter
Miss Clara B. Winthrop
Mrs Sidney H. Wirt
Mr Harold Wisan
Mr William F. Wiseman
Mrs Samuel E. Wisner
Mrs Max D. Wit
Dr Abraham Wolbarsht
Mrs Oliver Wolcott

Mr Charles L. Wolf
Mr & Mrs Leo E. Wolf
Dr & Mrs Louis Wolf
Mr William M. Wolf
Mrs Albert B. Wolfe
Mr Gerard Wolfe
Mr Eric Wolman
Mr Lee Marc
Gordon Wolman
Mr Richard L. Wonson
Mr Cornelius A. Wood
Miss Ellen Wood
Dr & Mrs
Edward F. Woods
Dr & Mrs
Francis M. Woods
Mr & Mrs
Dana W. Woodward
Mrs A.
Vernon Woodworth Jr
Prof & Mrs G.
Wallace Woodworth
Mrs Stewart C. Woodworth
Mrs Anna R. Woolf
Mrs G. Crandon Wooley
Mrs John M. Woolsey Jr
Miss Constance
Rulison Worcester
Mr John N. Worcester
Mrs Karl Wormuth
Mrs Frederic P. Worthen
Mr & Mrs Paul I. Wren
Mr George L. Wrenn II
Mrs Robert D. Wrenn
Mr Carroll M. Wright
Mr & Mrs
Kenneth A. Wright
Mrs Whitney Wright
Mr & Mrs William Wright
Mrs Walter C. Wrye Jr
Mr & Mrs Arthur P. Wuth
Mr Dann Coriat Wyman
Mr Theodore C. Wyman
Mrs Arthur R. Wyzanski
Mrs Cyril Wynne
Mr Paul I. Yakovlev
Mrs John F. Yeager
Mr Charles K. Yeremian
Mr Herschel I. Yesley
Dr & Mrs Morris Yorshis
Mrs H. Melvin Young
Mr Richard W. Young

Miss Frances Zahler
Mr & Mrs Sydney Zanditon
Mrs Otto Zausmer
Mr & Mrs M. James Zelman
Dr Louis Zetzel
Miss Barbara Ziegler
Mr & Mrs Percy R. Ziegler
Mr Irving P. Zieman
Mr & Mrs Robert Zildjian
Dr & Mrs Seymour Zimbler
Mrs William Zopfi
Mrs Sidney R. Zussmann

SUPPLEMENTARY LIST OF 1968-1969 FRIENDS

This list includes Friends who enrolled between February 4 and April 4 1969.

Mrs George E. Abbot
Mrs Weston W. Adams
Mr Julian E. Agoos
Mr & Mrs George Alberts
Mrs William T. Aldrich
Mrs Charles M. Allen
Mrs R. W. Allen
Mr & Mrs Rudolf Amann
Mrs Oakes I. Ames
Mrs Theodore G. Ames
Mr & Mrs Albert Anderson
Miss Cornelia M. Anderson
Mr & Mrs
William G. Anderson
Mrs Claude E. Anibal
Mr & Mrs Reed P. Anthony
Mr & Mrs
Robert E. Apthorp
Mr David L. Armstrong
Mrs E.
Benjamin Armstrong
Mr & Mrs
Leon Aronovitz
Misses Meredith &
Margaret-Lynn Avola
Mr & Mrs Samuel Ayres Jr

Mrs Ethel M. Babbitt
Mrs H. W. Bacon
Mrs
William Benjamin Bacon
Mr & Mrs Robert Baldwin
Mr & Mrs
Stephen P. Baldwin
Miss Margaret S. Ball
Mr & Mrs
Richard H. Barbour
Mr & Mrs F. Stewart Barnaby
Mr & Mrs John Barnard
Mr & Mrs
Charles B. Barnes
Mrs Howard J. Barnet
Mrs Marilyn M. Barron
Mr & Mrs Allen G. Barry
Mrs Paul Bartlett
Mrs Helen Wood Bauman
Mr Paul J. Beere
Mr & Mrs
Franklyn B. Belcour
Mrs W. Randal Bell
Mrs George W. Benedict
Mr Norman R. Bennett
Mr Richard A. Berenson
Mr Gerald A. Berlin
Mr Myer Berman
Mr & Mrs
Harold E. Bernkopf
Miss Ruth Berow
Mr & Mrs
Maurice A. Berry
Mr & Mrs Richard L. Best
Mrs D. Hardwick Bigelow
Mrs Horace Binney
Mrs David L. Birch
Mrs Harold S. Bird
Mr Carl Birmingham
Mrs S. Bruce Black
Mr & Mrs Harley T. Blake
Mr & Mrs Michael Blake
Mrs J. Clark Boas
Dr Jan Boeke
Mr John E. Boit
Mrs Lynn L. Bollinger
Mrs Homer W. Bourgeois
Mr & Mrs
Nathaniel Bowditch
Mrs Paul W. Boyd
Mr & Mrs Gene F. Boyle
Mr & Mrs
Henry G. Bradlee Jr
Mr & Mrs Nelson A. Bradt
Mr Henry W. Bragdon
Mrs H. K. Bramhall
Mr & Mrs
Harry D. Brenner
Mrs Lewis A. Brigham
Mrs Samuel Brody
Mrs John Shaw Broeksmit
Mrs Henry G. Brooks
Dr Samuel M. Brooks
Mr Paul P. Brountas
Mr & Mrs David W. Brown
Mrs William J. Brown Jr

Mrs Edward C. Browne
Mrs Page Browne
Mrs William Lane Bruce
Mr Herbert J. Brun
Mrs Mollie W. Bryan
Mrs Richard A. Buck
Mrs Edward W. Burgess
Mrs C. Rodgers Burgin
Mr Howard Burkat
Mrs Jeremiah S. Burns
Miss Linda F. Burr
Mr & Mrs
Robert P. Burroughs
Mrs George A. Bushee
Dr & Mrs
Randolph K. Byers

Mr Edwin E. Calvin
Mrs Morgan S. Campbell
Mr & Mrs Loring W. Carney
Mr & Mrs
William Eugene Carroll
Mrs Richard B. Cattell
Mrs Philip Caughey
Mr Alfred Cavileer Jr
Mr Robert P. Cavileer
Mr Benjamin Chalfen
Mrs
William E. Chamberlain
Mr Carey J. Chamberlin
Miss Mary H. Chamberlin
Mrs Robert T. Chaplin
Mr & Mrs
Richard P. Chapman
Mr & Mrs
Charles Y. Chittick Jr
Mrs Kenneth Christophe
Mrs
William H. Claflin III
Mr Forrester A. Clark
Mrs Joseph C. Clement
Mr & Mrs
Francis G. Cleveland
Miss Gretchen Clifford
Mr Russell S. Codman Jr
Dr & Mrs
Gilbert M. Cogan
Mrs Bernard C. Cohen
Mr & Mrs
Maxwell A. Cohen
Dr Morris A. Cohen
Mr Saul B. Cohen
Mr Saul G. Cohen
Miss Ann R. Cohn
Mrs Alfred V. Coleman
Miss Cecilia Colledge
Miss Janise Conner
Mr Benjamin A. Cook

Mrs Raymond E. Cooke
Mr & Mrs
J. Gardner Coolidge
Mrs John T. Coolidge
Mrs B. Abbott Cope
Mrs Saul J. Copellman
Mr Chester A. Corney Jr
Mrs John Cornish
Mrs J. Holland Cotter
Mr William H. Couch
Mrs Burton J. Coughlan
Miss Martha C. Cramer
Mrs Paul Crete
Mrs Bigelow Crocker Jr
Mrs Ernest C. Crocker
Mr J. F. Crocker
Miss Mary Cunningham
Mrs Bruce Currie
Mr Stephen Curtis
Mr Robert Cutler
Miss Esther C. Cutter
Mrs W. Grant Cutter

Mrs Thomas N. Dabney
Mrs Nelson J. Darling Jr
Mrs J. J. Davis
Mr & Mrs Richard W. Day
Mr & Mrs Charles Devens
Mrs Bradley Dewey
Dr & Mrs Vernon S. Dick
Mrs Howard C. Dickinson
Miss Sally Dodge
Mrs Paul Dodson
Mrs Malcolm Donald
Dr & Mrs
David D. Donaldson
Mrs W. J. Dornhoefer
Mrs Phyllis G. Downing
Mr Arthur Drinkwater
Mrs Marion E. Dubbs
Mr & Mrs J. Leslie Dunstan
Mrs John H. Durston
Mr John Dwinell

Mrs Edward W. Eames
Mr & Mrs Henry C. Eames
Mr Adrian E. Eckberg
Mrs David L. R. Edgar
Dr Martha M. Eliot
Dr & Mrs Laurence B. Ellis
Mrs Frederich J. England Jr
Mr Rubin Epstein
Mrs George Estin
Mr Donald J. Evans
Mrs Romeyn Everdell

Mr Arthur D. Fay
Dr & Mrs Merrill I. Feldman
Mr & Mrs
Joseph E. Fellows Jr
Mr & Mrs Spencer Field
Mrs A. W. Fish
Miss Emily G. Fish
Mr Edward P. Fitch
Mrs Dudley Fitts
Mr Frederick P. Flagg
Mr Terence Flaherty
Mrs Arthur J. Flamm
Dr Solomon Fleishman
Mrs Walter H. Forbes Jr
Mrs Paul Foskett
Miss Dorothy R. Foster
Mrs John B. Fox
Miss Marion Fox
Miss Minnie B. Fox
Mr & Mrs Arthur Freedberg
Mr Samuel Freedman
Mrs Clarke F. Freeman
Mr & Mrs Walter A. Friend Jr
Miss Norma Frizelle
Mrs E. Dwight Fullerton

Mr & Mrs Walter H. Gale
Mrs David E. Gates
Mrs Fred L. Gefteas
Mrs Stephen Gens
Miss Edwina L. Gies
Mrs Carleton S. Gifford
Mrs Robert M. Gill
Mr & Mrs Alfred Ginsburg
Mr Alan B. Goldberg
Mr & Mrs Avram J. Goldberg
Miss Margaret Goldsmith
Mrs Sidney B. Goldstein
Mr & Mrs Harry Goodman
Mr & Mrs Frank B. Gordon
Miss Marlene R. Gordon
Mrs Raymond C. Gordon
Mr & Mrs C. Lane Goss
Mr Robert E. Grady
Mrs Arthur Randolph Greene
Mr William C. Greene
Mrs Robert B. Greenough
Mrs Samuel B. Groom
Mrs Julius Grossman
Mrs S. Eliot Guild

Mrs Joseph A. Hackett
Mr Thomas F. B. Hagan
Mr & Mrs
Wesley M. Hague Jr
Mr & Mrs Whitney Hale
Mr Roger G. Hall
Mrs Roger H. Hallowell

Dr & Mrs George Hammond
Mrs Chauncey H. Hand
Mr Leonard C. Hardwick
Mr & Mrs John B. Harriman
Mrs Bartlett Harwood Jr
Mr James Haughton
Mr & Mrs Thomas Hays
Miss Helen F. Hazelton
Dr & Mrs Clark W. Heath
Mr & Mrs Stanley Heck
Mr & Mrs Harold Heins
Mr & Mrs William L. Helm Jr
Mr John Heptonstall
Mrs Christian Herter
Mrs Chester D. Heywood
Mr Harry B. Hill Jr
Mr & Mrs John Hill
Mrs Franklin W. Hobbs
Mr Herbert S. Hoffman
Miss Mary A. Hogan
Mrs Waldo H. Holcombe
Miss Marian J. Homans
Miss Charlotte Hood
Mr Harvey P. Hood
Miss Isabel Hoopes
Mr Alfred Hoose
Mr & Mrs Benjamin Horne
Mrs Sol Horwitz
The Houghton Foundation
Miss Constance Houghton
Mrs John D. Houghton
Miss Ruth Houghton
Mrs Frederick H. Hovey
Miss Ann Howard
Mr Henry S. Howe
Mrs Llewellyn Howland
Mr & Mrs Weston Howland
Mrs E. W. R. Huggins
Mrs Alfred Hulst
Mrs George Hyde

Dr & Mrs Sidney H. Ingbar
Miss Sarah E. Irwin

Dr & Mrs David M. Jackson
Mr & Mrs Earl G. Jackson
Miss Elizabeth B. Jackson
Mr & Mrs Francis G. Jackson
Mrs Marcien Jenckes
Mrs Kenneth E. Jewett
Mr & Mrs Harold D. Jobes
Miss Elizabeth Johnson
Mr & Mrs Frederick Johnson
Miss Helen S. Johnson
Miss Helen L. Jones
Miss Ruth L. Jones
Mr & Mrs Theodore S. Jones
Mrs Robert F. Jordan
Dr & Mrs Allen P. Joslin
Dr & Mrs Lewis W. Kane
Mrs Samuel B. Kane
Mr & Mrs David C. Kanter
Mrs Joseph Kaplan
Mrs Max L. Kates
Dr & Mrs S. A. Kaufman
Mrs Harold G. Kaye
Mrs Henry R. Keene
Mrs Harold R. Keller
Rev & Mrs H. P. Kellett
Mrs Katherine A. Kelley
Miss Mary Jane Kelley
Dr & Mrs
Sylvester B. Kelley
Mr David D. F. Kennard
Mrs Edgar H. Kent
Miss Katrina Kipper
Mrs Edward H. Kittredge
Mr Karl H. Klasson
Mrs Arthur Klein
Mr Harry J. Klotz
Mrs W. S. Knickerbocker
Mrs John H. Knowles
Mrs Clarence F. Knudson
Mrs Warren Kohn
Miss Doris Koopman
Mrs William S. Koster
Dr Richard J. Kozera
Mr & Mrs Gerald Kraft
Mrs B. Leonard Krause
Mrs George W. Kuehn
Miss Yvonne K.
Kuhn-Regnier

Mrs F. D. Lackey
Miss Mary Elizabeth Ladd
Miss Aimee Lamb
Mrs Walter E. Lamlein
Professor Roy Lamson
Dr & Mrs Thomas J. Lamson
Mr & Mrs Martin M. Landay
Mr Arthur A. Landers
Mrs Alfred A. Lane
Mr F. Burns Langworthy
Mr & Mrs George H. Larsen
Miss Emilie G. Larson
Mrs Edward W. Lawrence
Mrs Roland L. Leach
Mrs Frederic K. Leatherbee
Miss Marjorie C. Lee
Mr & Mrs Eugene Lehner
Mrs S. J. Leibovici
Miss Elizabeth C. Leland
Mrs Tudor Leland
Mr Edward J. Leszuk
Mrs Carlisle N. Levine
June Rockwell Levy
Foundation Inc.
Miss Constance Lewis
Miss Helen M. Lincoln
Mr & Mrs Leo Linden
Miss Margaret A. Linton
Mrs Benjamin Lipsky
Miss Esther E. Lissner
Mr James R. Livingstone
Mr & Mrs Richard B. Lombard
Mrs Barnard Long
Mrs B. Barton Loomis
Mrs Augustus P. Loring
Mr & Mrs Robert P. Loring
Mrs George M. Low
Mrs Hayden Ludwig
Mr Roger R. Ludwig
Mr & Mrs Richard W. Lyman
Mr & Mrs Jeremiah Lynch

Mr & Mrs Ralph MacAllester
Miss Bette G. Macheras
Mrs Findley T. MacIntyre
Miss Abigail P. MacKinnon
Miss Kathryn B. Magill
Miss Elizabeth K. Mahan
Mr Sidney H. Malkin
Mr & Mrs Paul I. Mann
Mr Ronald H. Marcks
Mr Theodore Marier
Mr Herbert D. A. Marlin
Mrs Max G. Marple
Mrs James Alden Marsh
Mr Roger Marshall
Mrs Henry L. Mason
Miss Elizabeth D. May
Mr Leo Mayer
Mrs Frederic B. Mayo
Mrs Richard Mayo-Smith
Mrs John A. McCandless
Mr James McCoy
Mrs George W. McCreery
Dr & Mrs L.
Tillman McDaniel
Mrs John McDonough
Mrs John R. McLane
Mr & Mrs Samuel P. Melville
Mrs Keyes D. Metcalf
Mrs David Middleton
Mr. B. Migliori
Mrs Jaako J. Mikkola
Mrs I. Otto Miller
Mrs John F. G. Miller
Mr & Mrs Lawrence N. Miller
Mr Louis Miller
Mrs Norman F. Milne
Mr & Mrs George S. Milner
Mrs Henry W. Minot Jr
Miss Ethel D. Mogan
Mr & Mrs
Spencer B. Montgomery
Mrs W. J. Moore Jr

Mrs George Abbot Morison
Mr & Mrs Charles R. Morris
Mrs William B. Morse
Mrs John Murdoch
Mrs S. W. Murray

Mrs E. Geoffrey Nathan
Mrs Joseph Nathan
Miss Raymonde Neel
Dr & Mrs Franklin S. Nelson
Miss Alice B. Newell
Mr & Mrs John T. G. Nichols
Mrs Henry G. Nickerson
Mr & Mrs Henry C. Nields
Miss Nina Nightingale
Mrs Daniel F. Nugent Jr
Mr & Mrs Richard P. Nyquist

Mrs Harry Olins
Mrs Emerson T. Oliver
Miss Ethel Opper
Mr F. John O'Reilly Jr
Mr Max Orenberg
Miss Mary Otis
Mrs Richard H. Overholt

Mrs Henry M. Parker
Mr Robert Parkinson
Mrs Jack Paulsen
Mr Francis W. Peabody
Miss Margery Peabody
Mrs Pryor W. Percival
Mrs Grafton Perkins
Mr & Mrs James M. Perkins
Mr & Mrs John A. Perkins
Mr Max Petersen
Mr & Mrs Lester M. Peterson
Mr & Mrs
George J. Pfannenstiehl
Mrs Louis E. Phaneuf
Mr Charles W. Phinney
Mrs Richard D. Phippen
Mrs David E. Place
Mrs John Podger
Mrs Vivian T. Pomeroy
Mrs George R. Poor
Mrs Jerome Porton
Mrs Brooks Potter
Mrs Joseph W. Powell Jr
Mrs Charles R. Prichard Jr
Mrs Joseph K. Priest
Mr & Mrs Lester Provo
Mrs George Putnam

Dr & Mrs Robert C. Rainie
Mrs E. W. Rayner
Mr John Reed
Mrs Lewis E. Reigner
Mrs Patrick A. Requa
Mrs Edward Reynolds Jr
Mr & Mrs Benjamin M. Rice
Miss Elizabeth S. Rice
Mrs Charles O. Richardson
Mrs R. Robert Richardson
Mr Ralph Riddle
Miss Louise C. Riemer
Mrs William P. Ripley
Mr & Mrs Henry B. Roberts
Mrs D. Drew Robertson
Dr Max W. Robinson
Miss Mildred H. Rose
Mr & Mrs Philip Rosenberg
Dr Wilfred V. Rounseville
Mrs George B. Rowell

Dr A. Lewis Sagoff
Mr Carl Saldinger
Mrs John T. Saltonstall
Mr Charles F. Sanborn
Mr & Mrs Porter Sargent
Mrs Maurice Saunders
Mr Leonard L. Schley
Mrs Allen Scholnick
Miss Bernice G. Schubert
Mr & Mrs William Schwarz
Mr Alan H. Scovell
Mrs James Otis Seamans
Mrs Richard D. Seamans
Miss Geraldine Seaver
Mrs James K. Selden
Mr & Mrs Melvin I. Shapiro
Mrs Francis G. Shaw
Miss Miriam Shaw
Mrs Henry B. Shepard
Mr James E. Shepherd
Mrs David W. Sherwood
Mr P. H. Sherwood
Mrs Thomas K. Sherwood
Mrs Lawrence W. Shirley
Mrs H. Bronson Shonk
Miss Marion C. Shorley
Mrs H. M. Shreve
Mrs Alfred Sigel
Mrs Anna P. Smith
Mrs Graydon Smith
Mrs Leonard Smith
Mrs Morgan K. Smith
Miss Elmina L. Snow
Mrs William B. Snow
Mrs John C. Snyder
Mr & Mrs Morris Snyder
Mr & Mrs Joseph P. Solomon
Mr Rudolf G. Sonneborn
Mrs Stoddard G. Spader
Mrs Irwin E. Spalding
Mrs Archibald H. Spaulding
Mr & Mrs Robert H. Sproat
Dr & Mrs David G. Stahl
Miss Clara T. Stapleton
Mrs Frederick J. Stare
Mrs Gordon Weld Stearns
Miss Emma Stein
Mr & Mrs Brooks Stevens Jr
Mrs Henry D. Stevens
Mrs Greenough Stires
Rt Rev & Mrs
Anson Phelps Stokes Jr
Miss Elizabeth W. Storer
Mrs June Hookey Straus
Mrs Jacob H. Strauss
Dr Walter E. Strimling
Mrs Rolf Stutz
Mr & Mrs Sydney Sugarman
Miss Elizabeth M. Sullivan
Mr & Mrs Gregory T. Sullivan
Mrs William R. Swart
Mrs William H. Sweet
Mrs Lawrence A. Sykes
Dr Albert Szent-Gyorgyi

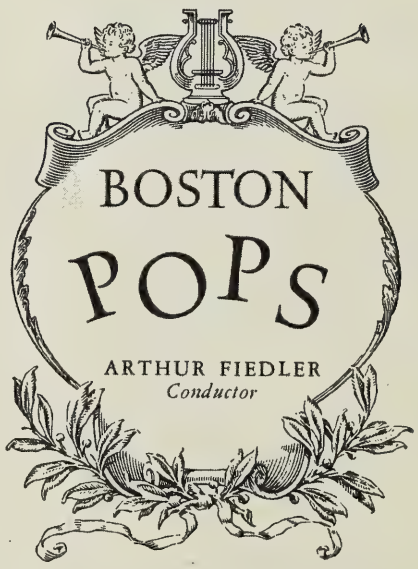
Mrs William L. Taggart Jr
Mr Roland P. Talbot
Mrs R. C. Terry
Dr & Mrs
Richard Winston Thaler
Mrs John E. Thayer
Dr & Mrs
Charles A. Thompson
Mrs Richard H. Thompson
Miss Ruth F. Thomson
Mr & Mrs
Richard D. Thornton
Mrs D. Stephen Thrall
Miss Kaye Torrant
Mrs Theodore Towvim
Mrs Vale Truitt
Mrs Renee Trustman
Mr & Mrs Donald K. Tucker
Mr & Mrs Irving Usen
Mr & Mrs Charles Vanner Sr
Dr & Mrs Emilio C. Venezian
Mr Herman Vershbow
Dr Henry R. Viets
Mrs Roland von Weber
Mr Alan H. Vrooman
Mr Gary E. Wait
Miss Doris Waldstein
Mrs Frederick B. Walker
Dr & Mrs Russell G. Walker
Mr John W. Walsh
Miss Frances Evelyn Ward
Mr & Mrs J. Lindsay Ware
Mrs W. S. Warland
Mrs Sarah L. Warren
Mrs G. C. Waterston
Mrs Phyllis W. Watkins
Mrs Frederic W. Watriss

Mrs George H. Watson
Miss Sylvia H. Watson
Mrs Walter Watson II
Mrs Alexander B. Way
Mr & Mrs
Dean K. Webster Jr
Mr & Mrs A. H. Wechsler
Mr Edward A. Weeks
Mr & Mrs George Wells
Mr & Mrs Charles Weston
Mr & Mrs
Carl A. Weyerhaeuser
Mrs George Macy Wheeler
Mrs Howard Wheeler
Mr & Mrs Elmir L. White
Mrs Howard S. Whiteside
Mrs Nehemiah H. Whitman
Mrs Byam Whitney
Mrs Richard M. Whitney
Dr & Mrs
Robert T. Whittaker
Mrs Robinson Whitten
Mrs Ross E. Whittenburg
Mr & Mrs L. Gard Wiggins
Mrs David Wilder
Mr & Mrs Herbert P. Wilkins
Mrs Ben Ames Williams
Miss Grace E. Williams
Mrs L. Ware Williams
Mrs James B. Willing
Mr & Mrs Maurice Wiseman
Mrs Frederick Witherby
The Sarah T. Winthrop
Memorial Fund
Mrs George Wolfson
Mrs Edward Wong
Mrs Peter Woodbury
Mr & Mrs Howard O. Woods
Mrs George Wright
Mr & Mrs Walter Wrigley
Miss Anne C. Wyman

Miss Janet Yonts

Mr & Mrs David Zelermyer

EIGHTY-FOURTH SEASON
OPENING TUESDAY NIGHT APRIL 29



APRIL 29 – JUNE 28

There will be concerts each week Monday through Saturday, except the first, when concerts will be Tuesday April 29 through Sunday May 4.

Tickets are on sale at the Box Office
two weeks in advance of each concert

SYMPHONY HALL, BOSTON 266-1492

Fiduciary Trust Company

10 POST OFFICE SQUARE, BOSTON

BOARD of DIRECTORS

ROBERT H. GARDINER
President

EDWARD H. OSGOOD
Vice President

RALPH B. WILLIAMS
Vice President

EDMUND H. KENDRICK
Vice President

ROBERT M. P. KENNARD
Vice President

PHILIP DEAN
Vice President

JOHN W. BRYANT
Vice President

JOHN L. THORNDIKE
Vice President

JOHN Q. ADAMS
Vice President, John Hancock Mutual Life Insurance Co.

JAMES BARR AMES
Ropes & Gray

JAMES O. BANGS
Trustee

SAMUEL CABOT, JR.
President, Samuel Cabot, Inc.

FRANCIS W. HATCH, JR.
Beverly Farms, Mass.

HENRY R. GUILD
Herrick, Smith, Donald, Farley & Ketchum

GEORGE S. JOHNSTON
Scudder, Stevens & Clark

ALBERT B. HUNT
Trustee

EDWARD F. MACNICHOL
Trustee

RONALD T. LYMAN, JR.
Scudder, Stevens & Clark

PHILIP H. THEOPOLD
Chairman of Exec. Committee, Real Estate Investment Trust of America

MALCOLM D. PERKINS
Herrick, Smith, Donald, Farley & Ketchum

JAMES N. WHITE
Scudder, Stevens & Clark

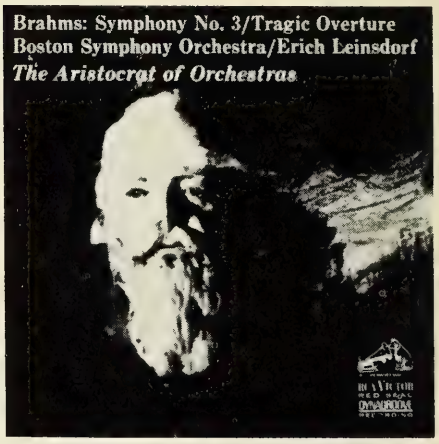
ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian



The first recording of this symphony by a major orchestra and conductor. Both works are spectacular. *Dynagroove.* LSC-2934

Leinsdorf's genius with the German Romantic repertoire is immediately seen in this superb performance. *Dynagroove.* LSC-2936



RCA

BUY YOUR RECORDS BY MAIL *To benefit the Boston Symphony Orchestra*



Rubinstein's third great album in his Boston Symphony-Leinsdorf recordings of the Beethoven concertos. *Dynagroove.* LSC-2947

In case the concert should end:

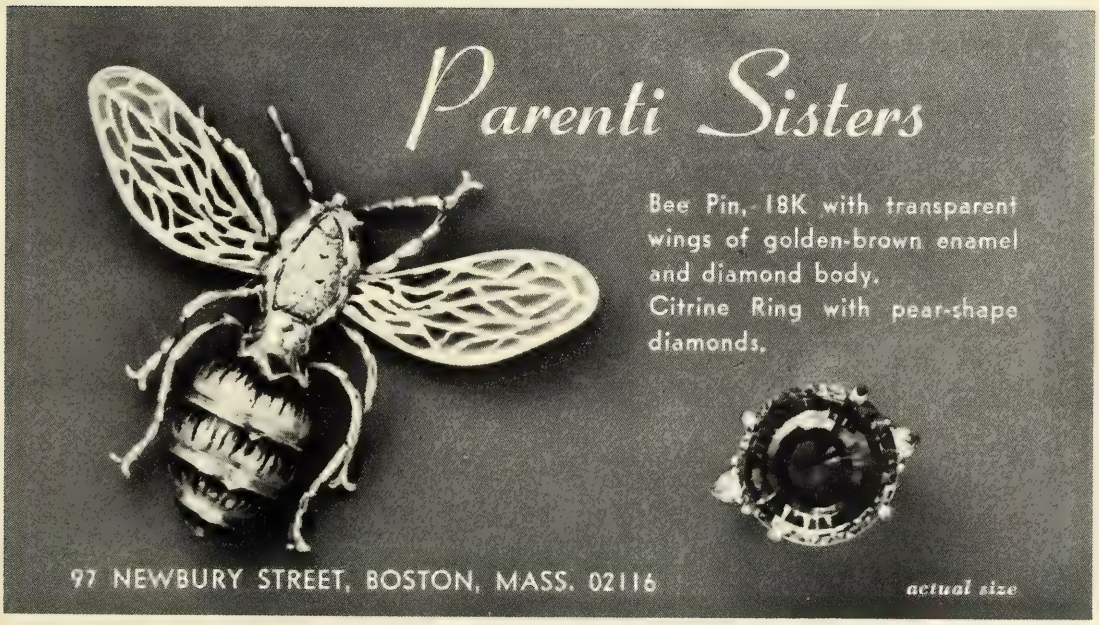
Clap (If someone in front yells "Bravo", yell "Bravo"). Get up out of your chair and walk to Mass. Avenue Exit. Turn left and walk 30 paces to Donald Cox Rogers Square. Turn right. Look left. Look right. Cross. Proceed straight to large hole in the ground. Follow the hurricane fence to large block of granite on St. Paul Street inscribed, "1904". Turn left. Walk to Christian Science Publishing Building. Circumvent it and proceed to large hole. Turn left and walk two hundred paces. Walk inside Sheraton-Boston Lobby (on the Symphony side of Prudential Center). Stop. Decide between Mermaid Bar, Cafe Riviera or Kon-Tiki Ports or turn left and take a waiting escalator to next level. Get off. Decide between Persian Lounge and Falstaff Room. If you want to go to El Diablo, you're on your own.



Beat the high cost of health care:

1. **Stay healthy.**
2. **Become a volunteer at Beth Israel Hospital.**

Contact Mrs. Richard Williams
Director of Volunteers
734-4400 ext. 327
A Major Teaching Hospital of Harvard Medical School



THE BOSTON HOME, INC.

Established 1881

2049 DORCHESTER AVENUE • BOSTON, MASS.

A Home for the Care and Treatment of Women
Who Are Afflicted with Incurable Diseases



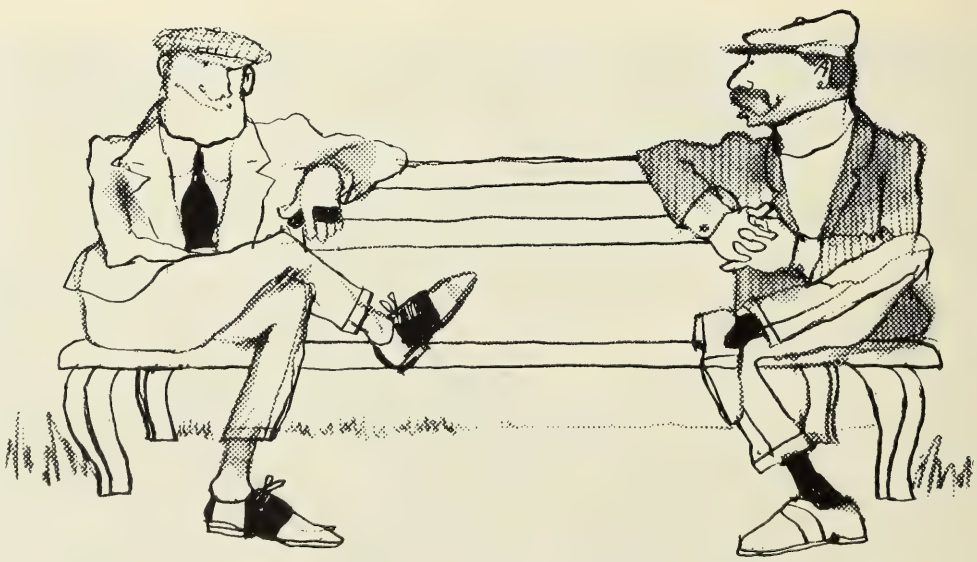
Your Contributions and Bequests Are Earnestly Solicited

President Charles E. Cotting *Secretary* John H. Gardiner

Treasurer David W. Lewis, 40 Broad Street, Boston

"Boraschi's is Boston's Best Italian Restaurant!"

"Boraschi's is Boston's best American Restaurant!"



Who are we to argue? Boraschi's Restaurant,
793 Boylston St. (Opposite Prudential) 536-6300

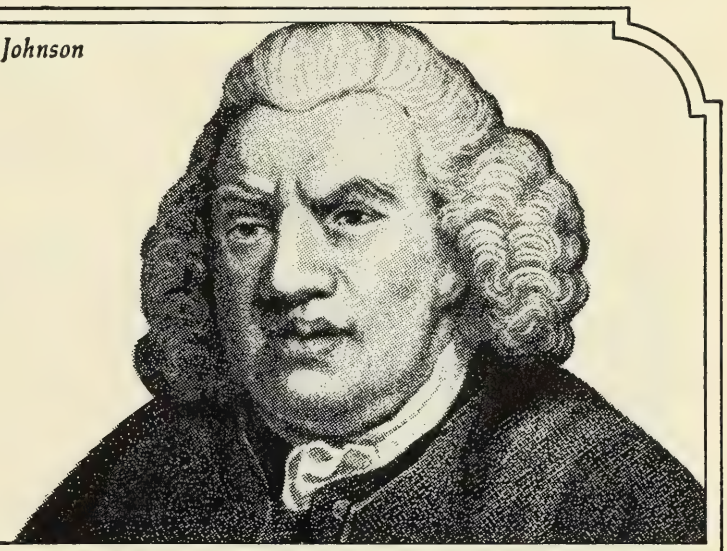
NATIONALLY ACCREDITED

DAY AND EVENING COURSES
Gregg and EZ Alphabetic Shorthand. Start anytime; graduate when ready. One Year Executive Secretarial Course. Intensive Short Courses. Typing individually taught.

INTENSIVE BRUSH-UP COURSES
for "RETURNEES" to JOB MARKET

HICKOX
SECRETARIAL SCHOOL
Founded in 1879
Individual Attention *Individual Promotion*
367 BOYLSTON ST., BOSTON (at Arlington St. MBTA)
267-5920

Samuel Johnson



tax

In his great Dictionary, Dr. Johnson gave a definition for *excise:* "A hateful tax levied upon commodities." Smith, Barney & Co. suspects you might sometimes be willing to apply that adjective to *any* tax.

Excises and commodities aside . . . there is a way to gain additional income *without* additional tax. If the income is from municipal bonds—the debt securities of state or city governments or governmental authorities—it's totally *exempt* from Federal income tax. (Often from state income tax as well, in the state of issuance.)

Smith, Barney's Municipal Bond Department can help you select the bonds best suited to your needs. They *know* municipals, out of long experience with them. To begin with, they'll be glad to send you, upon request, a booklet explaining exactly what municipals are.

One thing they are: a legitimate way to avoid "hateful" taxes.

Smith, Barney & Co.
Incorporated
Members New York Stock Exchange and other leading exchanges
125 High Street, Boston, Mass. 02110

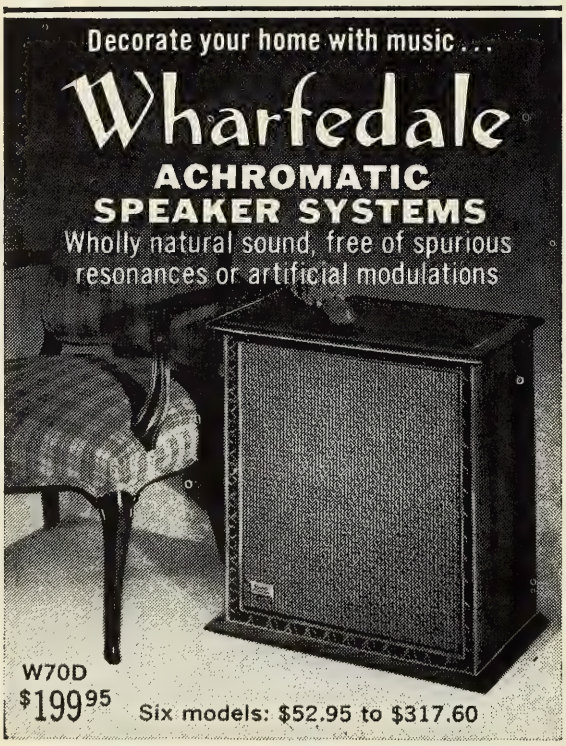


Boston's Elizabeth Carleton House assures a gracious and dignified retirement to men and women over 65, couples or individuals, of good health and buoyant temperament . . . Spacious private rooms in a handsome environment . . . A distinguished Board and administration provide a secure and comfortable way of life for members of the Carleton House "Family." . . . Financial plans are flexible. The Committee on Admissions welcomes inquiries.

ELIZABETH CARLETON HOUSE
2055 Columbus Avenue Boston Mass. 02119
Write for brochure

Tat Saunders INC.
THE RITZ CARLTON HOTEL, BOSTON
PALM BEACH, FLORIDA
Pretty Clothes for All Occasions
MANCHESTER WATCH HILL

WHERE TO BUY



Lechmere Sales • 88 First St., Cambridge
Lechmere Sales • 688 Providence Pike, Dedham
Lafayette Radio • Route 9, Natick
Lafayette Radio • Route 1 and Walnut St., Saugus
World of Music • 25 West St., Boston
and other high fidelity dealers
British Industries Corp., a division of Avnet, Inc.

— marion ruth
A large and carefully selected variety of china, stainless steel, furniture, glass and accessories—displayed for your convenience in co-ordinated table settings in the contemporary manner. Good design gift ideas by outstanding international designers and craftsmen.
Bridal Registry
"The Bride's Headquarters for China, Gifts, and Accessories"
1385 BEACON STREET
BROOKLINE • MASS.

For information about space and rates in the
BOSTON
SYMPHONY ORCHESTRA
PROGRAM
Call Advertising Department
Symphony Hall • 266-1492
Donald T. Gammons

A Fine Specialty Shop

catering from head to toe
to young gentlemen who
wear from size 6 to 42

BOYS' & YOUNG MEN'S APPAREL
THE PREP SHOP
HARVARD SQUARE

1-HOUR FREE PARKING at the
Church Street Garage (right next door)

31 CHURCH ST. • CAMBRIDGE
UNiversity 4-2300

T.O. METCALF CO.
ESTABLISHED 1871

Value

FOR YOUR PRINTING DOLLAR

For Proof

CALL 426-5050

51 MELCHER ST., BOSTON
T.O. METCALF CO.

CTI

COMPUTER TECHNIQUES INSTITUTE
A DIVISION OF
COMPUTER TECHNIQUES, INC.
204 WORCESTER STREET
WELLESLEY HILLS, MASSACHUSETTS 02181
(617) 235-4959

Computer Techniques, Inc., is a firm of Computer Professionals whose experience extends from the design, development, and marketing of its COMPTEK system for commercial data processing, to its consulting services in the research and medical-related fields.

In addition to its DISTINGUISHED SPEAKERS SEMINARS, Computer Techniques Institute provides, specialized seminars and intensive courses in computer familiarization and utilization for BANKING, ACCOUNTING, LAW, MEDICINE, HOSPITAL ADMINISTRATION, and many diverse fields.

Our courses are conducted at the sponsor's site or at our own conveniently-located facilities. Prospective sponsors are invited to contact Mr. J. Adleman, Technical Director, for further information.

GEO. H. ELLIS CO.

Printers of Reputation Since 1873

270 Congress St., Boston, Mass. LI 2-7800
LETTERPRESS • OFFSET LITHOGRAPHY • BINDING

Fishelson's

Fleuriste Français

Est. 1891
34 CHARLES STREET • BOSTON, MASS.
Tel. CA 7-8080

A bank for all reasons

COMMONWEALTH NATIONAL BANK

Main Office: 150 Causeway Street · 6 Beacon · 717 Boylston · 89 Broad
1610 Commonwealth · Lincoln Office: 350 Broadway, Chelsea

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

CUTTY SARK

AMERICA'S No.1
SELLING SCOTCH



DISTILLED AND BOTTLED IN SCOTLAND BLENDED 86 PROOF
THE BUCKINGHAM CORPORATION, IMPORTERS; NEW YORK, N. Y.

Boston's
Internationally Famous
Italian Restaurant



Open 7 Days 11 A.M. to 1 A.M.

Polcari's

283 Causeway St.
(1 minute from No. Station)
For Reservations Tel. RI 2-4142

DALOZ

Cleansers
of Fine Clothes
and Household
Furnishings for a
Discriminating
Clientel

Phone 265-2400

1863

Before the theater, experience the tradition
of relaxed dining . . . just moments away
from your evening's entertainment.

THE DINING ROOM
6 PM — 10 PM

THE RITZ CARLTON
BOSTON

HIGH NOTE

5% annual rate

FIVE FOR ALL

NO NOTICE REQUIRED FOR WITHDRAWAL

- SEND FOR FREE SAVE-BY-MAIL KIT
- WE PAY POSTAGE BOTH WAYS

OUR DIVIDENDS ARE NOT SUBJECT TO MASS. STATE INCOME TAX
SAVINGS INSURED BY U.S. GOV'T AGENCY

HOME OWNERS FEDERAL SAVINGS
and Loan Association — 21 Milk St., Boston, Mass. — Phone: HU 2-0630
DORCHESTER OFFICE: 347 WASHINGTON STREET — PHONE CO 5-7020

GOMBERG

MUSIC

Individual instruction on the violin for intermediate and advanced students—chamber music—to further the understanding of music.

For information write
ROBERT GOMBERG
143 Beaconsfield Road, Brookline, Mass.

MUSIC

WORKSHOP

MALBEN'S

FRUITS — PRIME MEAT AND GOURMET SHOPPE



100 NATURAL CHEESES AND SPICES

PHEASANTS · QUAIL · SQUABS

ROMANOFF'S FRESH CAVIAR

PATE DE FOIE GRAS · TRUFFLES

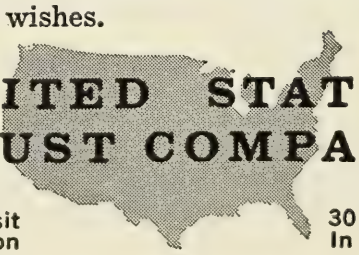
UNSALTED SMOKED SALMON

158 Massachusetts Ave., Boston • Free Delivery • 266-1203

CONFIDENCE...

Can be as simple as a visit to our Trust Department, with your counsel, to make sure that your plans for the future will be carried out exactly as you planned. Our Trust Department specialists are always available to work with you, and your counsel, to see to it that your instructions will be maintained. We think you'll have every confidence in US and in the way we will execute your wishes.

you never come second with US



UNITED STATES TRUST COMPANY

Member Federal Deposit Insurance Corporation

30 Court Street, Boston
In the New Government Center

A SELECTION OF RECORDINGS BY THE
BOSTON SYMPHONY ORCHESTRA
under the direction of
ERICH LEINSDORF

BEETHOVEN

Symphony no. 2 *with* Music from The creatures of Prometheus	3032
Symphony no. 3 'Eroica'	2644
Symphony no. 4; Leonore Overture no. 2	3006
Symphony no. 7	2969
Piano concerto no. 1 (Rubinstein)	3013
Piano concerto no. 3 (Rubinstein)	2947
Piano concerto no. 4 (Rubinstein)	2848
Piano concerto no. 5 'The Emperor' (Rubinstein)	2733

BRAHMS

Symphony no. 1	2711
Symphony no. 2	2809
Symphony no. 3; Tragic Overture	2936
Symphony no. 4	3010
The four symphonies (boxed edition) (three records)	6186
Piano concerto no. 1 (Cliburn)	2724
Piano concerto no. 1 (Rubinstein)	2917

BRUCKNER

Symphony no. 4 'Romantic'	2915

MAHLER

Symphony no. 1	2642
Symphony no. 3 (Verrett, New England Conservatory Chorus, Boston Boychoir) (2 records)	7046
Symphony no. 5 *with* BERG Wozzeck excerpts (2 records)	7031
Symphony no. 6 *with* BERG Le vin (Curtin) (2 records)	7044

WAGNER

Leinsdorf conducts Wagner	3011
Lohengrin (Konya, Amara, Gorr, Dooley, Hines, Chorus pro Musica) (5 records)	6710

Stereo records are prefixed LSC; mono LM

THE BOSTON SYMPHONY ORCHESTRA
RECORDS EXCLUSIVELY FOR



RECORDINGS by the
BOSTON SYMPHONY CHAMBER PLAYERS and
CLAUDE FRANK guest artist
with notes and commentary by PETER USTINOV

BEETHOVEN	Serenade in D op. 25
BRAHMS	Piano quartet in C minor op. 60
CARTER	Woodwind quintet
COPLAND	Vitebsk
FINE	Fantasia for string trio
MOZART	Flute quartet in D K. 285 Oboe quartet in F K. 370
PISTON	Divertimento for nine instruments

LM/LSC-6167

BRAHMS	Horn trio in E flat op. 40
COLGRASS	Variations for four drums and viola
HAIEFF	Three bagatelles for oboe and bassoon
MOZART	Piano quartet in G minor K. 478 Quintet for piano and winds in E flat K. 452
POULENC	Trio for oboe, bassoon and piano (1926)
SCHUBERT	String trio no. 1 in B flat
VILLA-LOBOS	Bachianas Brasileiras no. 6 for flute and bassoon

LM/LSC-6184

The Boston Symphony Chamber Players
record exclusively for

RCA

The Boston Symphony Orchestra and the
New England Conservatory of Music present

THE FINAL CONCERT OF THE SEASON
JORDAN HALL AT 8.30

Wednesday May 7 (postponed from February 26)
THE BOSTON SYMPHONY WIND QUINTET

Doriot Anthony Dwyer, Ralph Gomberg, Gino Cioffi, Sherman Walt, James Stagliano *with* Gilbert Kalish *piano,* Armando Ghitalla *trumpet* and William Gibson *trombone*

ROSSINI	First quartet (1808) for flute, clarinet, bassoon and horn
BLACHER	Trio for trumpet, trombone and piano op. 31
FINE	Partita for wind quintet (1948)
THUILLE	Sextet op. 6

Ticket prices: $1.50, $2, $2.50, $3, $4 and $5

Tickets can be ordered in person, or by mail or telephone from JORDAN HALL BOX OFFICE, 30 GAINSBOROUGH STREET, BOSTON 02115 telephone 536-2412

SUMMARY OF THE SEASON 1968-1969

CONCERTS GIVEN IN THE FRIDAY/SATURDAY SERIES DURING THE SEASON 1968-1969

Program	Date	Conductor
1	September 27 and 28	ERICH LEINSDORF
2	October 4 and 5	ERICH LEINSDORF
3	October 11 and 12	ERICH LEINSDORF
4	October 25 and 26	COLIN DAVIS
5	November 1 and 2	ERICH LEINSDORF
6	November 8 and 9 *concert in memory of Charles Munch*	ERICH LEINSDORF
7	November 15 and 16	CHARLES WILSON
8	November 29 and 30	ERICH LEINSDORF
9	December 6 and 7	GEORG SEMKOW
10	December 13 and 14	CHARLES WILSON
11	December 27 and 28	CHARLES WILSON
12	January 3 and 4	ERICH LEINSDORF
13	January 10 and 11	ERICH LEINSDORF
14	January 24 and 25	GEORGES PRÊTRE
15	January 31 and February 1	GEORGES PRÊTRE
16	February 7 and 8	PIERRE BOULEZ
17	February 14 and 15	JORGE MESTER
18	February 21 and 22	ERICH LEINSDORF
19	February 28 and March 1	ERICH LEINSDORF
20	March 7 and 8	ERICH LEINSDORF
21	March 28 and 29	HENRY LEWIS
22	April 4 and 5	ERICH LEINSDORF
23	April 11 and 12	ERICH LEINSDORF
24	April 18 and 19	ERICH LEINSDORF

WORKS PLAYED AT THE FRIDAY/SATURDAY SERIES

	Program	Page
BACH		
Suite no. 1 in C BWV 1066	23	1440
Suite no. 4 in D BWV 1069	20	1244
'Wedding' Cantata no. 202 for soprano 'Weichet nur, betrübte Schatten'	5	276
BEETHOVEN		
Symphony no. 1 in C op. 21	8	468
Symphony no. 3 in E flat op. 55 'Eroica' *in memory of Ernest Ansermet*	18	1134
'Marcia funebre' from Symphony no. 3 in E flat op. 55 'Eroica' *in memory of former President Dwight D. Eisenhower*	21	—
Symphony no. 6 in F op. 68 'The Pastoral'	13	798
Symphony no. 9 in D minor op. 125	24	1509
Piano concerto no. 4 in G op. 58	18	1120
Overture to 'Egmont'	22	1376
Scena and aria 'Ah! perfido' op. 65	1	16
BENNETT		
Symphony no. 1 (1965) *first performance in Boston*	4	216
BERG		
Three pieces for orchestra op. 6 *first performance in Boston*	16	1009
Violin concerto (1935)	3	152

ADDENDA

page 1558

SCHOENBERG A survivor from Warsaw op. 46
add: played twice

page 1574

add: STRAUSS Also sprach Zarathustra op. 30 - 6 B
WAGNER Die Walküre - Act one - 8 B

page 1578

RETIRING MEMBERS: While the 24th book was going to press, Karl Zeise was asked to withdraw his resignation from the Orchestra. He agreed to do so.

Charles Wilson, Assistant Conductor of the Boston Symphony Orchestra, retired at the end of the 1968-1969 season to assume the position of principal resident conductor of the New York City Opera Company.

	Program	Page
BERLIOZ		
Symphonie fantastique op. 14a	15	929
BIZET		
Symphony no. 1 in C	15	924
BRAHMS		
Symphony no. 3 in F op. 90	4	232
Symphony no. 4 in E minor op. 98	6	—
Piano concerto no. 2 in B flat op. 83	21	1330
Ein deutsches Requiem op. 45	5	282
BRUCH		
Scottish fantasy for violin and orchestra op. 46	23	1443
BRUCKNER		
Symphony no. 6 in A *first performance by the Boston Symphony Orchestra*	22	1378
CORELLI		
Concerto grosso op. 6 no. 8 'The Christmas'	11	660
DEBUSSY		
Rhapsody for saxophone and orchestra	8	470
Jeux – poème dansé (1912)	16	989
DVOŘÁK		
Symphony no. 8 in G op. 88	2	88
FAURÉ		
'The death of Mélisande' from the incidental music to 'Pelléas et Mélisande' op. 80	6	—
FRANCK		
Symphonic variations for piano and orchestra	13	815
GLUCK		
Music of the blessed spirits in the Elysian Fields from 'Orpheus and Euridice' *in memory of Samuel Diamond*	2	—
HAYDN		
Symphony no. 90 in C	3	148
Symphony no. 99 in E flat	4	212
Sinfonia concertante in B flat for oboe, bassoon, violin and cello op. 84	16	988
JANÁČEK		
Sinfonietta for orchestra op. 60 *first performance by the Boston Symphony Orchestra*	2	84
LALO		
Overture to 'Le roi d'Ys'	14	860
LISZT		
Piano concerto no. 1 in E flat	13	819
MAHLER		
Lieder eines fahrenden Gesellen	19	1185
MESSIAEN		
'Chronochromie' for large orchestra (1960) *first performance in Boston*	14	879
MOZART		
Symphony no. 34 in C K. 338	17	1057
Symphony no. 35 in D K. 385 'The Haffner'	11	682

	Program	Page
Symphony no. 39 in E flat K. 543	1	12
Symphony no. 41 in C K. 551 'The Jupiter'	9	536
Piano concerto in B flat K. 595	8	486
first performance in Boston by the Boston Symphony Orchestra		
Overture to 'Die Entführung aus dem Serail'	9	532
NIELSEN		
Symphony no. 3 op. 27 'Sinfonia espansiva'	21	1314
first performance by the Boston Symphony Orchestra		
PISTON		
Prelude and allegro for organ and strings	13	796
in celebration of Walter Piston's 75th birthday		
PROKOFIEV		
Piano concerto no. 5 in G op. 55	22	1373
Scenes from 'Romeo and Juliet' op. 64	10	616
RACHMANINOV		
Rhapsody on a theme of Paganini op. 43	6	370
RAVEL		
'La valse' – choreographic poem	14	885
RESPIGHI		
Gli uccelli – suite for small orchestra	17	1054
ROSSINI		
Overture to 'Le siège de Corinthe'	21	1312
first performance by the Boston Symphony Orchestra		
Overture to 'L'Italiana in Algeri'	10	—
SCHARWENKA		
Piano concerto no. 1 in B flat minor op. 32	10	598
SCHOENBERG		
Kammersymphonie op. 9b	6	340
Variations for orchestra op. 31	20	1247
A survivor from Warsaw op. 46	24	1504
first performance by the Boston Symphony Orchestra		
SCHUBERT		
Symphony no. 5 in B flat	11	664
SCRIABIN		
Symphony no. 2 in C minor	9	554
first performance in the United States		
SIBELIUS		
Symphony no. 2 in D op. 43	7	426
Symphony no. 5 in E flat op. 82	14	862
SMETANA		
From Bohemia's forests and meadows	2	80
STRAUSS		
Ariadne auf Naxos (original version of 1912)	12	724
first performance in the United States		
Don Juan op. 20	7	404
Suite from 'Der Rosenkavalier' (arranged by Charles Wilson)	20	1266
STRAVINSKY		
Symphony in C	23	1446
Le sacre du printemps	3	168
Le chant du rossignol	7	408

	Program	Page
Symphonies of wind instruments	16	990
Four studies for orchestra *first performance in Boston*	16	993
Jeu de cartes (1937)	11	678
Petrushka (revised version of 1947)	17	1070
TCHAIKOVSKY		
Symphony no. 5 in E minor op. 64	19	1201
VARÈSE		
Déserts *first performance by the Boston Symphony Orchestra*	19	1180
WAGNER		
Siegfried Idyll	20	1249
Die Götterdämmerung Dawn – Siegfried's Rhine journey – Interlude from Act one – Prelude to Act two — Siegfried's death music – Brünnhilde's immolation – conclusion of Act three	1	20
WEBERN		
Five pieces for orchestra op. 10 *played twice*	18	1116
WEILL		
Suite from 'Kleine Dreigroschenmusik für Blasorchester' *first performance in Boston*	8	491

SOLOISTS

	Program
EUNICE ALBERTS *contralto*	12
JAMES BILLINGS *tenor*	12
CAROLE BOGARD *soprano*	12
JOHN BROWNING *piano*	22
DAVID CLATWORTHY *baritone*	5
CLIFFORD CURZON *piano*	21
PLACIDO DOMINGO *tenor*	24
SARAMAE ENDICH *soprano*	5
JULES ESKIN *cello*	16
JOHN FERRANTE *tenor*	12
CLAUDE FRANK *piano*	8
RALPH GOMBERG *oboe*	16
ARTHUR GRUMIAUX *violin*	3
MARILYN HORNE *soprano*	1
EUGENE ISTOMIN *piano*	18
JANE MARSH *soprano*	24
SHERRILL MILNES *bass and narrator*	24
ROBERT NAGY *tenor*	12
LEONARD PENNARIO *piano*	6
HERMANN PREY *baritone*	19
JOHN REARDON *baritone*	12
BEVERLY SILLS *soprano*	12
JOSEPH SILVERSTEIN *violin*	16, 23
MALCOLM SMITH *bass*	12
BENITA VALENTE *soprano*	12
JOSEPHINE VEASEY *contralto*	24
FELIX VISCUGLIA *saxophone*	8
SHERMAN WALT *bassoon*	16
CLAIRE WATSON *soprano*	12
ANDRÉ WATTS *piano*	13
EARL WILD *piano*	10
BERJ ZAMKOCHIAN *organ*	13

OTHER ARTISTS	Program
JULES ESKIN *cello*	5
RALPH GOMBERG *oboe*	5
MARTIN HOHERMAN *cello*	11
ALFRED KRIPS *violin*	11
ROBERT LEVIN *harpsichord*	11, 20, 23
MARK PEARSON *baritone*	21
HENRY PORTNOI *double bass*	5
ANDREW RAEBURN *speaker*	12
JOSEPH SILVERSTEIN *violin*	5, 11
SHERMAN WALT *bassoon*	5
NEWTON WAYLAND *piano*	17
CHARLES WILSON *harpsichord*	5
CHORUS PRO MUSICA	24
Alfred Nash Patterson *conductor*	
NEW ENGLAND CONSERVATORY CHORUS	5, 24
Lorna Cooke de Varon *conductor*	

CONCERTS GIVEN IN THE TUESDAY A SERIES DURING THE SEASON 1968-1969

Program	Date	Conductor
1	October 8	ERICH LEINSDORF
2	October 22	CHARLES WILSON
3	November 12	CHARLES WILSON
4	December 3	ERICH LEINSDORF
5	January 21	ERICH LEINSDORF
6	February 4	GEORGES PRÊTRE
7	February 18	ERICH LEINSDORF
8	February 25	ERICH LEINSDORF
9	March 25	CHARLES WILSON
10	April 15	ERICH LEINSDORF

WORKS PLAYED IN THE TUESDAY A SERIES	Program
BEETHOVEN	
Symphony no. 1 in C op. 21	4
Symphony no. 3 in E flat op. 55 'Eroica'	8
Piano concerto no. 4 in G op. 58	8
Overture to 'Egmont'	10
BERLIOZ	
Symphonie fantastique op. 14a	6
BIZET	
Symphony no. 1 in C	6
BRAHMS	
Symphony no. 3 in F op. 90	3
Symphony no. 4 in E minor op. 98	7
BRUCH	
Scottish fantasy for violin and orchestra op. 46	10
DEBUSSY	
Rhapsody for saxophone and orchestra	4
DVOŘÁK	
Symphony no. 8 in G op. 88	2
FAURÉ	
'The death of Mélisande' from the incidental music to 'Pelléas et Mélisande' op. 80 *in memory of Charles Munch*	3

	Program
HAYDN	
Symphony no. 90 in C	2
JANÁČEK	
Sinfonietta for orchestra op. 60	1
MOZART	
Symphony no. 39 in E flat K. 543	1
Piano concerto in B flat K. 595	4
PISTON	
Prelude and allegro for organ and strings *in celebration of Walter Piston's 75th birthday*	5
PROKOFIEV	
Scenes from 'Romeo and Juliet' op. 64	5
RACHMANINOV	
Rhapsody on a theme of Paganini op. 43	3
SCHARWENKA	
Piano concerto no. 1 in B flat minor op. 32	5
SCHUBERT	
Symphony no. 5 in B flat	9
SIBELIUS	
Symphony no. 2 in D op. 43	9
SMETANA	
From Bohemia's forests and meadows	2
STRAUSS	
Don Juan op. 20	7
STRAVINSKY	
Le sacre du printemps	3
Le chant du rossignol	7
Jeu de cartes (1937)	9
TCHAIKOVSKY	
Symphony no. 5 in E minor op. 64	10
WAGNER	
Die Götterdämmerung Dawn – Siegfried's Rhine journey – Interlude from Act one – Prelude to Act two – Siegfried's death music – Conclusion of Act three	1
WEBERN	
Five pieces for orchestra op. 10	8
WEILL	
Suite from 'Kleine Dreigroschenmusik für Blasorchester'	4

SOLOISTS — TUESDAY A SERIES

	Program
CLAUDE FRANK *piano*	4
EUGENE ISTOMIN *piano*	8
LEONARD PENNARIO *piano*	3
JOSEPH SILVERSTEIN *violin*	10
FELIX VISCUGLIA *saxophone*	4
EARL WILD *piano*	5
BERJ ZAMKOCHIAN *organ*	5

CONCERTS GIVEN IN THE TUESDAY B SERIES DURING THE SEASON 1968-1969

Program	Date	Conductor
1	October 15	ERICH LEINSDORF
2	November 5	ERICH LEINSDORF
3	December 10	GEORG SEMKOW
4	January 14	CHARLES WILSON
5	February 11	PIERRE BOULEZ
6	April 1	ERICH LEINSDORF

WORKS PLAYED IN THE TUESDAY B SERIES

	Program
BACH	
'Wedding' Cantata no. 202 for soprano 'Weichet nur, betrübte Schatten'	2
BEETHOVEN	
Symphony no. 1 in C op. 21	6
Symphony no. 3 in E flat op. 55 'Eroica'	6
Overture to 'Egmont'	6
BERG	
Three pieces for orchestra op. 6	5
BRAHMS	
Ein deutsches Requiem op. 45	2
DEBUSSY	
Jeux – poème dansé (1912)	5
HAYDN	
Sinfonia concertante in B flat for oboe, bassoon, violin and cello op. 84	5
MOZART	
Symphony no. 39 in E flat K. 543	1
Symphony no. 41 in C K. 551 'The Jupiter'	3
Overture to 'Die Entführung aus dem Serail'	3
SCRIABIN	
Symphony no. 2 in C minor	3
SIBELIUS	
Symphony no. 2 in D op. 43	4
STRAUSS	
Don Juan op. 20	4
STRAVINSKY	
Le sacre du printemps	1
Symphonies of wind instruments	5
Four studies for orchestra	5
Jeu de cartes (1937)	4
WAGNER	
Die Götterdämmerung — Siegfried's Rhine journey and death music	1

SOLOISTS-TUESDAY B SERIES

DAVID CLATWORTHY *baritone*	2
SARAMAE ENDICH *soprano*	2
JULES ESKIN *cello*	5
RALPH GOMBERG *oboe*	5
JOSEPH SILVERSTEIN *violin*	5
SHERMAN WALT *bassoon*	5

OTHER ARTISTS-TUESDAY B SERIES

	Program
JULES ESKIN *cello*	2
RALPH GOMBERG *oboe*	2
HENRY PORTNOI *double bass*	2
JOSEPH SILVERSTEIN *violin*	2
SHERMAN WALT *bassoon*	2
CHARLES WILSON *harpsichord*	2
NEW ENGLAND CONSERVATORY CHORUS Lorna Cooke de Varon *conductor*	2

CONCERTS GIVEN IN THE CAMBRIDGE SERIES DURING THE SEASON 1968-1969

Program	Date	Conductor
1	October 29	COLIN DAVIS
2	November 26 *concert in memory of Charles Munch*	ERICH LEINSDORF
3	January 7	ERICH LEINSDORF
4	January 28	GEORGES PRÊTRE
5	March 4	CHARLES WILSON
6	April 8	ERICH LEINSDORF

WORKS PLAYED IN THE CAMBRIDGE SERIES

BACH	
'Wedding' Cantata no. 202 for soprano 'Weichet nur, betrübte Schatten'	2
BEETHOVEN	
Symphony no. 3 in E flat op. 55 'Eroica'	6
Symphony no. 6 in F op. 68 'The Pastoral'	6
BENNETT	
Symphony no. 1 (1965)	1
BRAHMS	
Symphony no. 3 in F op. 90	1
Ein deutsches Requiem op. 45	2
HAYDN	
Symphony no. 99 in E flat	1
LALO	
Overture to 'Le roi d'Ys'	4
MESSIAEN	
'Chronochromie' for large orchestra (1960)	4
RACHMANINOV	
Rhapsody on a theme of Paganini op. 43	5
RAVEL	
'La valse' – choreographic poem	4
SIBELIUS	
Symphony no. 2 in D op. 43	5
Symphony no. 5 in E flat op. 82	4
STRAUSS	
Don Juan op. 20	5
Ariadne auf Naxos (original version of 1912)	3

SOLOISTS — CAMBRIDGE SERIES

	Program
EUNICE ALBERTS *contralto*	3
JAMES BILLINGS *tenor*	3
CAROLE BOGARD *soprano*	3
JORGE BOLET *piano*	5
DAVID CLATWORTHY *baritone*	2
SARAMAE ENDICH *soprano*	2
JOHN FERRANTE *tenor*	3
ROBERT NAGY *tenor*	3
JOHN REARDON *baritone*	3
BEVERLY SILLS *soprano*	3
MALCOLM SMITH *bass*	3
BENITA VALENTE *soprano*	3
CLAIRE WATSON *soprano*	3

OTHER ARTISTS — CAMBRIDGE SERIES

RALPH GOMBERG *oboe*	2
MARTIN HOHERMAN *cello*	2
HENRY PORTNOI *double bass*	2
ANDREW RAEBURN *speaker*	3
JOSEPH SILVERSTEIN *violin*	2
SHERMAN WALT *bassoon*	2
CHARLES WILSON *harpsichord*	2
NEW ENGLAND CONSERVATORY CHORUS Lorna Cooke de Varon *conductor*	2

CONCERTS GIVEN IN THE THURSDAY A SERIES DURING THE SEASON 1968-1969

Program	Date	Conductor
1	November 7	ERICH LEINSDORF
2	December 5	CHARLES WILSON
3	January 9	CHARLES WILSON
4	February 6	GEORGES PRÊTRE
5	February 20	JORGE MESTER
6	April 17	ERICH LEINSDORF

WORKS PLAYED IN THE THURSDAY A SERIES

BACH	
'Wedding' Cantata, no. 202 for soprano 'Weichet nur, betrübte Schatten'	2
BEETHOVEN	
Symphony no. 3 in E flat op. 55 'Eroica'	6
Symphony no. 6 in F op. 68 'The Pastoral'	6
BERLIOZ	
Symphonie fantastique op. 14a	4
BIZET	
Symphony no. 1 in C	4
BRAHMS	
Symphony no. 4 in E minor op. 98	1
Ein deutsches Requiem op. 45	2
MOZART	
Symphony no. 34 in C K. 338	5
Overture to 'Le nozze di Figaro'	1

	Program
RESPIGHI	
Gli uccelli – suite for small orchestra	5
SIBELIUS	
Symphony no. 2 in D op. 43	3
STRAUSS	
Don Juan op. 20	3
STRAVINSKY	
Petrushka (revised version of 1947)	5
Le sacre du printemps	1
Jeu de cartes (1937)	3

SOLOISTS — THURSDAY A SERIES

DAVID CLATWORTHY *baritone*	2
SARAMAE ENDICH *soprano*	2

OTHER ARTISTS — THURSDAY A SERIES

RALPH GOMBERG *oboe*	2
MARTIN HOHERMAN *cello*	2
HENRY PORTNOI *double bass*	2
JOSEPH SILVERSTEIN *violin*	2
SHERMAN WALT *bassoon*	2
NEWTON WAYLAND *piano*	5
CHARLES WILSON *harpsichord*	2
NEW ENGLAND CONSERVATORY CHORUS Lorna Cooke de Varon *conductor*	2

CONCERTS GIVEN IN THE THURSDAY B SERIES DURING THE SEASON 1968-1969

Program	Date	Conductor
1	January 30	GEORGES PRÊTRE
2	March 6	CHARLES WILSON
3	April 3	ERICH LEINSDORF

WORKS PLAYED IN THE THURSDAY B SERIES

	Program
BEETHOVEN	
Symphony no. 3 in E flat op. 55 'Eroica'	3
Symphony no. 6 in F op. 68 'The Pastoral'	3
BERLIOZ	
Symphonie fantastique op. 14a	1
BIZET	
Symphony no. 1 in C	1
RACHMANINOV	
Rhapsody on a theme of Paganini op. 43	2
SIBELIUS	
Symphony no. 2 in D op. 43	2
STRAUSS	
Don Juan op. 20	2

SOLOIST — THURSDAY B SERIES

JORGE BOLET *piano*	2

CONCERTS GIVEN IN THE PROVIDENCE SERIES DURING THE SEASON 1968-1969

Program	Date	Conductor
1	September 26	ERICH LEINSDORF
2	October 31	ERICH LEINSDORF
3	January 23	GEORGES PRÊTRE
4	February 27	ERICH LEINSDORF
5	April 10	CHARLES WILSON

WORKS PLAYED IN THE PROVIDENCE SERIES

	Program
BEETHOVEN	
Piano concerto no. 4 in G op. 58	4
Overture to 'Egmont'	5
DVOŘÁK	
Symphony no. 8 in G op. 88	2
HANDEL	
Suite from 'The water music'	1
HAYDN	
Symphony no. 90 in C	2
JANÁČEK	
Sinfonietta for orchestra op. 60	2
LALO	
Overture to 'Le roi d'Ys'	3
MESSIAEN	
'Chronochromie' for large orchestra (1960) *first performance by the Boston Symphony Orchestra*	3
MOZART	
Symphony no. 39 in E flat K. 543	1
PROKOFIEV	
Piano concerto no. 5 in G op. 55	5
RAVEL	
'La valse' – choreographic poem	3
SIBELIUS	
Symphony no. 2 in D op. 43	5
Symphony no. 5 in E flat op. 82	3
TCHAIKOVSKY	
Symphony no. 5 in E minor op. 64	4
WAGNER	
Die Götterdämmerung Dawn – Siegfried's Rhine journey – Interlude from Act one – Prelude to Act two – Siegfried's death music – Conclusion of Act three	1

SOLOISTS — PROVIDENCE SERIES

JOHN BROWNING *piano*	5
EUGENE ISTOMIN *piano*	4

CONCERTS GIVEN IN THE SERIES AT PHILHARMONIC HALL, NEW YORK, DURING THE SEASON 1968-1969

Program	Date	Conductor
1	October 16 and 18	ERICH LEINSDORF
2	November 20 and 22	ERICH LEINSDORF
3	December 18 and 20	ERICH LEINSDORF
4	January 15 and 17	ERICH LEINSDORF
5	March 19 and 21	ERICH LEINSDORF

WORKS PLAYED AT THE PHILHARMONIC HALL SERIES

	Program
BEETHOVEN	
Symphony no. 6 in F op. 68 'The Pastoral'	4
BERG	
Violin concerto (1935)	1
FAURÉ	
'The death of Mélisande' from the incidental music to 'Pelléas et Mélisande' op. 80 *in memory of Charles Munch*	2
FRANCK	
Symphonic variations for piano and orchestra	4
HAYDN	
Symphony no. 90 in C	1
LISZT	
Piano concerto no. 1 in E flat	4
MAHLER	
Lieder eines fahrenden Gesellen	5
PISTON	
Prelude and allegro for organ and strings *in celebration of Walter Piston's 75th birthday*	4
PROKOFIEV	
Scenes from 'Romeo and Juliet' op. 64	3
RACHMANINOV	
Rhapsody on a theme of Paganini op. 43	2
ROSSINI	
Overture to 'L'Italiana in Algerì'	3
SCHARWENKA	
Piano concerto in B flat minor op. 32	3
SCHOENBERG	
Kammersymphonie op. 9b	2
STRAVINSKY	
Le sacre du printemps	1
Le chant du rossignol	2
TCHAIKOVSKY	
Symphony no. 5 in E minor op. 64	5
VARÈSE	
Déserts	5
WEILL	
Suite from 'Kleine Dreigroschenmusik für Blasorchester'	2

SOLOISTS — PHILHARMONIC HALL SERIES

	Program
JORGE BOLET *piano*	2
ARTHUR GRUMIAUX *violin*	1
HERMANN PREY *baritone*	5
ANDRÉ WATTS *piano*	4
EARL WILD *piano*	3
BERJ ZAMKOCHIAN *organ*	4

CONCERTS GIVEN AT CARNEGIE HALL, NEW YORK, DURING THE SEASON 1968-1969

Program	Date	Conductor
1	October 19	ERICH LEINSDORF
2	November 23 *concert in memory of Charles Munch*	ERICH LEINSDORF
3	December 21	ERICH LEINSDORF
4	January 18	ERICH LEINSDORF
5	March 22	ERICH LEINSDORF

WORKS PLAYED AT CARNEGIE HALL

BACH
'Wedding' Cantata no. 202 for soprano 'Weichet nur, betrübte Schatten' 2

BEETHOVEN
Symphony no. 3 in E flat op. 55 'Eroica' 5
Symphony no. 6 in F op. 68 'The Pastoral' 5
Scena and aria 'Ah! perfido' op. 65 1

BRAHMS
Ein deutsches Requiem op. 45 2

DEBUSSY
Rhapsody for saxophone and orchestra 3

MOZART
Symphony no. 39 in E flat K. 543 1
Piano concerto in B flat K. 595 3

STRAUSS
Ariadne auf Naxos (original version of 1912) 4
first performance in New York

STRAVINSKY
Le sacre du printemps 3

WAGNER
Die Götterdämmerung 1
Dawn – Siegfried's Rhine journey – Interlude from Act one – Prelude to Act two — Siegfried's death music – Brünnhilde's immolation – Conclusion of Act three

WEILL
Suite from 'Kleine Dreigroschenmusik für Blasorchester' 3

SOLOISTS — CARNEGIE HALL

EUNICE ALBERTS *contralto*	4
JAMES BILLINGS *tenor*	4
CAROLE BOGARD *soprano*	4
SARAMAE ENDICH *soprano*	2

	Program
JOHN FERRANTE *tenor*	4
CLAUDE FRANK *piano*	3
MARILYN HORNE *soprano*	1
SHERRILL MILNES *baritone*	2
ROBERT NAGY *tenor*	4
JOHN REARDON *baritone*	4
BEVERLY SILLS *soprano*	4
MALCOLM SMITH *bass*	4
BENITA VALENTE *soprano*	4
FELIX VISCUGLIA *saxophone*	3
CLAIRE WATSON *soprano*	4

OTHER ARTISTS – CARNEGIE HALL

RALPH GOMBERG *oboe*	2
MARTIN HOHERMAN *cello*	2
HENRY PORTNOI *double bass*	2
ANDREW RAEBURN *speaker*	4
JOSEPH SILVERSTEIN *violin*	2
SHERMAN WALT *bassoon*	2
CHARLES WILSON *harpsichord*	2
RUTGERS UNIVERSITY CHOIR F. Austin Walter *director*	2

CONCERTS GIVEN IN THE SERIES AT THE BROOKLYN ACADEMY OF MUSIC DURING THE SEASON 1968-1969

Program	Date	Conductor
1	October 17 *in commemoration of the 50th anniversary of the first Czechoslovak Republic*	ERICH LEINSDORF
2	December 19	ERICH LEINSDORF
3	March 20	ERICH LEINSDORF

WORKS PLAYED AT THE BROOKLYN ACADEMY OF MUSIC

BEETHOVEN	
Symphony no. 1 in C op. 21	2
Symphony no. 3 in E flat op. 55 'Eroica'	3
BRAHMS	
Symphony no. 4 in E minor op. 98	2
DVOŘÁK	
Symphony no. 8 in G op. 88	1
JANÁČEK	
Sinfonietta for orchestra op. 60	1
MENDELSSOHN	
Piano concerto no. 1 in G minor op. 25	3
MOZART	
Overture to 'Le nozze di Figaro' K. 492	3
SMETANA	
From Bohemia's forests and meadows	1
WEILL	
Suite from 'Kleine Dreigroschenmusik für Blasorchester'	2

SOLOIST — BROOKLYN ACADEMY OF MUSIC

LILIAN KALLIR *piano*

CONCERTS IN OTHER CITIES

October 24 – John M. Greene Hall, Northampton
COLIN DAVIS *conductor*

HAYDN	Symphony no. 99 in E flat
BENNETT	Symphony no. 1 (1965)
BRAHMS	Symphony no. 3 in F op. 90

November 18 – Municipal Auditorium, Springfield
ERICH LEINSDORF *conductor*

FAURÉ	'The death of Mélisande' from the incidental music to 'Pelléas et Mélisande' op. 80 *in memory of Charles Munch*
MOZART	Symphony no. 39 in E flat K. 543
WEILL	Suite from 'Kleine Dreigroschenmusik für Blasorchester'
BRAHMS	Symphony no. 4 in E minor op. 98

November 19 – Woolsey Hall, New Haven
ERICH LEINSDORF *conductor*

FAURÉ	'The death of Mélisande' from the incidental music to 'Pelléas et Mélisande' op. 80 *in memory of Charles Munch*
MOZART	Symphony no. 39 in E flat K. 543
WEILL	Suite from 'Kleine Dreigroschenmusik für Blasorchester'
DVOŘÁK	Symphony no. 8 in G major op. 88

November 21 – Rutgers Gymnasium, New Brunswick
ERICH LEINSDORF *conductor*

BACH	'Wedding' Cantata no. 202 for soprano 'Weichet nur, betrübte Schatten' SARAMAE ENDICH *soprano* JOSEPH SILVERSTEIN *violin* RALPH GOMBERG *oboe* MARTIN HOHERMAN *cello continuo* HENRY PORTNOI *double bass continuo* SHERMAN WALT *bassoon continuo* CHARLES WILSON *harpsichord continuo*
BRAHMS	Ein deutsches Requiem op. 45 SARAMAE ENDICH *soprano* SHERRILL MILNES *baritone* RUTGERS UNIVERSITY CHOIR F. Austin Walter *director*

December 17 – Bushnell Memorial Hall, Hartford
ERICH LEINSDORF *conductor*

BEETHOVEN	Symphony no. 1 in C op. 21
WEILL	Suite from 'Kleine Dreigroschenmusik für Blasorchester'
BRAHMS	Symphony no. 4 in E minor op. 98

March 10 and 11 – William Neal Reynolds Auditorium, Raleigh
ERICH LEINSDORF *conductor*

BEETHOVEN	Symphony no. 8 in F op. 93
MENDELSSOHN	Piano concerto no. 1 in G minor op. 25 LILIAN KALLIR
TCHAIKOVSKY	Symphony no. 5 in E minor op. 64

March 12 – Robert Maddox Hall, Atlanta
ERICH LEINSDORF *conductor*

STRAUSS	Don Juan op. 20
SCHOENBERG	Variations for orchestra op. 31
BEETHOVEN	Symphony no. 3 in E flat op. 55 'Eroica'

March 13 – Bayfront Center Auditorium, St Petersburg
ERICH LEINSDORF *conductor*

BEETHOVEN	Symphony no. 8 in F op. 93
MENDELSSOHN	Piano concerto no. 1 in G minor op. 25 LILIAN KALLIR
TCHAIKOVSKY	Symphony no. 5 in E minor op. 64

March 14 – War Memorial Auditorium, Fort Lauderdale
ERICH LEINSDORF *conductor*

BEETHOVEN	Symphony no. 6 in F op. 68 'The Pastoral'
SCHOENBERG	Variations for orchestra op. 31
STRAUSS	Suite from 'Der Rosenkavalier'

March 15 – Municipal Auditorium, Miami Beach
ERICH LEINSDORF *conductor*

BEETHOVEN	Symphony no. 6 in F op. 68 'The Pastoral'
SCHOENBERG	Variations for orchestra op. 31
STRAUSS	Suite from 'Der Rosenkavalier'

March 17 – Constitution Hall, Washington
ERICH LEINSDORF *conductor*

VARÈSE	Déserts
MENDELSSOHN	Piano concerto no. 1 in G minor op. 25 LILIAN KALLIR
TCHAIKOVSKY	Symphony no. 5 in E minor op. 64

March 18 – Constitution Hall, Washington
ERICH LEINSDORF *conductor*

BEETHOVEN	Symphony no. 6 in F op. 68 'The Pastoral'
BEETHOVEN	Symphony no. 3 in E flat op. 55 'Eroica'

MEMORIAL SERVICE FOR CHARLES MUNCH

A memorial service for Charles Munch was held at Trinity Church, Copley Square, Boston on Thursday November 14 1968. Details of the service may be found in the tenth program book on page 620.

CONCERTS GIVEN AT THE BERKSHIRE FESTIVAL 1968

Date	Program	Conductor
1A	July 5	ERICH LEINSDORF
1B	July 6	ERICH LEINSDORF
1C	July 7	ERICH LEINSDORF
2A	July 12	DAVID ZINMAN
2B	July 13	ERICH LEINSDORF
2C	July 14	ERICH LEINSDORF
3A	July 19	STANISLAW SKROWACZEWSKI
3B	July 20	ERICH LEINSDORF
3C	July 21	ERICH LEINSDORF
4A	July 26	ERICH LEINSDORF
4B	July 27	ERICH LEINSDORF
4C	July 28	JOSEF KRIPS
5A	August 2	SIXTEN EHRLING
5B	August 3	ERICH LEINSDORF
5C	August 4	WILLIAM STEINBERG
6A	August 9	CHARLES WILSON
6B	August 10	ERICH LEINSDORF
6C	August 11	ERICH LEINSDORF
7A	August 16	ERICH LEINSDORF
7B	August 17	KAREL ANCERL

Program	Date	Conductor
7C	August 18	ERICH LEINSDORF
8A	August 23	AARON COPLAND
8B	August 24	ERICH LEINSDORF
8C	August 25	ERICH LEINSDORF

WORKS PLAYED AT THE BERKSHIRE FESTIVAL 1968

	Program
BACH	
Violin concerto in E BWV 1042	2A
Cantata no. 35 'Geist und Seele wird verwirret' for contralto and orchestra with organ obbligato†	2C
Cantata no. 51 'Jauchzet Gott in allen Landen' for soprano and orchestra with trumpet obbligato	2B
'Wedding' Cantata no. 202 for soprano 'Weichet nur, betrübte Schatten'	4B
BARTÓK	
Concerto for orchestra	3B
BEETHOVEN	
Symphony no. 2 in D op. 36	3C
Symphony no. 5 in C minor op. 67	7C
Symphony no. 6 in F op. 68 'The Pastoral'	4C
Symphony no. 8 in F op. 93	3C
Piano concerto no. 5 in E flat op. 73 'The Emperor'	3C
Violin concerto in D op. 61	7C
Overture to 'Fidelio' op. 72	7C
BERLIOZ	
Overture to 'Benvenuto Cellini' op. 23	5A
Overture 'Le corsaire' op. 21	3A
BOCCHERINI	
Sinfonia in A op. 1 no. 3**	2A
BRAHMS	
Symphony no. 1 in C minor op. 68	8C
Variations on a theme by Haydn op. 56a	6C
Piano concerto no. 2 in B flat op. 83	6C
Tragic overture op. 81	6C
Ein deutsches Requiem op. 45	4B
Schicksalslied for chorus and orchestra op. 54†	8C
Nänie for chorus and orchestra op. 82**	8C
Gesang der Parzen for chorus and orchestra op. 89**	8C
CARTER	
Holiday Overture**	8A
CHÁVEZ	
Sinfonia India	8A
COPLAND	
Suite from the ballet 'Billy the Kid'†	8A
Inscape**	8A
DVOŘÁK	
Symphony no. 7 in D minor op. 70†	3A
Symphony no. 8 in G op. 88	7B

†first performance at the Festival concerts

***first performance by the Boston Symphony Orchestra*

	Program
FAURÉ	
Suite from the incidental music to 'Pelléas et Mélisande' op. 80	8A
GLINKA	
Overture to 'Russlan and Ludmila'	6A
GLUCK	
Overture to 'Iphigénie en Aulide'†	7B
HANDEL	
Concerto grosso in A minor op. 6 no. 4	2A
Suite from 'The water music'	2C
HAYDN	
Symphony no. 24 in D†	2B
Symphony no. 93 in D†	2A
Mass in D minor 'The Nelson'	2B
KRAFT	
Concerto for percussion and orchestra†	4A
LISZT	
Fantasia on Hungarian folktunes op. 123†	4A
LUTOSLAWSKI	
Concerto for orchestra†	3A
MAHLER	
Symphony no. 1 in D (1888)	5C
MENDELSSOHN	
Symphony no. 3 in A minor op. 56 'The Scottish'	5B
Piano concerto no. 1 in G minor op. 25	7A
Scherzo from Octet in E flat for strings op. 20	7A
Overture (op. 21) and incidental music (op. 61) to Shakespeare's 'A midsummer night's dream'	7A
MOZART	
Symphony no. 28 in C K. 200†	1B
Symphony no. 36 in C K. 425 'The Linz'	1C
Symphony no. 38 in D K. 504 'The Prague'	1C
Serenade no. 9 in D K. 320 'Posthorn'	1A
Eine kleine Nachtmusik K. 525	1B
Piano concerto in G K. 453	1C
Violin concerto no. 1 in B flat K. 207	1A
Overture to 'Le nozze di Figaro'	1A
'Exsultate, jubilate' — motet for soprano K. 165	1B
'Ruhe sanft, mein holdes Leben' from 'Zaide' K. 344**	1B
'Martern aller Artern' from 'Die Entführung aus dem Serail' K. 384**	1B
'Ah se in ciel, benigne stelle' K. 538**	1B
NICOLAI	
Overture to 'Die lustigen Weiber von Windsor'†	5B
RACHMANINOV	
Piano concerto no. 2 in C minor op. 18	6B
Piano concerto no. 3 in D minor op. 30	6A
Rhapsody on a theme of Paganini op. 43	5C

†first performance at the Festival concerts

***first performance by the Boston Symphony Orchestra*

	Program
RAVEL	
Pavane pour une infante défunte	5A
Rapsodie espagnole	5A
RIMSKY-KORSAKOV	
Sheherazade op. 35	6A
SCHUMANN	
Symphony no. 2 in C op. 61	4A
Piano concerto in A minor op. 54 (original version)†	5B
SHOSTAKOVICH	
Symphony no. 1 in F op. 10†	7B
STRAUSS	
Don Juan op. 20	4C
Suite from 'Der Rosenkavalier' (arranged by Charles Wilson)†	5B
STRAVINSKY	
Suite from the ballet 'The firebird' (1919)	4C
Ode†	8A
TCHAIKOVSKY	
Symphony no. 5 in E minor op. 64	5A
Piano concerto no. 1 in B flat op. 23	3B
TELEMANN	
Triple concerto in A for flute, violin and cello†	2C
WAGNER	
Siegfried Idyll	6B
Overture to 'Der fliegende Holländer'	3B
Prelude to 'Die Meistersinger von Nürnberg'	5C
Das Rheingold	
The entry of the gods into Valhalla†	8B
Prelude to 'Tristan und Isolde'	8B
WEBER	
Konzertstück in F minor op. 79†	4A

†*first performance at the Festival concerts*

SOLOISTS AT THE BERKSHIRE FESTIVAL 1968

GINA BACHAUER *piano*	6A, 6B, 6C
HELEN BOATWRIGHT *soprano*	4B
JORGE BOLET *piano*	4A
JAMES OLIVER BUSWELL IV *violin*	1A
VAN CLIBURN *piano*	3B
CLAUDE FRANK *piano*	1C
ENRICO DI GIUSEPPE *tenor*	2B
SARAMAE ENDICH *soprano*	2B
FRANK EPSTEIN *percussion*	4A
EVERETT FIRTH *percussion*	4A
MALCOLM FRAGER *piano*	5B
THOMAS GAUGER *percussion*	4A
ARMANDO GHITALLA *trumpet*	2B
MARTIN HOHERMAN *cello*	2C
GRANT JOHANNESEN *piano*	3C
LILIAN KALLIR *piano*	7A
ALFRED KRIPS *violin*	2C

	Program
HANNE-LORE KUHSE *soprano*	8B
SHERRILL MILNES *baritone*	4B
JAMES PAPPOUTSAKIS *flute*	2C
PAUL PLISHKA *bass*	2B
ARTHUR PRESS *percussion*	4A
BEVERLY SILLS *soprano*	1B
JOSEPH SILVERSTEIN *violin*	2A
CHARLES SMITH *percussion*	7C, 4A
JESS THOMAS *tenor*	8B
DAVID WARD *bass*	8B
CHARLES WILSON *organ*	2C
BEVERLY WOLFF *contralto*	2B, 2C

OTHER ARTISTS AT THE BERKSHIRE FESTIVAL 1968

LAURY CHRISTIE *soprano*	7A
EMILY DERR *soprano*	8B
PHYLLIS ELHADY *contralto*	8B
JULES ESKIN *cello*	2A, 2B, 2C, 4B
ARMANDO GHITALLA *posthorn*	1A
RALPH GOMBERG *oboe*	4B
ROBERT LEVIN *harpsichord*	2A, 2B, 2C
FRANCES PAVLIDES *mezzo-soprano*	8B
PATRICIA PEARDON *narrator*	7A
HENRY PORTNOI *double bass*	2A, 2B, 2C, 4B
DONNA PRECHT *soprano*	2B
JOSEPH SILVERSTEIN *violin*	4B
KATHLEEN TOOHEY *soprano*	7A
SHERMAN WALT *bassoon*	4B
CHARLES WILSON *harpsichord*	2C, 4B
BERKSHIRE CHORUS Charles Wilson *director* John Oliver *assistant director*	4B, 7A, 8C
TANGLEWOOD CHOIR Charles Wilson *director* John Oliver *assistant director*	2B, 4B, 7A, 8C

WEEKEND PRELUDES AT THE BERKSHIRE FESTIVAL 1968

July 5	MOZART	Sonata for piano and violin in E flat K. 302 Sonata for piano and violin in B flat K. 454 LILIAN KALLIR *piano* JAMES OLIVER BUSWELL IV *violin*
July 12	BACH	Pieces from the Clavier-Übung – Part three BRIAN RUNNETT *organ*
July 19	BEETHOVEN BRAHMS	Sonata for piano and cello in A op. 69 Sonata for piano and cello no. 2 in F op. 99 GRANT JOHANNESEN *piano* ZARA NELSOVA *cello*
July 26	BRAHMS LISZT	Piano sonata no. 1 in C Hungarian rhapsody no. 8 in F sharp minor MALCOLM FRAGER *piano*
August 2	CHOPIN	Ballade in G minor op. 23 Ballade in F op. 38 Ballade in A flat op. 47 Ballade in F minor op. 52 JORGE BOLET *piano*

August 9	POULENC	Timor et tremor venerunt super me
	BRUCKNER	Christus factus est pro nobis obediens
	PINKHAM	Wedding cantata
	BRITTEN	Missa brevis op. 63
	DEBUSSY	Trois chansons de Charles d'Orléans
		BERKSHIRE BOY CHOIR
		BRIAN RUNNETT *Music Director*
		LOWELL LACEY *organ*
August 16	BEETHOVEN	Sonata in G op. 31 no. 1
		Sonata in A flat op. 110
		CLAUDE FRANK *piano*
August 23	BRAHMS	Lieder
	WAGNER	Fünf Gedichte von Mathilde Wesendonk
		HANNE-LORE KUHSE *soprano*
		CHARLES WILSON *piano*

CHAMBER MUSIC CONCERTS AT THE BERKSHIRE FESTIVAL 1968

Eight chamber music concerts by the following groups were given in the Theatre-concert hall:

July 7	The Boston Symphony Chamber Players
July 14	The Violone Ensemble
July 21	The New England Wind Quintet
July 28	The Music Guild String Quartet
August 4	The Boston Sinfonietta
August 11	The Boston Symphony Chamber Players
August 18	The Boston Trio
August 25	The Boston Symphony Chamber Players with Richard Goode *piano*

BERKSHIRE MUSIC CENTER 1968

A summary of the 1968 session of the Berkshire Music Center appears in the fourth program book on page 236.

BOSTON POPS 1968

The eighty-third season of the Boston Pops ran from April 29 to June 29. There were fifty-four regular concerts, as well as a special concert to benefit the Orchestra's Pension Fund. Arthur Fiedler, conductor, directed thirty-seven times; Harry Ellis Dickson, assistant conductor, nine times. Guest conductors for three concerts each were Abba Bogin, Skitch Henderson and Frederick Fennell. Other guest conductors were Richard Hayman, Rouben Gregorian and Kenneth McKillop Jr.

Among the many soloists were pianists Eugene Indjic, Joella Jones, Leo Litwin, Peter Nero, Jesus Maria Sanroma, Salvatore Sullo and Andrew Wolf. Of the principals of the Boston Symphony Orchestra Joseph Silverstein, Burton Fine and Jules Eskin were soloists with the Pops. Alfred Krips, concertmaster, was a soloist, as were the following members of the Boston Pops Orchestra: Pasquale Cardillo, John Holmes, Amnon Levy, Fredy Ostrovsky, James Pappoutsakis, William Rhein, Lois Schaefer, Roger Voisin, Charles Yancich and George Zazofsky.

On Sunday February 16 1969 at the invitation of the Mayor, Arthur Fiedler and the Boston Pops Orchestra played a program as part of the celebrations for the opening of the new Boston City Hall.

ESPLANADE CONCERTS 1968

The 40th consecutive season of Esplanade Concerts, Arthur Fiedler, Founder and Director, was given by members of the Boston Symphony Orchestra in the Edward Hatch Memorial Shell with concerts on the evenings of July 2 through

July 6 and July 10 through July 12. There were two concerts for children on the mornings of July 3 and July 10. During this period the Orchestra gave three concerts at the Elma Lewis Playhouse in the Park at Franklin Park, on July 8 and July 9. The concerts were sponsored by the following businesses and organizations:

Boston Edison Company
Boston Gas Company
Boston Globe
Boston Herald Traveler
Boston Manufacturers Insurance Company
Boston Record American–Sunday Advertiser
Cabot Corporation
Colonial Provision Company
Fidelity Management & Research Company
Eastern Company
Fiduciary Trust Company
Filene's Sons Company
First National Bank of Boston
Franklin Management Company
Gillette Company
Green Shoe Corporation
G. K. Hall & Company
Harvard Trust Company
Honeywell Inc.
Houghton Mifflin Company
Howard Johnson Company
Humble Oil & Refining Company
Instron Corporation
John Hancock Mutual Life Insurance Company
Liberty Mutual Insurance Company
Arthur D. Little Inc.
Lenox National Bank
Marsh & McLennan
National Shawmut Bank of Boston
New England Gas & Electric Association
New England Merchants National Bank
New England Mutual Life Insurance Company
New England Telephone & Telegraph Company
Norfolk County Trust Company
Polaroid Corporation
Provident Institution for Savings
RCA (Aero Space Division)
Raytheon Company
Reed & Barton Corporation
Ryan, Elliot & Company Inc.
Sears Roebuck & Company
Sheraton Corporation
Shreve Crump & Low Company
State Street Bank & Trust Company
Stop & Shop Inc.
Simplex Wire & Cable Company
Time Inc.
United-Carr Inc.
United Shoe Machinery Corporation
William Carter Company
William Underwood Company
WNAC

PENSION FUND

Three special concerts have been given to benefit the Orchestra's Pension Fund. Arthur Fiedler conducted the Boston Pops in an American program in Symphony Hall on Wednesday June 12 1968 with Peter Nero as soloist. A similar program was played at the concert in the Tanglewood Shed on Tuesday August 20 1968.

On Sunday December 15 the Boston Symphony Orchestra, conducted by Richard Bonynge, played music by Mozart, Donizetti and Maillart; Joan Sutherland and Anastasios Vrenios sang arias and duets by Handel, Rossini, Auber, Verdi, Donizetti and Balfe. Miss Sutherland ended the program with the sleepwalking scene from Bellini's *La Sonnambula*.

Subscribers from Milton, headed by Mrs Edward Bowditch Watson, gave red carnations which were worn by the players, Trustees, members of the staff, ushers and program boys. Bouquets were also presented to the guest artists.

Thanks to the generosity of Miss Sutherland, Mr Bonynge and Mr Vrenios, who very kindly donated their services, the Pension Fund benefited by the sum of $17,000.

Seven open rehearsals were held at Symphony Hall during the 1968-1969 season (October 3, October 10, November 14, December 12, January 2, February 13, March 27). The revenue from ticket sales benefited the Pension Fund, as did that taken for the eight Saturday morning open rehearsals of the Berkshire Festival.

ENSEMBLES OF THE BOSTON SYMPHONY ORCHESTRA

Six concerts in the 1968-1969 series at Jordan Hall:

November 4	Boston Musica Antiqua
RAMEAU	V Concert
TELEMANN	Quartet in G minor
VIVALDI	Sonata no. 1
TELEMANN	Trio in C minor
LOEILLET	Sonata à trois
TELEMANN	Quartet in G
January 8	Boston Symphony String Trio with Gilbert Kalish *piano*
SCHUMANN	Piano quartet in E flat op. 47
EPSTEIN	String trio (1964)
BEETHOVEN	Piano trio in D op. 70 no. 1
January 27	The Violone Ensemble
MOZART	Quartet in B flat K. 458 'The Hunt'
SKORZENY	Second suite (1954)
DVOŘÁK	Quintet in G op. 77
April 2	The Boston String Sinfonietta with James Pappoutsakis *flute*
BOYCE	Symphony no. 1 in B flat
MOZART	Divertimento in F K. 138
C.P.E. BACH	Concerto in C minor for flute and strings
ROUSSEL	Sinfonietta for strings op. 52
MEKEEL	String figures disentangled by a flute *first performance*
HANDEL	Concerto grosso in A minor op. 6 no. 4
April 14	Boston Symphony Chamber Players with Gilbert Kalish *piano*
BEETHOVEN	Trio in G for flute, bassoon and piano (1787)
LOEFFLER	Two rhapsodies for oboe, viola and piano
DIEMENTE	Quartet for flute, clarinet, vibraphone and bass
SCHOENBERG	String trio op. 45
BEETHOVEN	String trio in G op. 9
May 7	The Boston Symphony Wind Quintet with Gilbert Kalish *piano* Armando Ghitalla *trumpet* William Gibson *trombone*
ROSSINI	First quartet (1808) for flute, clarinet, bassoon and horn
BLACHER	Trio for trumpet, trombone and piano op. 31
FINE	Partita for wind quintet (1948)
THUILLE	Sextet op. 6

RETIRING MEMBERS AND NEW MEMBERS

Two members of the Orchestra will retire at the end of the 1968-1969 season. They are Karl Zeise, cellist, who joined the Orchestra in 1939; and Olivia Luetcke, harpist, who has played with the Boston Symphony since 1951.

The following players joined the Boston Symphony Orchestra at the beginning of the 1968-1969 season: William Stokking, cellist, and Frank Epstein, percussionist.

RADIO BROADCASTS

The Friday afternoon concerts of the Orchestra in Symphony Hall were broadcast regularly by WGBH-FM (Boston), WAMC-FM (Albany) and WFCR (Amherst). The Saturday evening concerts in Symphony Hall were broadcast regularly by WGBH-FM (Boston), WCRB-AM-FM (Boston), WFCR (Amherst), WPJB-FM (Providence) and WCRX-FM (Springfield).

Most of the Tuesday evening concerts of the Orchestra in Symphony Hall were broadcast by WGBH-FM (Boston), WAMC-FM (Albany) and WFCR (Amherst).

Concerts of the 1968 Berkshire Festival were broadcast delayed by WGBH-FM (Boston). The nine Saturday evening Pops concerts in 1968 were broadcast live by WGBH-FM (Boston), WCRB-AM-FM (Boston) and WFCR (Amherst).

All the concerts of the 1968 Berkshire Festival were broadcast live by WGBH-FM (Boston), WFCR (Amherst) and WAMC-FM (Albany). WCRB-FM (Boston), WCRX-FM (Springfield) and WPJB-FM (Providence) broadcast the Saturday evening concerts.

Complete transcriptions of the Friday and Saturday concerts, as well as concerts of the Boston Pops and of the 1968 Berkshire Festival, were broadcast through the Boston Symphony Transcription Trust on the following stations, both commercial and educational. Where known, the name of the sponsor is indicated.

UNITED STATES

Akron, Ohio	WAKR	Prinz Office Supply Company
		Westside Plymouth
Albany, N. Y.	WFLY	Fort Orange Radio Distrib. Co. Inc.
		Northern Humes Inc.
		Wallace Dept. Store
	WAMC	Educational
Albuquerque, N. M.	KHFM	Singel Record Center
Alexandria, La.	KALB-FM	Rapides Saving & Loan Association
Allentown, Pa.	WFMZ	Georgetown Manor
		First National Bank & Trust Co. of Bethlehem
Ames, Iowa	WOI-AM-FM	Educational
Amherst, Mass.	WFCR	Educational
Anchorage, Alaska	KNIK	First National Bank of Anchorage
		Sears, Roebuck & Company
Appleton, Wisc.	WLFM	Educational
Baltimore, Md.	WBAL-FM	Von Paris Moving & Storage
Baton Rouge, La.	WQXY-FM	Guaranty Federal Savings & Loan Association
Birmingham, Ala.	WAPI-FM	Sustaining
Bloomington, Ill.	WBNQ-FM	Park Hill Cemetery
Bloomington, Ind.	WFIU-FM	Educational
Boston	WCRB-AM-FM	Acoustic Research Inc.
		Boit, Dalton & Church
		Sky Roamers
	WGBH-FM	Educational
	WBUR-FM	Educational
Buffalo, N. Y.	WBFO	Educational
Burlington, Vt.	WJOY	
Cedar Rapids, Iowa	WMT-FM	
Chattanooga, Tenn.	WDOD	Miller Brothers Company
Chicago, Ill.	WFMT-FM	Smith, Barney & Co. (Investors)
Cleveland, Ohio	WCLV	Pioneer Audio Co.
Cocoa Beach, Fla.	WCKS-FM	Lightner Audio Supply
Columbus, Ohio	WNCI	August Wagner Brewing
	WOSU-FM	O. M. Scott & Sons

Daytona Beach, Fla.	WNDB-AM-FM	News Journal Corp.
Denver, Colo.	KFML	Midland Federal Savings & Loan
		Public Service Co. of Colorado
Des Moines, Iowa	KFMG-FM	Iowa-Des Moines National Bank
Detroit, Mich.	WDET	Educational
Dubuque, Iowa	KFMD	Dubuque Packing Company
		Roshek's Dept. Store
East Lansing, Mich.	WKAR	Educational
Ellsworth, Me.	WDEA	Sustaining
Fairbanks, Alaska	KFRB	Sustaining
	KUAC	Educational
Fort Lauderdale, Fla.	WFTL	Boston Rug Co.
		Lauderdale Abstract
Fort Wayne, Ind.	WPTH	Lincoln National Bank
Gainesville, Fla.	WRUF-AM-FM	City Utilities
Grand Island, Neb.	KMMJ	Bost Pharmacy
Grand Rapids, Mich.	WOOD	Sustaining
Greensboro, N. C.	WQMG	Mendenhall Lumber
		Piedmont Fine Arts Association
Greenville, S. C.	WMUU	Educational
Hanover, N. H.	WDCR	The Camera Shop
		The Hanover Consumer-co-operative Society
Honolulu, Hawaii	KFOA	
Hyannis, Mass.	WCOD	Toyota
Indianapolis, Ind.	WFMS	
Kalamazoo, Mich.	WMUK	Educational
Klamath Falls, Ore.	KLAD	Swan Lake Moulding
		Miller Bros. Automobiles
		Montgomery Ward
Knoxville, Tenn.	WUOT	Educational
Lafayette, La.	KPEL	Educational
Lansing, Mich.	WSWM	Voice of Music
Lawrence, Kansas	KANU-FM	Educational
Los Angeles, Calif.	KFAC-AM-FM	Japan Airlines
Louisville, Ky.	WLRS-FM	Sustaining
Miami, Fla.	WOCN	
Midland, Texas	KNFM	Citizen's Savings and Loan
Milwaukee, Wisc.	WFMR	Marine Corporation Banks
Minneapolis, Minn.	KSJR/KSJN	Educational
New York City	WQXR	Japan Airlines
Norfolk, Va.	WGH-FM	Various Restaurants
	WRVC-FM	
Oklahoma City, Okla.	KFNB-FM	Audio Specialties
Omaha, Neb.	WOW-FM	Sustaining
Peoria, Ill.	WIVC	Commercial National Bank
Philadelphia, Pa.	WFLN-FM	Gerstley, Sunstein & Co. Inc.
	WUHY-FM	Sustaining
Pittsburgh, Pa.	WLOA	
Portland, Me.	WMTW	Twitchell's Farm & Garden Center
Providence, R. I.	WPJB-FM	Blackstone Valley Electric Co.
		Gladding's
		G. H. Walker & Co.
		People's Savings Bank & Trust
Reno, Nev.	KNEV	
Richmond, Va.	WFMV-FM	Fidelity Bankers Life Insurance Co.
Roanoke, Va.	WSLS-FM	Shenandoah Life Insurance Co.
Rochester, N. Y.	WBFB	Xerox Corp.

Sacramento, Calif.	KHIQ	Bart Carrick Magnavox
San Francisco, Calif.	KKHI-AM-FM	Japan Airlines
Springfield, Ill.	WTAX-FM	Luens Shoes
Springfield, Mass.	WCRX	Third National Bank of Hampden County
Syracuse, N. Y.	WONO	
Tampa, Fla.	WQXM	First Federal Savings & Loan Association of St Petersburg
Toledo, Ohio	WCWA	Broer-Freeman Jewelers
Tyler, Texas	KDOK	
Utica, N. Y.	WRUN	Marine Midland Bank Savings Bank of Utica Special Metals Corp.
Washington, D. C.	WGMS	Furs by Gartenhaus
Wilkes Barre, Pa.	WYZZ	The David Ertley Dealerships First Federal Savings & Loan Association Scot's (RCA Victor & RCA Whirlpool) Greenbriar Lodge Restaurant
CANADA		
Calgary, Alberta	CHFM	Home Provisioners
Edmonton, Alberta	CKUA-AM-FM	Educational
Toronto, Ont.	CKFM	Toronto Telegram
Hamilton, Ont.	CKDS-FM	Sustaining
VIRGIN ISLANDS		
St Thomas	WBNB	Music Committee, St Thomas Arts Council

TELEVISION BROADCASTS

Equipment for televising concerts of the Boston Symphony Orchestra in color was installed in the fall of 1968. During the season five concerts have been telecast by WGBH and recorded on video tape for possible future distribution.

The Boston Pops Orchestra, Arthur Fiedler conducting, took part in the Red Skelton show on April 7. The program was recorded for a later broadcast on April 29 over the CBS network.

Jordan M. Whitelaw is radio and television producer for the Boston Symphony Orchestra and the Boston Pops.

RECORDINGS

RCA have released the following recordings by the Boston Symphony Orchestra under the direction of Erich Leinsdorf since May 1968:

BEETHOVEN	Symphony no. 2 in D op. 36 *with* Music from 'The creatures of Prometheus'
BRAHMS	The four symphonies
DVOŘÁK	Symphony no. 6 in D op. 60 *with* Slavonic dances nos. 2 and 8 op. 72
HAYDN	Symphony no. 93 in D *with* Symphony no. 96 in D 'The miracle'
PROKOFIEV	Symphony no. 2 op. 40 *with* Lieutenant Kijé Suite op. 60 (Clatworthy)
	Piano concerto no. 3 in C op. 26 (Browning) *with* Piano concerto no. 4 for left hand op. 53 (Browning)
WAGNER	Leinsdorf conducts Wagner

The following recordings by the Boston Pops, Arthur Fiedler *conductor,* have been released by RCA since May 1968:

The Pops goes west

Up, up and away

Glenn Miller biggest hits

A Pops serenade

GERSHWIN	Piano concerto in F (Nero) *with*
NERO	Fantasy and improvisations (Nero)

MEETING OF THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The thirty-fifth annual meeting of the Friends will be held in Symphony Hall on Wednesday April 30 at 11.30 am. Arthur Fiedler will conduct the Boston Pops Orchestra in a rehearsal, Talcott M. Banks, President of the Trustees, will speak. After the meeting cocktails and a box lunch will be served.

PROGRAM NOTES

Program notes by the following authors have been printed in the program books:

JOHN W. BARKER
JOHN N. BURK
DONALD T. GAMMONS
PHILIP HALE
JAMES LYONS
WILLIAM MANN
ANDREW RAEBURN
ALEC ROBERTSON
KLAUS G. ROY
NICOLAS SLONIMSKY

GENERAL ARTICLES

		Page
JOHN N. BURK	Adolphe Sax and his invention	498
	Schubert's Vienna	685
	Moments of anger	1072
GABRIEL ENGEL	Mahler's first love	1200
JOHN GALE	We're sick of being served baked beans on plastic	952
PHILIP HALE	Berlioz and the Fantastic symphony	944
MILES MALLESON	A translation of the libretto of 'Ariadne auf Naxos'	
Board of Overseers of the Boston Symphony Orchestra		104
Henry B. Cabot resigns as President of the Board of Trustees		106
The new President of the Board of Trustees		106
Samuel Diamond 1893-1968		107
Tanglewood 1968 – Berkshire Festival		178
Tanglewood 1968 – Berkshire Music Center		236
Charles Munch 1891-1968		339
Community Music Center of Boston		373
Massachusetts Council on the Arts and Humanities and Youth Concerts at Symphony Hall		429

	Page
Funeral and memorial services for Charles Munch	620
Members of the Orchestra	693
Pension Fund Concert	763
Reviews from New York (Harold C. Schonberg and Harriett Johnson)	821
The financial crisis of the Boston Symphony Orchestra	1052
The Orchestra's recent tour	1532
Tanglewood 1970	1205
Tanglewood – the Berkshire Festival and the Berkshire Music Center	1272
A message from Erich Leinsdorf	1530
A message from the President of the Trustees	1531

EXHIBITIONS AT SYMPHONY HALL

The exhibitions shown in the Gallery through the past season were loaned by the following artists and associations:

Milton Feinberg (September 27-October 15)
Adelson Galleries (October 22-November 12)
Cambridge Art Association (November 14-December 15)
Doll and Richards (December 27-January 21)
Subscribers' Exhibition (January 24-February 11)
Boston Watercolor Society (February 13-March 4)
New England Artists and Chetley Rittall (March 6-April 1)
Tyringham Galleries (April 3-April 19)

ACADEMIA

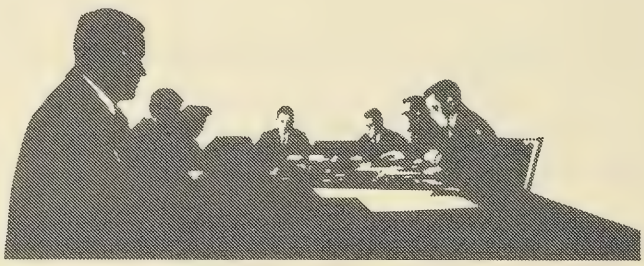


School of Languages

CAMBRIDGE
54 Boylston Street
tel: 354-2124

BOSTON
140 Newbury Street
tel: 266-0560

THE BOSTON COMPANY, INC.



The "Financial Cabinet" specializing in advisory and management services for private capital.

INVESTMENT, TRUST AND PERSONAL BANKING SERVICES
Boston Safe Deposit and Trust Company

INVESTMENT COUNSELING
Boston • The Boston Company Investment Counsel, Inc.
Houston • The Boston Company of Texas
Los Angeles • Bailey and Rhodes
Louisville • Todd-Boston Company, Inc.
New York • John W. Bristol & Co., Inc.
• Douglas T. Johnston & Co., Inc.
San Francisco • Henderson-Boston Company, Inc.
Seattle • Loomis & Kennedy, Inc.

INVESTMENT TECHNOLOGY AND RESEARCH
The Boston Company, Inc.

ECONOMIC AND FINANCIAL COUNSELING
Rinfret-Boston Associates, Inc., New York

OIL AND GAS INVESTMENT COUNSELING
The Boston Company of Texas, Houston

REAL ESTATE INVESTMENT COUNSELING
Henderson-Boston Company, Inc., San Francisco
The Boston Company Real Estate Counsel, Inc., Boston

MUTUAL FUND
The Johnston Mutual Fund Inc.

MANAGEMENT CONSULTING
Boston • The Boston Consulting Group, Inc.
London • Attwood-Boston Consultants Ltd.
Milan • Gennaro Boston Associati, S.p.A.
Tokyo • The Boston Consulting Group of Japan K.K.

We will be happy to send you a copy of our annual report.

THE BOSTON COMPANY, INC.
100 FRANKLIN STREET • BOSTON, MASSACHUSETTS 02106
TELEPHONE (617) 542-9450

BOSTON SYMPHONY ORCHESTRA

EIGHTY-NINTH SEASON 1969-1970

WILLIAM STEINBERG *Music Director*

TWENTY-FOUR FRIDAY CONCERTS at 2 o'clock

TWENTY-FOUR SATURDAY CONCERTS at 8.30

in

SYMPHONY HALL

beginning on

September 26 1969

Renewal cards will be mailed to all subscribers in the near future. To insure your present location, please be sure to return your card by May 1st. If you have any queries, please consult the

SUBSCRIPTION OFFICE

SYMPHONY HALL

BOSTON MASSACHUSETTS 02115

GERTRUDE R. NISSENBAUM
VIOLIN

Tel. LOngwood 6-8348

340 TAPPAN STREET
BROOKLINE 46, MASSACHUSETTS

EDNA NITKIN, M.MUS.
PIANO

Telephone:
KEnmore 6-4062

88 EXETER STREET
COPLEY SQUARE, BOSTON

"Mr. Sullo's piano playing represents genuine musicality and a formidable technic."
Cyrus Durgin, "Boston Globe," 4/18/53

SALVATORE SULLO
- PIANO -

Foreign Judge at Final Degree Exams in Principal Italian Conservatories: 1965 and 1967

2 Michelangelo St., Boston, Mass. Tel. 227-8591

MIKLOS SCHWALB
PIANO
of the New England Conservatory of Music
accepts a few private students.
Contact at 187 Warren Avenue, Boston, Mass. 02116
Telephone 267-8848

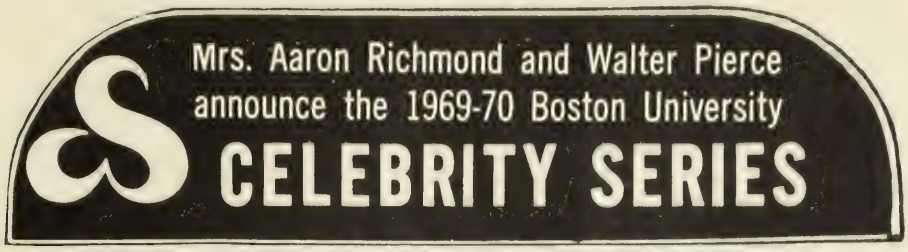
MINNIE WOLK
Pianoforte Studio
42 Symphony Chambers
246 Huntington Avenue, Boston
opp. Symphony Hall
Residence 395-6126

KATE FRISKIN
Pianist and Teacher
8 Chauncy Street
Cambridge, Massachusetts
ELiot 4-3891

RUTH POLLEN GLASS
Teacher of Speech

- in Industry
- in Education
- in Therapy
- in Theatre

Near Harvard Square KI 7-8817



SELECT YOUR OWN SERIES FROM THE WORLD'S FOREMOST ATTRACTIONS

Subscribe Now and Save!

Events at Symphony Hall, Jordan Hall, John Hancock Hall

MAIL APPLICATIONS to Celebrity Series, 535 Boylston St., Boston 02116

NOTE: **Series orders accepted on this form until May 9. After that date, phone 536-6037 for revised order form.**

7-EVENT SELECTIVE SERIES: $38.50, $31.50, $28.00, $21.00

Check any 7 of the 27 events listed below:

*☐ **STUTTGART BALLET** ..... Thurs. Eve., Oct. 9
1st American tour of one of the world's foremost ballet companies. Ensemble of 125. Music Hall.

☐ **VLADIMIR ASHKENAZY, Renowned Soviet pianist** ..... Sun. Aft., Oct. 19

☐ **PHILADELPHIA ORCHESTRA, Eugene Ormandy, Conductor** ..... Fri. Eve., Oct. 24

*☐ **CHRISTOPHER PARKENING, The Outstanding American Guitarist** ..... Sat. Eve., Oct. 25

*☐ **PETER PEARS — BENJAMIN BRITTEN** ..... Tues. Eve., Oct. 28
Rare lieder recital. Distinguished British tenor with the eminent composer at the piano.

*☐ **MELOS ENSEMBLE** ..... Fri. Eve., Oct. 31
Britain's top chamber group of nine includes the celebrated clarinetist Gervase de Peyer.

*☐ **MISHA DICHTER** ..... Sun. Aft., Nov. 2
TheTchaikowsky Prize Winner is one of the great pianists of the younger generation.

☐ **SABICAS, King of the Flamenco Guitar** ..... Sat. Eve., Nov. 8

*☐ **IRINA ARKHIPOVA, Mezzo-Soprano Star of the Bolshoi Opera** ..... Sun. Aft., Nov. 9

☐ **QUARTETTO ITALIANO, Superlative String Quartet** ..... Fri. Eve., Nov. 14

*☐ **PARACHUTE REGIMENT SPECTACULAR** ..... Fri. Eve., Nov. 21
300 members of three British Regiments. Ceremonial pageantry on a scale never before witnessed. Marching bands, pipers, and the famous "Red Devils" Parachute Regiment. (BOSTON GARDEN)

* **ALWIN NIKOLAIS DANCE COMPANY (2 performances)** Check One ☐ Sat. Eve., Nov. 22 ☐ Sun. Aft., Nov. 23
"One of the most entertaining dance companies to be found anywhere." N. Y. Times

*☐ **GARY GRAFFMAN, Remarkable Pianist** ..... Sun. Aft., Nov. 23
"One of the superbly accomplished pianists of our time." Washington Post

*☐ **BEAUX ARTS STRING QUARTET** ..... Sun. Aft., Dec. 7
Winner Walter Naumberg first chamber music award.
"Vital playing . . . Very impressive . . ." Steinberg, Globe

☐ **LONDON SYMPHONY ORCHESTRA, Andre Previn, Conductor** ..... Sun. Aft., Jan. 11

☐ **SVIATOSLAV RICHTER, Legendary Soviet Pianist** ..... Sun. Aft., Jan. 18

☐ **HERMANN PREY, Outstanding Baritone and Master of Lieder** ..... Sun. Aft., Jan. 25

☐ **MOSCOW PHILHARMONIC, Kiril Kondrashin, Conductor** ..... Sun. Aft., Feb. 1

☐ **ANDRES SEGOVIA, World's Greatest Guitarist** ..... Fri. Eve., Feb. 13

☐ **DAVID OISTRAKH, Peerless Soviet Violinist** ..... Sun. Aft., Feb. 15

☐ **CLEVELAND ORCHESTRA, George Szell, Conductor** ..... Wed. Eve., Feb. 18

* **MERCE CUNNINGHAM and DANCE COMPANY (2 performances)**
"One of the leading modern dance companies of the world." N. Y. Times Check One ☐ Sat. Eve., Feb. 21 ☐ Sun. Aft., Feb. 22

*☐ **JACQUELINE DU PRE and DANIEL BARENBOIM** ..... Wed. Eve., Feb. 25
Two of the most exciting artists of the younger generation. The Amazing British cellist with the superb Israeli pianist.

*☐ **THE ROMEROS, Spain's first family of the guitar** ..... Sat. Eve., Feb. 28

☐ **VAN CLIBURN, World Famous Pianist** ..... Fri. Eve., Mar. 13

☐ **JUILLIARD STRING QUARTET** ..... Sun. Aft., Mar. 15

*☐ **ANDRE WATTS, Dynamic young pianist** ..... Sun. Aft., Apr. 5

*First Celebrity Series Appearance

EXTRA EVENT: ARTUR RUBINSTEIN, Distinguished Pianist ..... Sun. Aft., Feb. 8
(**NOT** included in Series. Available **ONLY** to subscribers if orders are placed **NOW** with Series subscription.) Extra tickets for Artur Rubinstein at
☐ $8.00 ☐ $6.00 ☐ $4.50 ☐ $3.50

Magnificent Possession



Baldwin

Baldwin Piano & Organ Company
160 Boylston Street
Boston, Massachusetts 02116
Telephone 426-0775

Baldwin is the official piano of the Boston Symphony Orchestra. Erich Leinsdorf, Music Director.